

Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

The Fifteenth-Anniversary Season:
The Glorious Violin

July 14–August 5, 2017

David Finckel and Wu Han, Artistic Directors

Experience the soothing melody
STAY WITH US



Spacious modern comfortable rooms, complimentary Wi-Fi, 24-hour room service, fitness room and a large pool. Just two miles from Stanford.

**BOOK EVENT MEETING SPACE FOR 10 TO 700 GUESTS.
CALL TO BOOK YOUR STAY TODAY: 650-857-0787**

CABANAPALOALTO.COM

DINE IN STYLE

4290 Bistro features creative dishes from our Executive Chef and Culinary Team. Our food is a fusion of Asian Flavors using French techniques while sourcing local ingredients.

**TRY OUR
CHAMPAGNE SUNDAY BRUNCH
RESERVATIONS: 650-628-0145**



4290 EL CAMINO REAL PALO ALTO CALIFORNIA 94306

Music@Menlo

The Glorious Violin

THE FIFTEENTH-ANNIVERSARY SEASON
JULY 14–AUGUST 5, 2017

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

Contents

2	Season Dedication
3	A Message from the Artistic Directors
4	Welcome from the Executive Director
4	Board, Administration, and Mission Statement
5	<i>The Glorious Violin</i> Program Overview
6	Essay: “Violinists: Old Time vs. Modern” by Henry Roth
10	Encounters I–V
13	Concert Programs I–VII
41	Carte Blanche Concerts I–V
60	Chamber Music Institute
62	Prelude Performances
69	Koret Young Performers Concerts
72	Master Classes
73	Café Conversations
74	The Visual Arts at Music@Menlo
75	Music@Menlo LIVE
76	2017–2018 Winter Series
78	Artist and Faculty Biographies
90	Internship Program
92	Glossary
96	Join Music@Menlo
98	Acknowledgments
103	Ticket and Performance Information
105	Map and Directions
106	Calendar



Léon-Ernest Drivier (1878–1951). *La joie de vivre*, 1937. Trocadero, Paris, France. Photo credit: Archive Timothy McCarthy/Art Resource, NY

2017 Season Dedication

Music@Menlo's fifteenth season is dedicated to the following individuals and organizations that share the festival's vision and whose tremendous support continues to make the realization of Music@Menlo's mission possible.

Ann S. Bowers

Jim & Mical Brenzel

Terri Bullock

Crowne Plaza Palo Alto

Jeffrey Dean & Heidi Hopper Family

Chandler B. & Oliver A. Evans

Paul & Marcia Ginsburg

The David B. and Edward C. Goodstein Foundation

Libby & Craig Heimark

The William and Flora Hewlett Foundation

Leslie Hsu & Rick Lenon

Michael Jacobson & Trine Sorensen

The Margulf Foundation

The Martin Family Foundation

Laurose & Burton Richter

George & Camilla Smith

U.S. Trust

Marcia & Hap Wagner

Marilyn Wolper

A Message from the Artistic Directors



Dear Friends,

Welcome to Music@Menlo's fifteenth-anniversary festival, one of our most novel and unique to date. Music@Menlo 2017 examines the unfolding of music through the lens of an instrument whose makers, players, and composers shaped the evolution of music itself: the violin.

The violin is one of the most beautiful creations humankind has ever produced. Its shape alone could qualify it as a work of art, but how extraordinary it is that its *raison d'être* is to produce music which can both dazzle the ear and touch the heart. The violin shares its incomparable assets among its family members, the viola, cello, and double bass, each which in its distinctive voice contributes beyond measure to the richness of classical music.

As with every previous Music@Menlo festival, the content revealed in the succeeding pages is the result of the infinite depth of our subject. Not only are this summer's artists connected in many ways through their violinistic heritage, but every work on every program also has a connection to a particular great violinist. The result is a profusion of captivating stories about the violin that will be told during the festival.

Our research on the history of the violin and the amazing characters who made, played, and composed for the instrument has been one of the most inspiring projects of our lives. We are therefore delighted and eager to share with Music@Menlo listeners the myriad fascinating details, astounding discoveries, and, of course, music both sublime and brilliant that contribute to the incomparable story of a little wooden box so beloved for so long and by so many all around the world.

We are elated that you are joining us for a festival as multifaceted as the violin itself, populated by an extraordinary cast of the most phenomenal violinists of our time. By the festival's close, we promise you'll know—and love—the violin and its music on a thrilling new level.

Best wishes,

David Finckel and Wu Han
Artistic Directors
Martin Family Artistic Directorship

Music@Menlo

Board

Ann S. Bowers
Oliver A. Evans
Paul M. Ginsburg
Eff W. Martin
Betsy Morgenthaler
Trine Sorensen
David Finckel and Wu Han, Artistic Directors
Allen I. Lantor, *ex officio*
Edward P. Sweeney, Executive Director, *ex officio*

Darren H. Bechtel, *emeritus*
Leonard Edwards, *emeritus*
Earl Fry, *emeritus*
Kathleen G. Henschel, *emerita*
Michael J. Hunt, *emeritus*
Hugh Martin, *emeritus*
William R. Silver, *emeritus*
Camilla Smith, *emerita*

Administration

David Finckel and Wu Han, Artistic Directors
Edward P. Sweeney, Executive Director
Patrick Castillo, Audience Engagement Director
Claire Graham, Communications Director
Matthew Gray, Development Associate
Marianne R. LaCrosse, General Manager and Education Programs Director
Nathan Paer, Artistic Administrator
Lee Ramsey, Development Director
Taylor Smith, Patron Engagement Manager
Daphne Wong, Director of Artistic Operations

Mission Statement

The mission of Music@Menlo is to engage and sustain an audience for chamber music, programmed, presented, and performed at the highest level of artistic excellence, and to provide deserving young musicians with comprehensive, festival-based educational opportunities.

Welcome from the Executive Director



Dear Friends,

Welcome to Music@Menlo!

As I've talked with patrons over the past year, conversation has repeatedly turned to the fact that Music@Menlo is celebrating its fifteenth season this year. Noting this milestone leads one to ponder how all our lives have evolved over the past decade and a half. We have shared many, many wonderful artistic experiences during these fifteen years and made many enduring friendships through the festival.

The festival itself has also achieved remarkable accomplishments during these years. From a short weekend pilot project in 2003, Music@Menlo has grown into a must-visit destination on the national classical music scene, drawing audience members from around the country. Of even greater satisfaction is the impact the festival has had on the 319 young musicians who have honed their craft in the Chamber Music Institute and the 275 young interns who have gone on to flourishing careers as arts managers. Indeed, as we see these alumni go off into the world to launch or manage exciting artistic projects, we can take great pride in what we have accomplished together.

So, as we celebrate the fifteenth anniversary of Music@Menlo this summer, we do so with confidence that this ever-growing next generation will keep the chamber music art form alive and well, and we extend our thanks to the extraordinary festival community that shares our passion and supports our mission. For all of you, we are eternally grateful!

To our many returning friends, we are delighted to see you again. And to those of you who are coming to Music@Menlo for the first time, a very warm welcome to the festival!

With warmest wishes,

A handwritten signature in dark ink, appearing to read "Edward". The signature is fluid and cursive, written in a professional style.

Edward P. Sweeney
Executive Director





The Glorious Violin

Gaudenzio Ferrari (1475–1546). *Musical Angels*, fresco. Saronno, Italy. Photo credit: Scala/Art Resource, NY

Program Overview

CONCERT PROGRAMS

Concert Program I: THE PATH TO BACH (p. 13)

Sat., July 15, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton

Concert Program II: THE CLASSICAL STYLE (p. 17)

Sun., July 16, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton, and Tue., July 18, 7:30 p.m., Stent Family Hall

Concert Program III: GERMAN VIRTUOSITY (p. 21)

Thu., July 20, 7:30 p.m., Stent Family Hall, and Sat., July 22, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton

Concert Program IV: IN JOACHIM'S ORBIT (p. 25)

Sun., July 23, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton, and Mon., July 24, 7:30 p.m., Stent Family Hall

Concert Program V: FRENCH LUMINARIES (p. 29)

Fri., July 28, 7:30 p.m., Stent Family Hall, and Sat., July 29, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton

Concert Program VI: THE AGE OF EXPRESSION (p. 33)

Wed., August 2, 7:30 p.m., The Center for Performing Arts at Menlo-Atherton

Concert Program VII: NATIONAL FLAVORS (p. 37)

Sat., August 5, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton

CARTE BLANCHE CONCERTS

Carte Blanche Concert I: PAGANINI'S INCOMPARABLE CAPRICES

Sean Lee and Peter Dugan (p. 41)

Fri., July 21, 7:30 p.m., Stent Family Hall

Carte Blanche Concert II: QUARTET CONNECTIONS

Escher String Quartet (p. 43)

Sun., July 23, 10:30 a.m., Stent Family Hall

Carte Blanche Concert III: VIOLIN UNIVERSE

Yura Lee (p. 47)

Wed., July 26, 7:30 p.m., Stent Family Hall

Carte Blanche Concert IV: ROMANTIC VOICES

Danbi Um and Orion Weiss with Paul Huang (p. 51)

Sun., July 30, 6:00 p.m., Stent Family Hall

Carte Blanche Concert V: A TRIBUTE TO FRITZ KREISLER

Benjamin Beilman and Hyeyeon Park (p. 56)

Thu., August 3, 7:30 p.m., Stent Family Hall

ENCOUNTERS

Encounter I: From the Birth of the Violin to J. S. Bach and the Glory of Cremona, led by Aaron Boyd (p. 10)

Fri., July 14, 7:30 p.m., Martin Family Hall

Encounter II: The Emergence of the Classical Tradition in Musical Style and Performance, led by Christopher H. Gibbs (p. 11)

Sun., July 16, 3:00 p.m., Martin Family Hall

Encounter III: The Devil's Violinist: Niccolò Paganini, led by Soovin Kim (p. 11)

Wed., July 19, 7:30 p.m., Martin Family Hall

Encounter IV: Towards the Age of Expression, led by Ray Iwazumi (p. 12)

Thu., July 27, 7:30 p.m., Martin Family Hall

Encounter V: The Violin Today, led by Fred Child (p. 12)

Tue., August 1, 7:30 p.m., Martin Family Hall

Artists

Piano

Gloria Chien[†]
Peter Dugan*
Gilbert Kalish[†]
Hyeyeon Park[†]
Juho Pohjonen
Orion Weiss*
Wu Han

Violin

Benjamin Beilman
Ivan Chan[†]
Chad Hoopes*
Bella Hristova*
Paul Huang
Soovin Kim
Jessica Lee[†]
Sean Lee
Yura Lee
Amy Schwartz Moretti*
Arnaud Sussmann
Danbi Um

Viola

Roberto Díaz
Hsin-Yun Huang
Paul Neubauer
Richard O'Neill

Cello

Dmitri Atapine[†]
Nicholas Canellakis
David Finckel
Clive Greensmith
Keith Robinson[†]

Bass

Scott Pingel

Escher String Quartet

Adam Barnett-Hart, *violin*
Aaron Boyd, *violin*
Pierre Lapointe, *viola*
Brook Speltz, *cello*

Brass

Radovan Vlatković, *horn**

Encounter Leaders

Aaron Boyd
Fred Child
Christopher H. Gibbs
Ray Iwazumi*
Soovin Kim

*Music@Menlo debut

[†]CMI faculty

Violinists: Old Time vs. Modern

BY HENRY ROTH

How would Pablo de Sarasate have compared with Jascha Heifetz? Joseph Joachim with Yehudi Menuhin? August Wilhelmj with David Oistrakh? Or Ole Bull with Ruggiero Ricci? A fascinating topic!

It is always a temptation to yield to nostalgia when one discusses ancestral heroes—in any field. The halo of long-vanished glories is prone to conflict with hard-headed reality. Conversely, a mere casual summation of brilliant new manual achievements may easily lull the superficial investigator into overlooking those vital yardsticks which represent the essential lure of music in any age—aesthetic communication, spiritual sustenance, and sheer enjoyment.

Any evaluation of the art of violin playing as it existed in its infancy, three hundred years ago, must be based on conjecture. We read, for example, that Corelli, the “father of violin playing,” was so aggravated by his inability to execute the fifth position F on the E string (in a confrontation with a Neapolitan rival) that “his death was hastened.” Of his actual sound we can know nothing, though it is possible to deduce many facts concerning comparative technical skills by studying violin works of the era. And since no one living today has ever heard Niccolò Paganini, Heinrich Wilhelm Ernst, Henri Vieuxtemps, Henryk Wieniawski, or August Wilhelmj, we are most reliant upon “ear-witness” accounts by observers and critics of the time.

How reliable are they? To quote Carl Flesch, one of the most perceptive and qualified commentators on matters violinistic: “At the outside, one of one hundred music critics knows something about the technique of violin playing and its proper nomenclature. In toto—newspaper criticism is in no way a substitute for factual information. In our contemporary critical efforts, there is a tendency to conceal ignorance behind empty impressions.”

All too true. Even in the writings of such renowned old-time critics as Eduard Hanslick, George Bernard Shaw, James Gibbons Huneker, and Henry T. Finck, their lack of firsthand professional knowledge of the violin is glaringly apparent, and the plethora of highly romanticized unknowledgeable gabblings by lay observers are less than worthless. However, this by no means implies that the best critics of yesteryear were not competent to make violinistic judgments. After all, a critic may not know the *hows* and *whys* of violinistics, but by sheer dint of multiple listenings, the more erudite critic ultimately gains the ability to distinguish various levels of artistry. Shaw, for instance, whose experience spanned from the 1870s to the middle of the twentieth century, contrasted the superior playing of Heifetz and the young Menuhin to that of Joachim and Sarasate.

Statements by great violinists themselves cannot always be taken at face value. Was Paganini’s tone really so inferior that it was surpassed by that of his lesser rival Charles Lafont, as Paganini himself averred? Was Wilhelmj’s legendary gigantic tone produced by repeated bowings on a single note, as some claim? Was not the failure of Leopold Auer to describe and compare (in his book *My Life in Music*) the performances of Wieniawski and Sarasate as they played for him privately, back-to-back, in the same room and on the same day, a signal loss to the documentation of violin art?

One could easily fill a volume with the inconsistencies, contradictions, and questionable evaluations of violin performances—and end up actually proving little. However, there remains one invaluable source which, when double-checked with the limited number of writings by responsible observers, affords us a realistic insight into modern playing. I refer to the legacy of

recordings from the first two decades of the twentieth century. Here is an indelible, irrefutable testament of the art of violin playing, fully as profound, if not more so, as the impact of Paganini upon nineteenth-century violin technique. It is true that many of these are primitively engineered, that some of the artists were past their prime, that they were not inured to playing into a microphone (or horn) as are our modern artists, that the surface noise obscures the quality of their tone. Yet, if we listen carefully, I maintain that we can judge such essentials as intonation, pacing, tempi, musical discipline (or lack of it), musical proportion, dynamic variety, general interpretation, and even, to a certain extent, tonal quality, assuming one learns to train the ear to ignore and listen through engineering imperfections.

Sheer quantity of sound is too often mistaken for quality. Our ears have been so abused that we no longer search out the basic essence of sound timbre but are misled by echo-chamber stentorianism and engineering dial manipulation. In this respect many violin records of the teens and 1920s offer far more fidelity of true violin tone, provided the discs are in reasonably good condition. How often in recent years have we heard a violinist in a hall sounding so inferior to his hopped-up recordings that we scarcely believe the evidence of our ears?

Let us remember that in 1904, the year of his recordings, Sarasate was only sixty. Jan Kubelík was twenty-four, in the prime of his technical powers. Fritz Kreisler was already twenty-nine, prior to the pinnacle of popularity he was to attain but playing gloriously. Eugène Ysaÿe, at forty-six, was not to make his revelatory but essentially unsatisfactory discs for another eight years—a bit past his prime. Joachim, at seventy-three (some twenty years past his prime), made his few discs the following year, when his intonation was shaky and his tone bone-dry. However, to the experienced listener, the authority and virility of his playing are clearly apparent.

In the next fifteen years, through 1919, some of the most exquisite and exciting violin vignette performances of all time were to be recorded by Kreisler, Mischa Elman, and the young Heifetz. The winds of change were blowing furiously. Mass interest in violin art had never been more international, its prestige never higher.

Thanks to the unique contribution of Paganini, the entire fingerboard from bottom to top had been explored and utilized. Technical feats never before considered practical had become part and parcel of the legitimate violin repertoire. After Paganini’s death in 1840, such virtuosi as Ernst, Vieuxtemps, and Wieniawski incorporated that Paganini heritage into their performance and compositions. Wieniawski even popularized the rapid stiff-arm bowed staccato, a feat not accomplished by Paganini.

The French-Belgian school, except for the phenomenon of Paganini, continued to dominate the nineteenth century. Vieuxtemps, and later Wieniawski, introduced its principles into Russia. Though handicapped by small hands, Sarasate ultimately brought the bravura traditions of Paganini, tintured with the flavor of his native Spain, to a new level of refinement.

By 1890 most of the finest Romantic concerti had already been written. Yet, the nether side of Paganini was still casting a negative shadow in violin recital halls. Endless operatic fantasias, mazurkas, polonaises, and a redundancy of salon pieces of the most banal nature continued to clutter up programs. Everyone wanted cheap and easy success. In his American appearances, even

Published in Violin Virtuosos: From Paganini to the Twenty-First Century by Henry Roth in 1997.



Samuel Zygmuntowicz feeling the texture of the wood shavings: the wood choice helps determine the character of sound. Photo credit: Lilian Finckel, 2016

such a giant of his time as Vieuxtemps featured his own lengthy variations on “Yankee Doodle.”

In opposition to the Niagara of trivia was the Hungarian Joseph Joachim, who eventually came to head the so-called German school in Berlin. Though an eclectic in spirit who saw fit to transcribe the entire body of Brahms’s *Hungarian Dances* for the violin and popularize them in the recital hall, Joachim was also responsible for greatly elevating the standards of violin programming. He popularized the Bach solo sonatas, the Beethoven concerto and sonatas, and a long list of masterworks which such contemporaries as Sarasate either ignored or rattled off in superficial fashion. His purification of the repertoire is still a major influence in our time, insofar as program content is concerned.

During the last half of the nineteenth century, a multiplicity of stylistic nuances were developed. Subtleties of portamenti, slides, glissandi, and position changes added new elements of charm and elegance to violin art. Of course, these digital fripperies, all too often grossly exaggerated, resulted in countless examples of bad taste and emoting that would sound comical to our ears.

For all the advances, technical and musical, that had developed in the one hundred or so years since Tartini, the playing of 1850–1890 was a far cry from that of our day. Bowing was comparatively rough and scratchy, violin tone dry and cool. Sensuality of sound as we know it was still in the early stages of development; intellectual discipline and musical fidelity were well below our highest contemporary standards.

The greats of the latter nineteenth century were giants of their day, and as such we owe them respect and reverence, but they would indeed cut a sorry figure if placed upon the modern concert stage.

How do we know this? How can we be certain? Simple enough. We know, for example, that the horse-drawn carriage was slower than our jet plane that had not yet been invented. We know that while the first Olympic sprint champion was the world’s fastest human in 1891, his speed was far below the Olympian of 1996, who had at his disposal all the accumulated secrets of body training, buttressed by the availability of vitamins plus a veritable armory of modern health advantages.

Violin playing, too, was to leap forward due to an inventive device that was unknown to the ancients. It began to develop around 1880. And it was comparable in importance to such revolutionary advances in violinistic history as the raising of the violin from the relatively unstable chest or breastbone position to a position involving the neck, shoulder, and chin (thus permitting complete freedom for the left hand and arm movement);

the reversing of the bow curvature from outward to inward, giving the bow a tension, mobility, and elasticity it had never possessed before and endowing it with an importance essentially equal to that of the violin itself; and the monumental technical upsurge of finger dexterity in the nineteenth century, crowned by the daring exploits of Paganini.

The new phenomenon was the conscious development and deliberate usage of that oscillation of the left-hand fingertip known as the *vibrato*.

The origin of this concept is obscure, but it is known that Wieniawski invented special vibrato exercises which he passed on to Isidor (Gedalya Itzik) Lotto, Vieuxtemps, and others. The new gospel spread like wildfire among violinists everywhere, yet it met with stubborn opposition that required many years to overcome. (Oddly, Lotto, when confronted with Kreisler’s constant use of the vibrato, said of Kreisler, “He will never amount to much.”)

Previously, the use of finger oscillation was despised and forbidden by just about every “respectable” violin school. It was considered gross evidence of poor musical taste, though a few individual players may have applied some semblance of a vibrato to long, sustained tones, strictly as an unconscious kinetic emotional reflex. In any case, *this vibrato had little or nothing in common with modern Romantic vibrato*.

The sensational contribution of the vibrato was to enable violinists to play with a new beauty and heightened sensuality of sound, which added new dimensions of emotional communication.

Ysaÿe, who may well be considered the first violinist of modern times, burnished the extraordinary temperament of his playing with a cannily diversified usage of the vibrato. The first to introduce the *constant* use of the vibrato was Kreisler. Early in his career, this new kind of playing in which every note was alive and meaningful, even in technical passages, was indeed strange to conservative ears. In fact, in 1894, Kreisler’s individuality was so startling that he was rejected for a second-desk position in the Vienna Hofoper Orchestra. Kreisler’s vibrato, uncommonly fast and flexible, was a cardinal factor in the charm and elegance of his playing.

With the advantage of a well-developed, wisely used vibrato, it is possible for a violinist of moderate, or even limited, emotional and visceral force to sound much superior to a player with a poor vibrato who possesses powerful inner feelings. Modern gifted teenagers, armed with knowledge of modern vibrato usage as well as many other technical advantages, can give polished performances of the Tchaikovsky and Brahms concerti, considered almost unplayable in 1880. They enjoy the command of resources and standards utterly unknown to Paganini.

Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

THE ISAAC STERN CIRCLE

Your Vision. Your Legacy. Music@Menlo's Future.

Violinist Isaac Stern was an extraordinary musician, arts advocate, and humanitarian. In this spirit, we invite you to join a group of visionary individuals who have expressed their support for the future of the performing arts by including Music@Menlo in their estate plans.

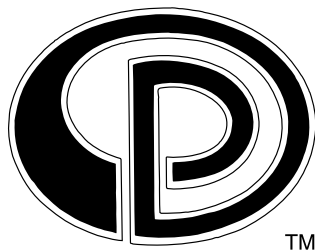
As a Member of the Isaac Stern Circle, you will enjoy the greatest benefit of all—knowing that your spirit of philanthropy will have a lasting impact on Music@Menlo and will inspire others who share your vision.

Membership does not involve annual dues or any major commitment of time, though Circle Members will receive special invitations to events. Letting us know that you would like to become a Member allows us to thank you and recognize your kindness and generosity year after year.

For more information on membership or to join the Isaac Stern Circle, visit www.musicatmenlo.org or contact Lee Ramsey, Development Director, at lee@musicatmenlo.org or 650-330-2133.



ProPiano



TM

Pro Piano, in service to the great spirit of music since 1969.

Our 15th season providing Hamburg Steinway Grands to Music@Menlo!

Pro Piano San Francisco
760 Tennessee Street
San Francisco, CA 94107
info-sf@propiano.com
800-367-0777

Pro Piano New York
1225 Park Avenue,
PHAB-1
(No Public Access)
New York, NY 10128
800-367-0777
info-ny@propiano.com

Pro Piano Los Angeles
(Warehouse Only)
(No Public Access)
Los Angeles, CA 90064
info-la@propiano.com
800-367-0777

www.propiano.com



YOUR
VERY
OWN
CONCERT
HALL.

Hosted by Fred Child,

Performance Today® gives you the finest solo, chamber and symphonic works — with unique, surprising and live performances from all over the world.

Discover why *Performance Today*® is America's favorite classical program at yourclassical.org.

Performance Today®

The modern player is superior in many other areas besides a singular use of the vibrato. Top-ranking players are now able to employ several speeds of vibrato, which give their music multiple tonal dimensions; they now possess far more variety and subtlety of bowing shadings, which further complement their arsenal for sound; they project a new sophistication of style, suavity, and fluency; they have eliminated the old-fashioned mawkish slides and (it is to be hoped) exaggerations of tempi; disciplined musical law and order has become the rule rather than the exception; the internationalization of violinistic know-how has broken down the narrow limitations of national schools—to everyone's advantage. The totality of modern violin art is a highly complex affair in which the significant extension of repertorial demands necessitates an intellectual, and even technical, development worlds above that required by nineteenth-century virtuosi.

Like any other mechanical device, the vibrato can be employed to disadvantage if not governed by good taste and is often a chief contributor to the delinquency of lesser players.

It was the unique impulse vibrato of Elman that accounted for his lava-like, throbbing, golden tone. (His powerful bow arm, ideally representative of the Auer-Russian school, was responsible for the mighty sonority of his tone but not for its vibrant, sensuous quality.) Other Auer pupils, Heifetz and Tschida Seidel, possessed their own individual type of "impulse" vibrato, which lent their tone a virile intensity (as separate from a one-dimensional, pleasant sweetness), quite unlike the sound of a legion of their gifted contemporaries. Jacques Thibaud and later Menuhin and Isaac Stern have been highly individual in this area of sound production.

If the world's leading violinists were to draw their bows on an open string, one player would be quite indistinguishable from the other, but the quality of their individual finger vibrato would make each one identifiable to violin experts in a matter of a few bars.

No essay of old-timers versus modern violinists would be relevant without special reference to the towering figure of Heifetz, the violinistic epitome of the twentieth-century ethos. The preeminence of his contributions is in no way dependent upon whether one does or does not prefer his musical interpretations to those of some other contemporary. Had Heifetz never lived, violin playing might never have attained the pinnacle of perfection on the instrumental level that it enjoys today—a fact freely admitted by a host of colleagues everywhere.

The old-timers were at a disadvantage in the area of career longevity. Their technical powers, trained by primitive methods, were prone to deteriorate seriously at the first onslaught of muscular decline. Because they were inconsistent, one had to hear them on a good day, whereas the technical equipment of modern players is so secure they are able to sustain their performance through a variety of indispositions.

Life spans generally were shorter. An exception to the rule was Joachim, who lived to the ripe old age of seventy-six. Paganini died at fifty-eight, Wieniawski at forty-four, Vieuxtemps (paralyzed at fifty-three) at sixty-one, Sarasate at sixty-four, Ernst at fifty-one, and Maud Powell at fifty-two. Ysaÿe lived until age seventy-three but was past his prime at less than fifty-five. Wilhelmj died at sixty-three but ended his career in his early forties.

Is there, then, no area in which the old-time violinists were superior to the moderns? This is a hypothetical question dependent upon individual concepts of musical taste, and we would have to make an arbitrary separation, say, between those born before and after, roughly, 1925.

Some, like myself, feel that the fascinating elements of individual sound and personality are vanishing from violin performance—victims of the general trend toward the de-personalization of modern people. Leaving aside violinists who lived before our time, players such as Ysaÿe, Kreisler, Elman, Heifetz, Menuhin, and Oistrakh, through the uniqueness of their sound and style, have been absolutely inimitable unto themselves. An interesting sidelight in this matter lies in the fact that such individualist artists as Elman, Kreisler, Bronislaw Huberman, Joseph Szigeti, and Thibaud, together with many other yesteryear players, had no official study with a teacher after the age of twelve, thirteen, or fourteen and thus were encouraged to formulate their own highly personalized styles. Today we have many great violinists who are also authoritative musicians. But do we have any true *Great Personalities of the Violin*?

As the twentieth century progressed, there developed a countertrend to overt personalization in performance. Oddly, one of its leading figures was a violinist who himself played with unusual individuality, Szigeti.

One of the unfortunate aspects of the violin scene in our time has been the gradual decimation of violin recitals as musical events, at least in America. The makeup of "recital" programs has graduated into a joyless, if musically erudite, affair. Three and four sonatas are often presented in a program which features a first-rank violinist accompanied by a competent, experienced, but essentially lesser-rank hired pianist-accompanist. They are, in fact, essentially not violin recitals at all (even though one or two patently violinistic pieces are occasionally included) but chamber music concerts in which the piano is, or should be, a fully equal partner with the violin on the purely musical level. We seldom hear those vignettes in which a violinist is required to pour the complete reservoir of his or her art into a three- or four-minute span—the type of experience that countless listeners of the past often cherished for a lifetime. We are constantly warned to look askance at honest sentiment, as well as over-emoting or sentimentality. But overt honest sentiment, both in selection and contents of repertoire as well as in performance, can provide an enchanting leavening. The "Queen of Instruments," after all is said and done, is basically a lyric, emotion-oriented instrument. Today, in many quarters, any conception of violin art as entertainment has become taboo. How often do we attend "overweight" violin events that are admirably performed, instrumentally and musically, but forget the experience even before arriving home from the concert hall? Must the mastery of such rigorous, complicated works as Hindemith's *Kammermusik* no. 4, the Schoenberg Violin Concerto, and the Schnittke sonatas inevitably signal the demise of the charm, poetry, and elegance that once made a Kreisler playing Dvořák's *Humoresque* or an Elman playing Drdla's *Souvenir* or a Heifetz playing Godowsky's *Alt Wien* an unforgettable experience?

With all of our modern competence and efficiency, is there a current violinist, even a Perlman, who can equal the tonal magic of the young Elman in Wagner's *Albumblatt* or Raff's *Cavatina*? Kreisler in Cadman's *From the Land of the Sky-Blue Water*? Or the young Heifetz in the Mendelssohn-Achron *On Wings of Song* and the Schubert-Wilhelmj *Ave Maria*? If one prefers a "heavyweight" example, which violinist under forty-five (or perhaps over) can equal or surpass, with or without the artificial aid of modern electronics, the sound, sensitivity, and style of Kreisler's 1935 recording with Franz Rupp of Beethoven's ten sonatas for violin and piano?

The twentieth-century revolution in violin mastery has fully matured and its benefits internationally disseminated. But is the spirit of meaningful, memorable violin art still continuing to rise or has it begun to curve downward? For all the international proliferation of violinists possessing extraordinary violinistic equipment and studied musicianship in the final few decades of the twentieth century, this writer opts for the negative point of view, at least in the collective sense.

Afterword

Twenty years have passed since the publication of Henry Roth's *Violin Virtuosos: From Paganini to the Twenty-First Century*, and the state of modern violin playing has since evolved dramatically. Had Roth lived to attend Music@Menlo's 2017 festival, his view of the current state of violin artistry would have been dramatically brightened. Hearing the young virtuosi who are embracing the great ideals, personality, and individuality in violin playing that Roth extols as the virtues of the most legendary violinists would no doubt have inspired him. Additionally, he would be buoyed by Music@Menlo's reverence for Paganini, Joachim, Ysaÿe, Kreisler, and numerous other violin virtuosi, evidenced by the myriad ways *The Glorious Violin* season engages and pays homage to these immortal legends.

His book's marvelous first chapter provides a concise and illuminating survey of the history and development of violin playing that will no doubt contribute immeasurably to your enjoyment of this summer's Music@Menlo festival.

—Artistic Directors David Finckel and Wu Han



Michael Steinberg Encounter Series

JULY 14

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 2017 festival season's five Encounters, each led by experts in their fields, explore the intriguing history of the violin, beginning with the instrument's earliest makers, performers, and composers and continuing all the way to the present day. 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

From the Birth of the Violin to J. S. Bach and the Glory of Cremona

Led by Aaron Boyd

Friday, July 14, 7:30 p.m.

Martin Family Hall, Menlo School

With antecedents shared by numerous cultures reaching back to humankind's earliest and most primitive music, the modern violin appeared in a sleepy Northern Italian town in the mid-sixteenth century, creating one of the great miracles of Western art. In the opening Encounter of the summer, Escher String Quartet violinist Aaron Boyd traces the violin's history from its hazy origins to its apogee at the hands of Antonio Stradivari, Antonio Vivaldi, and J. S. Bach, examining the creative synergy between the instrument's earliest performers and composers.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to Jim and Mical Brenzel with gratitude for their generous support.

Plaque in memory of the work of Johann Sebastian Bach in Köthen. Inscription: Joh. Seb. Bach created imperishable works of art here in the years 1717–1723 But be worth it. Photo: Ralf Lotys, [https://commons.wikimedia.org/wiki/File:2008-01_K%C3%B6then_\(Anhalt\)_23.jpg](https://commons.wikimedia.org/wiki/File:2008-01_K%C3%B6then_(Anhalt)_23.jpg)



JULY 16

JULY 19

ENCOUNTER II

The Emergence of the Classical Tradition in Musical Style and Performance

Led by Christopher H. Gibbs

Sunday, July 16, 3:00 p.m.

Martin Family Hall, Menlo School

This summer's second Encounter explores the concurrent advancement of performance practice, compositional innovation, and Viennese musical culture during the Classical and early Romantic eras. Scholar Christopher H. Gibbs returns to Music@Menlo to lead audiences in an overview of the emergence of the Classical style at the hands of Haydn, Mozart, and Beethoven—also revealing the astounding contributions of violinist Ignaz Schuppanzigh, a friend and colleague of Beethoven's, to the musical life of Vienna.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to Michèle and Larry Corash with gratitude for their generous support.

ENCOUNTER III

The Devil's Violinist: Niccolò Paganini Led by Soovin Kim

Wednesday, July 19, 7:30 p.m.

Martin Family Hall, Menlo School

Niccolò Paganini, a near-mythic figure whose fiendish abilities left listeners, performers, and composers equally awestruck, raised the technical standard of violin playing to stratospheric heights. This summer's third Encounter, led by violin virtuoso Soovin Kim, will delve into Paganini's intriguing life and work, ultimately revealing how Paganini's magnificent legacy has endured throughout history and thrives to this day through his astonishing compositions.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to Laurose and Burton Richter with gratitude for their generous support.

Concert hall in the Razumovsky Palace, Vienna, Austria, site of the first performance of the Razumovsky Quartets by Ludwig van Beethoven, nineteenth century. Photo credit: Erich Lessing/Art Resource, NY

Anonymous. *Fiddlestick versus Broomstick*, 1831. Paganini standing on a chair with a fiddle in one hand and bow in the other. Around the table sit John Key (Lord Mayor of London), Henry Brougham, Charles (Earl) Grey, and Lord John Russell. The freedom of the city was presented to Lord John Russell at the Mansion House on July 9, 1831; Paganini was invited to play a concerto



JULY 27

ENCOUNTER IV

Towards the Age of Expression
Led by Ray Iwazumi

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

A generation of virtuosi in the second half of the nineteenth century, led by Wieniawski and Vieuxtemps, opened the eyes and ears of the public to a new realm of expressive potential and artistic projection for the violin. Transcendental technique in the service of art then reached its height with the great Belgian violinist Eugène Ysaÿe, who inspired a new generation of virtuosi led by Kreisler, Elman, Heifetz, and many others. At this summer's fourth Encounter, violinist and Juilliard School professor Ray Iwazumi explores the flowering of expression of the violin during this consequential period in Western music history.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to U.S. Trust with gratitude for its generous support.



AUGUST 1

ENCOUNTER V

The Violin Today
Led by Fred Child

Tuesday, August 1, 7:30 p.m.
Martin Family Hall, Menlo School

Fred Child, popular host of the American Public Media® radio program *Performance Today*®, moderates the summer's final Encounter, featuring an elite panel of Music@Menlo violinists and the incomparable violin maker Samuel Zygmuntowicz. This in-depth discussion of modern violin making, performance, and pedagogy will include violinists who have studied with the greatest virtuosi of our time, with lineage dating all the way back to Joseph Joachim, providing a uniquely engrossing opportunity to hear the perspectives of today's finest performers—pointing directly toward the future of the majestic violin tradition.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to the David B. and Edward C. Goodstein Foundation with gratitude for its generous support.

Eugène Ysaÿe in Russia, 1883, by W. Wysochi. Bibliothèque royale de Belgique

Samuel Zygmuntowicz shapes a violin arch in his Brooklyn, New York, studio. Photo credit: Lilian Finckel, 2016



CONCERT PROGRAM I:
The Path to Bach

JULY 15

Saturday, July 15
 6:00 p.m., The Center for Performing Arts at Menlo-Atherton

SPECIAL THANKS

Music@Menlo dedicates this performance to Betsy Morgenthaler with gratitude for her generous support.

Fête the Festival (8:30 p.m., following the concert)

Join the Artistic Directors, festival musicians, and friends on July 15 to celebrate the season opening at a catered dinner reception at the Menlo Park Arrillaga Family Recreation Center. (Tickets: \$65. Advance purchase required.)

CARLO FARINA (ca. 1604–1639)

Capriccio stravagante (1627)

- | | |
|--|--|
| <i>Entrata</i> | <i>Timpana (Drum)</i> |
| <i>La lira (The Hurdy-Gurdy)</i> | <i>La gallina (The Hen) – Il gallo (The Rooster)</i> |
| <i>Il pifferino (The Little Fife)</i> | <i>Il flautino (The Little Flute)</i> |
| <i>La lira variata (The Unkeyed Hurdy-Gurdy)</i> | <i>Il tremulante (The Organ with Tremulant)</i> |
| <i>Qui si batte con il legno dell'archetto (Col legno)</i> | <i>Fiferino della soldatesca, il tamburo (Soldier's Fife and Drum)</i> |
| <i>La trombetta (The Little Trumpet) – Il clarino (The Clarinet)</i> | <i>Il gatto (The Cat)</i> |
| | <i>Il cane (The Dog)</i> |
| | <i>La chitarra spagnola (The Spanish Guitar)</i> |

Soovin Kim, violin; Hsin-Yun Huang, Amy Schwartz Moretti, violas; Brook Speltz, cello; Scott Pingel, bass; Gilbert Kalish, harpsichord

MARCO UCCELLINI (ca. 1603–1680)

Sonata no. 18 for Two Violins from Sonatas, Correnti, and Arias, op. 4 (1645)

Adam Barnett-Hart, Arnaud Sussmann, violins; Dmitri Atapine, cello; Gloria Chien, harpsichord

GIOVANNI BATTISTA VITALI (1632–1692)

Passagallo primo from Varie partite del passemezo, ciaccone, capricci, e passagalii for Two Violins and Continuo, op. 7 (1682)

Soovin Kim, Amy Schwartz Moretti, violins; Brook Speltz, cello; Hyecheon Park, harpsichord

PIETRO ANTONIO LOCATELLI (1695–1764)

Concerto in g minor from L'arte del violino, op. 3, no. 6 (1733)

- | | |
|------------------------|---------------|
| <i>Largo – Andante</i> | <i>Vivace</i> |
| <i>Adagio</i> | |

Arnaud Sussmann, solo violin; Aaron Boyd, Soovin Kim, violins; Hsin-Yun Huang, viola; Dmitri Atapine, cello; Gloria Chien, harpsichord

PROGRAM OVERVIEW

The 2017 festival journey begins in the generation before J. S. Bach: through the ingenuity of such composer–virtuosi as Carlo Farina, Marco Uccellini, and Pietro Antonio Locatelli, the violin evolved from the modest fiddle of street musicians to the voice of musical nobility. Next to the works of these early innovators, Concert Program I features one of the iconic masterpieces of the instrument's repertoire, Tartini's famous *Devil's Trill* Sonata. The latter half of the program brings together the Baroque period's most influential composers—Arcangelo Corelli, Antonio Vivaldi, and Johann Sebastian Bach—whose sea-parting concerti simultaneously crowned a king of instruments and defined a musical era.

GIUSEPPE TARTINI (1692–1770)

Sonata in g minor, Devil's Trill (ca. 1714)

- | | |
|----------------|--------------------------|
| <i>Andante</i> | <i>Andante – Allegro</i> |
| <i>Allegro</i> | |

Adam Barnett-Hart, violin; Keith Robinson, cello; Hyecheon Park, harpsichord

INTERMISSION

ARCANGELO CORELLI (1653–1713)

Concerto Grosso in g minor, op. 6, no. 8, Christmas Concerto (1714)

- | | |
|----------------------------------|-------------------------|
| <i>Vivace – Grave</i> | <i>Vivace</i> |
| <i>Allegro</i> | <i>Allegro</i> |
| <i>Adagio – Allegro – Adagio</i> | <i>Pastorale: Largo</i> |

Amy Schwartz Moretti, Soovin Kim, Aaron Boyd, Adam Barnett-Hart, violins; Pierre Lapointe, viola; Keith Robinson, cello; Scott Pingel, bass; Hyecheon Park, harpsichord

ANTONIO VIVALDI (1678–1741)

Concerto in D Major for Two Violins, Two Cellos, Strings, and Continuo,

RV 564 (before 1742)

- | | |
|----------------|----------------|
| <i>Allegro</i> | <i>Allegro</i> |
| <i>Largo</i> | |

Adam Barnett-Hart, Soovin Kim, solo violins; Aaron Boyd, Amy Schwartz Moretti, violins; Pierre Lapointe, viola; Keith Robinson, Dmitri Atapine, cellos; Scott Pingel, bass; Gilbert Kalish, harpsichord

JOHANN SEBASTIAN BACH (1685–1750)

Double Violin Concerto in d minor, BWV 1043 (1730–1731)

- | | |
|----------------------------|----------------|
| <i>Vivace</i> | <i>Allegro</i> |
| <i>Largo, ma non tanto</i> | |

Aaron Boyd, Amy Schwartz Moretti, solo violins; Soovin Kim, Adam Barnett-Hart, violins; Hsin-Yun Huang, viola; Brook Speltz, cello; Scott Pingel, bass; Wu Han, harpsichord

The Dream, engraving by James Marshall for the Violin Sonata in g minor, Devil's Trill, by Giuseppe Tartini (1692–1770). Zenetorteneteti Muzeum. © DeAgostini Picture Library/Art Resource, NY

Program Notes: The Path to Bach

Notes on the program by Patrick Castillo

CARLO FARINA

(Born ca. 1604, Mantua, Italy; died 1639, Vienna)

Capriccio stravagante

Composed: Completed by 1627

Published: 1627, Dresden

Other works from this period: *Libro delle pavane, gagliarde, brand: mascharata, aria franzesa, volte, balletti, sonate, canzone* (1626); *Il terzo libro delle pavane, gagliarde, brand: mascherata, arie franzese, volte, corrente, sinfonie* (1627); *Il quarto libro delle pavane, gagliarde, balletti, volte, passamezi, sonate, canzoni* (1628)

Approximate duration: 16 minutes

MARCO UCCELLINI

(Born ca. 1603 or 1610, Forlimpopoli, Forlì, Italy; died September 11, 1680)

Sonata no. 18 for Two Violins from Sonatas, Correnti, and Arias, op. 4

Composed: Completed by 1645

Published: 1645, Venice

Other works from this period: *Violin Sonatas over Canzoni, op. 5* (1649)

Approximate duration: 5 minutes

GIOVANNI BATTISTA VITALI

(Born February 18, 1632, Bologna, Italy; died October 12, 1692, Bologna)

Passagallo primo from Varie partite del passamezo, ciaccone, capriccii, e passagalii for Two Violins and Continuo, op. 7

Composed: Completed by 1682

Published: 1682, Modena

Other works from this period: *Balletti, correnti, e capriccii per camera for Two Violins and Continuo, op. 8* (1683); *Sonate da chiesa for Two Violins and Continuo, op. 9* (1684); *Varie sonate alla francese e all'italiana, op. 11* (1684)

Approximate duration: 2 minutes

PIETRO ANTONIO LOCATELLI

(Born September 3, 1695, Bergamo, Italy; died March 30, 1764, Amsterdam)

Concerto in g minor from L'arte del violino, op. 3, no. 6

Composed: Completed by 1733

Published: 1733, Amsterdam

Other works from this period: *Twelve Flute Sonatas, op. 2* (1732); *Sei introduzioni teatrali e sei concerti grossi, op. 4* (1735); *Six Sonatas for Two Violins and Continuo, op. 5* (1736)

Approximate duration: 17 minutes

GIUSEPPE TARTINI

(Born April 8, 1692, Pirano, Istria [now Slovenia]; died February 26, 1770, Padua, Italy)

Sonata in g minor, Devil's Trill

Composed: ca. 1714

Published: 1798, in *L'art du violon*, ed. J. B. Cartier

Approximate duration: 14 minutes

The violin traces its origins to the early or mid-sixteenth century. The first documented description of the instrument “supported on the arm,” without frets, and with four strings tuned in fifths (as they are today) dates from 1556; for more than four centuries, this invention’s fundamental design has remarkably required no updating to remain in ubiquitous daily use.

**Bolded terms are defined in the glossary, which begins on page 92.*

Though originally considered a commoner’s instrument (gentlemen played the six-string viol), over the course of the seventeenth century, the violin gradually attained supremacy. Its rise to greater prominence was catalyzed by the experimentation of a succession of early violinist-composers—a lineage of innovators that culminated in Arcangelo Corelli, the first of the great violinists.

The violin writing in Claudio Monteverdi’s *L’Orfeo*, which premiered in Mantua in 1607, introduced **tremolando**, **pizzicato**, and other dramatic idiomatic effects. Monteverdi served at the court in Mantua; his Concertmaster was the violinist and composer Salamone Rossi, also an important early innovator, whose publications included the earliest **trio sonatas**, scored for two violins and bass lute.

Little is known of the Italian violinist and composer **CARLO FARINA**’s early life, but, born in Mantua in 1604, he can be presumed to have absorbed Monteverdi’s legacy and encountered Rossi’s playing firsthand. In 1625, after gaining some renown as a violinist, Farina was appointed Konzertmeister of the court of Johann Georg I, Elector of Saxony, in Dresden, where he worked under Heinrich Schütz. He returned to Italy in 1629 and held various posts in different cities until 1635; he thereafter held positions in Danzig and Vienna, where he died in 1639.

All of Farina’s extant music dates from his time in Dresden: five volumes of music (primarily dance pieces) for the violin, featuring early examples of virtuosic writing idiomatic to the instrument. The colorful **Capriccio stravagante**, from the *Libro di pavane e gagliarde*, is Farina’s best-known work. The *Capriccio* deploys the violin to mimic the sounds of various other instruments (a lyre, a clarion trumpet, a military drum, and a Spanish guitar) and even animals (a cat, a dog, and a hen) using **glissando**, **pizzicato**, **col legno** (using the wood of the bow, rather than the hair), **sul ponticello**, and other techniques.

Much of the Italian violinist and composer **MARCO UCCELLINI**’s biography is likewise unknown. He was born in Forlimpopoli, in the Northern Italian *comune* of Forlì, and held the music directorship at the court of Modena from 1641 to 1662 and then at the Modena cathedral from 1647 to 1665. He subsequently served as **maestro di cappella** in Parma until his death in 1680.

The majority of Uccellini’s surviving music comprises **sonatas** for violin and **continuo**, which represented some of the most technically advanced violin writing at the midpoint of the seventeenth century, utilizing virtuosic runs and derring-do leaps into the instrument’s highest register. It is with Uccellini that we first encounter violin playing as high as the sixth position, expanding the instrument’s range to three **octaves**, which would suffice for composers until Vivaldi’s sea-parting concerti grossi. Uccellini’s music is also noteworthy for its deep expressivity, his melodic writing for the violin demonstrating a lyrical soulfulness, enhanced by the use of **trills** and other ornamentation. The **Sonata no. 18** from Uccellini’s **Opus 4** collection of *Sonatas, Correnti* (a fast, triple-meter dance form), and **Arias** demonstrates such lyricism, as well as crackling virtuosity and a harmonically adventurous ear.

Bologna was at this time one of Italy’s academic and cultural centers, and the 1657 appointment of Maurizio Cazzati as the new Music Director of the Basilica of San Petronio revitalized the city’s musical life. Cazzati hired a large complement of musicians to serve at San Petronio: twenty-two singers and thirteen instrumentalists. Among these was the composer, cellist, and singer **GIOVANNI BATTISTA VITALI**. (Vitali’s students included his son Tomaso, who would achieve acclaim in his own right as a violinist and composer.)

Not a violinist himself, Vitali “did not expand the technique of the instrument,” writes violinist and musicologist Boris Schwarz, “but used the violin idiomatically, exploring its songfulness and agility”—as demonstrated in the **Passagallo primo** for Two Violins and Continuo from his *Opus 7* volume of *Varie partite del passamezo, ciaccone, capriccii, e passagalii*. Vitali’s contributions to the repertoire also included numerous trio sonatas, which influenced Corelli, Torelli, and Purcell and helped to establish the genre as a **Baroque** standard.

Arguably the most technically accomplished violin virtuoso of the following generation, and of the eighteenth century at large, was **PIETRO ANTONIO LOCATELLI**, born in 1695. One of Corelli's three star pupils (along with Francesco Geminiani and Giovanni Battista Somis), Locatelli "must be considered the founding father of modern instrumental virtuosity," writes musicologist Albert Dunning. Proudly aware of his standing among the musical elite, Locatelli moreover jealously guarded his gifts. One contemporary account noted, "Locatelli is so afraid of people's learning from him that he won't admit a musician into his concert," calling to mind anecdotes of Louis Armstrong covering his fingers in performance lest a rival musician steal a lick.

Nevertheless, Locatelli managed to exercise considerable influence via *L'arte del violino*, his confidently titled volume of twelve violin concerti published in 1733. These concerti constitute the most significant part of Locatelli's oeuvre and illustrate the most advanced instrumental technique of the day. They captivated no less a master than Paganini, who credited *L'arte del violino* with "open[ing] up a world of new ideas and devices that never had the merited success because of excessive difficulties." The twelve concerti collectively feature twenty-four solo violin **caprices**, in the first and last **movements** of each **concerto**. Paganini began composing his celebrated Twenty-Four Caprices after discovering *L'arte* and quoted Locatelli's Concerto in E Major, op. 3, no. 4, in his own first caprice. Abroad, *L'arte del violino* was nothing short of transformative of the instrument's tradition: its Paris publication in 1740 triggered a sudden rise in virtuosity among French violinists. Jean-Marie Leclair, regarded as the founder of the French violin school, is known to have valued Locatelli's concerti.

Though the twenty-four caprices of *L'arte del violino* are occasionally performed independently of the concerti, this approach loses the totality of what are, in actuality, quite delectable concerti. Witness the **Concerto in g minor**, bookended by an affecting slow first movement and a rousing **Vivace** finale, despite the unsmiling key. Yet indeed, the concerto's highlights are the dazzling caprices in these outer movements, which prefigure the Romantic concerto tradition in their glorification of the heroic virtuoso.

Among the luminaries of the instrument spellbound by *L'arte del violino* was **GIUSEPPE TARTINI**. Though largely self-taught, save for the influence of Corelli, Vivaldi, and Locatelli, Tartini came to be considered, by the mid-eighteenth century, the finest violinist of his generation. The flutist Johann Joachim Quantz praised Tartini as "indeed one of the greatest violin players. He drew a beautiful tone from his instrument. Fingers and bow were at his command. He executed the greatest difficulties very cleanly without visible effort. He could play trills, even double trills, equally well with all the fingers. In fast as well as in slow movements, he intermingled many **double-stops** and liked to play in extremely high positions."

"If you had heard him," noted one Count Algarotti, "you would believe that never before in your life have you heard a violin."

Aside from a brief visit to Prague in 1723, which he did not enjoy, Tartini spent his entire life in his native Italy. The rest of Europe came to him instead: in 1727 or 1728, he founded a violin academy in Padua, which attracted students from across the continent, earning Tartini the sobriquet of "maestro delle nazioni." Three centuries later, a student traveling in pursuit of an acclaimed pedagogue is par for the course—Tartini's school marks this academic tradition's point of origin.

In both his playing and his compositional style, Tartini presaged **Classical** and even Romantic aesthetics. His famous **Devil's Trill Sonata** burns with an intense ardor a century ahead of its time and befitting its paranormal inspiration. "One night," the composer claimed, "I dreamed that I had sold my soul to the Devil. All went well; my new servant fulfilled all my wishes. I gave him my violin out of curiosity; but I was amazed to hear him play a sonata so miraculous and beautiful...that it exceeded all flights of imagination. I was enchanted, my breath stopped, and I awoke. I reached for my violin to reproduce some of the sounds I heard in my dream. In vain. The music I composed at that moment is no doubt the best I ever wrote—and I call it the Devil's Sonata—but it is a far cry from what I heard in my dream."

Boris Schwarz surmises, "In the history of violin playing, Tartini is the mighty ancestor whose basic concepts of the instrument are still valid today: variety of bow articulations, sturdy left-hand technique both in double-

stops and fluent runs, and—above all—a singing **cantabile** style which he preached to all his students. *Per ben suonare bisogna ben cantare* ("to play well one must sing well") was his motto, and it has guided violinists through the centuries." As the inheritor of the tradition of Corelli and Locatelli, Tartini subsequently cast a spell on the master violinists of the nineteenth century, including Vieuxtemps, Wieniawski, Joachim, and others. His and his contemporaries' contributions to the instrument's repertoire outline the beginning of a dynamic tradition, safeguarded for centuries and nurtured anew with each performance of these foundational works.

ARCANGELO CORELLI

(Born February 17, 1653, Fusignano, Italy; died January 8, 1713, Rome)

Concerto Grosso in g minor, op. 6, no. 8, Christmas Concerto

Published: 1714, Amsterdam

Other works from this period: Twelve Violin Sonatas, op. 5 (1700); Sonata in D Major for Trumpet, Two Violins, and Bass (1704); Six Trio Sonatas (1714)

Approximate duration: 13 minutes

The violin's earliest innovators—a generation of Italian violinist-composers including Salamone Rossi, Biagio Marini, Carlo Farina, G. B. Vitali, Giuseppe Torelli, et al.—can fairly be viewed as forerunners to Arcangelo Corelli, the first of the great violinists. Corelli represents the start of the tradition of instrumental excellence that continues with today's finest virtuosos.

One contemporary observer attested:

I never met with any man that suffered his passions to hurry him away so much whilst he was playing on the violin as the famous Corelli, whose eyes will sometimes turn red as fire; his countenance will be distorted, his eyeballs roll as in an agony, and he gives in so much to what he is doing that he doth not look like the same man...A symphony of furies shakes the soul...the artist himself, whilst he is performing it, is seized with an unavoidable agony; he tortures his violin; he racks his body; he is no longer master of himself but is agitated like one possessed with an irresistible motion.

It is surprising, then, that he never enjoyed a particularly successful performance career or undertook even one international concert tour. But Corelli's sonatas and, especially, his concerti grossi mark a watershed in the history of the instrument—indeed, of Western music at large—and it is consequently as a composer rather than as an instrumentalist that Corelli achieved international renown. Furthermore, as opposed to Locatelli, whose *L'arte del violino* garnered acclaim for its fiendish virtuosity, Corelli's music, rather short on pyrotechnics, instead won over admirers with its formal elegance and noble character.

Corelli withdrew from public performance after 1708 and spent his final years preparing his concerti grossi for publication. The twelve concerti grossi appeared posthumously, in 1714, as his Opus 6.

The structure of the Baroque **concerto grosso** (e.g., Vivaldi's *The Four Seasons* and *L'estro armonico*, Bach's *Brandenburg Concerti*, et al.) arose from Corelli's formal innovations. The concerto grosso involves a dialogue between sections of music played by the full ensemble and more intimate sections played by a group of soloists, called the **concertino**. This convention reflected the structure of the personnel at large musical chapels, which comprised two categories of musicians: the **ripieno**, or full ensemble, and a small group of soloists. The ripienists were typically players of average ability, whereas the soloists exhibited higher instrumental facility.

Just as, in a later era, Haydn would formalize certain conventions, to be crystallized by Mozart and Beethoven, Corelli's Opus 6 laid the foundation for the Baroque concerto grosso. The twelve concerti, like Corelli's trio sonatas, fall into two distinct categories: *da camera* (for the chamber) and *da chiesa* (for the church). The concerti *da chiesa* are more solemn and dignified in character and typically exclude dance movements, which appear in the concerti and sonatas *da camera*.

The most famous of the Opus 6 concerti is the Concerto no. 8 in g minor, “Fatto per la notte di Natale”—made for Christmas night. Its precise year of composition is unclear; Corelli had composed a Christmas concerto as early as 1690, which may be this g minor concerto.

The *Christmas Concerto*, as it is more simply known, also exemplifies Corelli’s *da chiesa* style. The work is scored for a concertino of two violins and cello, ripieno strings, and continuo and is cast in six movements instead of the usual four. After a stately **tutti** opening comes a mysterious **Grave**, marked by sensual dissonances, and then a sprightly **Allegro** propelled by the concertino.

The **Adagio** third movement features expressive lyricism, centered on a tender dialogue between the concertino violins. A vigorous **Allegro** episode interrupts before the movement ends with a reprise of the loving **Adagio**. A gallant triple-meter **Vivace** and spirited **Allegro** follow, proceeding **attacca** to one of Corelli’s most beloved creations: the *Pastorale ad libitum* in lilting 12/8 time.

ANTONIO VIVALDI

(Born March 4, 1678, Venice; died July 27 or 28, 1741, Vienna)

Concerto in D Major for Two Violins, Two Cellos, Strings, and Continuo, RV 564

Composed: Before 1742

Approximate duration: 11 minutes

Antonio Vivaldi’s vast catalogue of concerti demonstrates an imaginative breadth that ranks him among the most important voices of the Baroque period and certainly as the most influential Italian composer of his generation. In the lineage of great composer-violinists, Vivaldi succeeds Corelli with a fury, infusing Corelli’s stylistic and technical innovations with an incandescent virtuosity and dramatic audacity that would inform listeners’ fundamental understanding of music for generations.

The concerto medium—a form intended as a vehicle for soloistic virtuosity—was Vivaldi’s calling card, and it developed into the quintessential Baroque genre largely by his hand. Vivaldi’s concerti were of consequential influence on no less a genius than Johann Sebastian Bach: when Bach first discovered the violin concerti of Vivaldi’s *L’estro armonico*, he was helplessly seduced by their high-flying virtuoso quality; it is no exaggeration to say that Bach’s *Brandenburg* Concerti—often regarded as the gold standard of Baroque concerti *grossi*—are unthinkable without the precedent of Vivaldi’s concerti.

The Concerto in D Major for Two Violins, Two Cellos, Strings, and Continuo, RV 564, demonstrates all of those qualities that so enthralled Bach and others among Vivaldi’s contemporaries. Largely forgoing melodic, harmonic, or **contrapuntal** complexity, the opening **Allegro** instead builds overwhelming ensemble textures to create a sweeping dramatic intensity. The movement features exciting passagework for both solo violins and notably agile writing for the cellos nearly to match. The **Largo** second movement counters with soulful melodic writing, while fleet filigree by all four soloists highlights the bracing **Allegro** finale.

Characteristic of Vivaldi’s numerous concerti (only a fraction of which, strangely, were published during the composer’s lifetime, leaving the lion’s share of his accomplishments to come to light upon the discovery of his manuscripts in the early twentieth century), the instrumental writing here reveals the extent and nature of his own gifts as a violinist: he was a dazzling virtuoso, to be sure, but also a technician with a keen understanding of the violin, and his musical language proceeded from the instrument.

Igor Stravinsky’s oft-repeated wisecrack that “Vivaldi did not compose six hundred concerti; he wrote the same concerto six hundred times” is surely unfair. For if it is true that Vivaldi’s concerti have their share of common formal characteristics (illustrating a heady formula, *nota bene*, of Vivaldi’s own concoction), Stravinsky’s criticism fails to acknowledge the audacity of Vivaldi’s musical imagination within that form. The strongest of Vivaldi’s concerti combine rhythmic vitality with melodic invention; his understanding of instruments and keen dramatic instinct moreover place Vivaldi’s concerto oeuvre among the most thrilling glorifications of instrumental virtuosity in the repertoire to this day.

JOHANN SEBASTIAN BACH

(Born March 21, 1685, Eisenach, Germany; died July 28, 1750, Leipzig)

Double Violin Concerto in d minor, BWV 1043

Composed: 1730–1731

Other works from this period: *Jauchzet Gott in allen Landen!*, BWV 51 (church cantata) (1730); *Nun danket alle Gott*, BWV 192 (chorale) (1730); Suite in g minor for Lute, BWV 995 (ca. 1730); Violin Concerto in a minor, BWV 1041 (ca. 1730)

Approximate duration: 17 minutes

Johann Sebastian Bach was elected in 1723, at the age of thirty-eight, to the position of Music Director and Cantor in Leipzig, where he taught at the St. Thomas School and directed all musical activities at the city’s two churches, the Thomaskirche and Nikolaikirche. Bach would remain in Leipzig until his death, in 1750, and produced many of his mature masterpieces during his time there. In fulfillment of his church duties during this period, Bach created his greatest sacred works, including the cantatas, the *St. Matthew* and *St. John Passion*, and the Mass in b minor.


But Bach’s second decade in Leipzig saw the creation of much of his great instrumental music, as well. In 1729, Bach assumed the directorship of the Collegium Musicum, a concert series presented by local musicians and students, which had been founded in 1702 by Georg Philipp Telemann. The Collegium presented weekly concerts for the Leipzig *culturati*, primarily at the consequently iconic Zimmermann’s Coffeehouse near the city center; Bach programmed music by Telemann, Corelli, Vivaldi, and other leading composers of the day and also composed much new music himself for the series. With the Collegium as a newly available outlet for Bach’s creativity in addition to the church, the 1730s saw a revitalized output of keyboard, chamber, and orchestral music to match the inspired catalogue of sacred vocal music composed over the previous decade.

Bach’s Double Violin Concerto in d minor, **BWV** 1043, was certainly among the concerti performed at Zimmermann’s Coffeehouse, though its composition may date from Bach’s time in Cöthen, where he served as **Kapellmeister** prior to his Leipzig appointment. Around 1736, Bach prepared a version of the concerto for two harpsichords (BWV 1062) expressly for the Collegium Musicum.

It is known that when Bach first discovered the violin concerti of Vivaldi’s *L’estro armonico*, he was riveted by their demonstrative character and high-flying virtuosity; the Double Concerto betrays Vivaldi’s influence in its melodic and textural content, combined with the razor-sharp acuity of Bach’s own contrapuntal art. This adroit integration of form and flair is on display from the concerto’s opening **fugato**. The second violins present the commanding **subject**: a rocket-like ascending figure, an **arpeggio** back down the scale, a pungent upward leap of a seventh, and then a clipped descent back to the tonic. The first violins respond in kind, up a fifth.

Vivace

Vln. II



CONCERT PROGRAM II:

The Classical Style

JULY 16 AND 18

Sunday, July 16

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

Tuesday, July 18

7:30 p.m., Stent Family Hall, Menlo School

SPECIAL THANKS

Music@Menlo dedicates these performances to the following individuals with gratitude for their generous support:

July 16: Marilyn Wolper

July 18: Vivian Sweeney

GIOVANNI BATTISTA VIOTTI (1755–1824)

Duetto for Solo Violin (1821)

Amy Schwartz Moretti, violin

JOSEPH HAYDN (1732–1809)

Piano Trio in E-flat Major, Hob. XV: 29 (1797)

Poco allegretto

Andantino ed innocentemente

Finale (Allemande): Presto assai

Gilbert Kalish, piano; Arnaud Sussmann, violin; David Finckel, cello

WOLFGANG AMADEUS MOZART (1756–1791)

Violin Sonata in A Major, K. 526 (1787)

Molto allegro

Andante

Presto

Amy Schwartz Moretti, violin; Gloria Chien, piano

INTERMISSION

PROGRAM OVERVIEW

As Haydn and Mozart crystallized the Classical tradition that Beethoven would inherit and transform, the performers of their day likewise developed ever more sophisticated instrumental techniques. Such violinists as Giovanni Battista Viotti and Ignaz Schuppanzigh fueled these great composers' innovations, empowering them to create music of heretofore unimagined subtlety and complexity. Alongside Haydn, Mozart, and Beethoven, Concert Program II spotlights Viotti, who played a seminal role in defining the instrument's tradition in England and France, as well as one of his musical heirs, Rodolphe Kreutzer—the dedicatee of Beethoven's most fiendish violin sonata and a skilled composer in his own right. These performers' technical prowess inspired music of newfound resplendence from the day's finest composers in Haydn and Mozart. Beethoven's audacious creations, in turn, would challenge even Vienna's most skilled virtuosi, likewise elevating the instrumental tradition to new heights.

RODOLPHE KREUTZER (1766–1831)

Étude no. 22 in B-flat Major from Forty-Two Études or Caprices for Solo Violin (1796)

Soovin Kim, violin

LUDWIG VAN BEETHOVEN (1770–1827)

String Quintet in C Major, op. 29 (1801)

Allegro moderato

Adagio molto espressivo

Scherzo: Allegro

Presto – Andante con moto e scherzoso

Soovin Kim, Amy Schwartz Moretti, violins; Hsin-Yun Huang, Pierre Lapointe, violas; Keith Robinson, cello

Program Notes: The Classical Style

Notes on the program by Patrick Castillo

GIOVANNI BATTISTA VIOTTI

(Born May 12, 1755, Fontanetto da Po, Italy; died March 3, 1824, London)

Duetto for Solo Violin

Published: March 15, 1821, Paris

Dedication: “per il suo amico Cherubini”

Other works from this period: Revision of Violin Concerto no. 19 in G minor (1791; rev. 1818); Three Divertissements for Violin and Piano (ca. 1818); *Andante and Rondo* for Violin and Piano (ca. 1823)

Approximate duration: 6 minutes

The proud Italian violin tradition originating in the seventeenth century with Arcangelo Corelli had its chief exemplar, in the Classical era, in the violinist and composer Giovanni Battista Viotti. Viotti's subsequent influence was broad; inheriting Corelli's art directly from his teacher, Gaetano Pugnani (1731–1798), who had studied with Corelli's pupil G. B. Somis (1686–1763), Viotti, in turn, counted among his disciples the French masters Rode and Baillot. Thus regarded as the founder of the modern French violin school, Viotti moreover ranks as the instrument's preeminent voice before Paganini.

Viotti's debut on March 17, 1782, at Paris's prestigious Concert Spirituel series caused a sensation. He impressed as both virtuoso and composer, performing one of his own concerti, and immediately became one of Europe's most celebrated violinists. By popular demand, he appeared twelve more times at the Concerts Spirituels over the following ten weeks and sixteen times the following year, always as soloist in his own concerti.

Shortly thereafter, however, Viotti retired from public concertizing and, in 1784, entered the service of Marie Antoinette at Versailles. In 1788, he established the Théâtre de Monsieur, an opera house in Paris that premiered numerous important productions, and proved to be an able administrator in addition to his abilities as a performer. The productions he oversaw included the operas of Luigi Cherubini, who had settled in Paris in 1786 and was a close friend, colleague, and, for a time, flatmate of Viotti's. The dramatic vigor of Cherubini's operas would influence Viotti's own compositional language.

In 1792, amidst the French Revolution, Viotti left Paris for London. He resumed his performance career to appear on the concert series run by Johann Peter Salomon, the impresario who famously sponsored Haydn's two successful London residencies and commissioned that composer's celebrated *London Symphonies* (nos. 93–104). These works' cogent architecture and sparkling orchestration likewise influenced Viotti: his violin concerti, rather than functioning as mere star vehicles for the virtuoso with a backing band, featured robust orchestral scores.

Political trouble forced Viotti to leave England in 1798—he was suspected (apparently without basis) of Jacobin sympathies—and he lived in exile in Germany for a year and a half. Upon returning to London in 1801, he continued to play and compose in intimate settings for and with friends but essentially abandoned his musical career.

At the time of Viotti's Concert Spirituel debut, Parisian audiences had been accustomed to the thin, sweet tone of Amati and Stainer violins; Viotti arrived with a muscular Stradivari, as well as a state-of-the-art bow—thicker, heavier, and with broader hair—and played with more intense **vibrato** than listeners were used to. Though he ultimately performed in public for only about seven years, contemporary accounts attest to the revelatory nature of Viotti's playing. “Viotti, it is true...astonishes the hearer,” wrote a critic for the *London Morning Chronicle*, “but he does something infinitely better—he awakens emotion, gives a soul to sound, and leads the passions captive.”

Viotti was especially adored by his students, and his impact on a generation of violinists was deeply felt. In 1811, the *Allgemeine musikalische Zeitung* described the characteristics of a Viotti “school”: “A large, strong, full tone is first; the combination of this with a powerful, penetrating, singing **legato** is

the second; as the third, variety, charm, shadow, and light must be brought into play through the greatest diversity of bowing.”

As with all of the great composer-violinists, Viotti's oeuvre centers on his instrument. He composed twenty-nine violin concerti (no. 22 in a minor was a particular favorite of Brahms's; Joseph Joachim ranked it second only to the Beethoven Violin Concerto—itsself audibly indebted to Viotti—and favored it to the concerti of Brahms and Mendelssohn), and his solo and chamber music is likewise predominated by the violin. The *Duetto*, “composto da J. B. Viotti per il suo amico Cherubini,” is not a duet but a work for solo violin, featuring two distinct, intertwining lines—symbolizing, perhaps, Viotti's fond admiration of his colleague and friend. The work requires finger-twisting dexterity that belies its geniality, testifying both to Viotti's own technical facility and to his compositional vision.

JOSEPH HAYDN

(Born March 31, 1732, Rohrau, Lower Austria; died May 31, 1809, Vienna)

Piano Trio in E-flat Major, Hob. XV: 29

Composed: 1797

Published: 1797, London

Dedication: Therese Jansen Bartolozzi

Other works from this period: Trumpet Concerto in E-flat Major, Hob. VIIe: 1 (1796); Piano Trio in E Major, Hob. XV: 28 (1797); Six String Quartets, op. 76, *Erdödy* Quartets (1797); *Die Schöpfung* (*The Creation*), Hob. XXI: 2 (oratorio) (1796–1798)

Approximate duration: 17 minutes

The artistic life of Joseph Haydn embodies the breadth of the Classical era. When he was born, in 1732, the Baroque period had reached its apogee. Over the course of Haydn's life—and, indeed, largely by his own hand—what has since become known as the Classical style would grow to maturity. By the time of Haydn's death in 1809, his own student Ludwig van Beethoven was boldly extending the Classical idiom with his own brand of fiery individualism; and within five years, the precocious Viennese teenager Franz Schubert would pen his first significant works.

The circumstances of Haydn's career likewise reflect eighteenth-century social currents. At the start of his career, he benefited from the traditional system of aristocratic patronage under which Bach and other Baroque composers lived and worked. By the turn of the century, he had obtained the professional freedom that would become the norm in the Romantic period. Along the way, Haydn attained rock-star status throughout Europe: his excellence and fruitfulness in every prevalent musical genre of the day rendered him the most celebrated composer of his generation. Noting his seminal role as the father of both the symphony and the string quartet—two of Western music's quintessential media since the eighteenth century—musicologist James Webster writes that “no other composer approaches [Haydn's] combination of productivity, quality, and historical importance in these genres. In the twentieth century he was understood primarily as an ‘absolute’ musician (exhibiting wit, originality of form, motivic saturation, and a ‘modernist’ tendency to problematize music rather than merely to compose it), but earnestness, depth of feeling, and referential tendencies are equally important to his art.”

Just as with the symphony and string quartet genres, Haydn played an important role in the piano trio's rise to prominence in Western musical culture, leaving a catalogue of no fewer than forty-five piano trios. These works reflect the heightened awareness of the nuances of writing for particular instruments that helped define the Classical idiom. At the time of Haydn's first piano trio, the combination of piano, violin, and cello had not yet become established as a standard chamber ensemble; indeed, some of

*Bolted terms are defined in the glossary, which begins on page 92.

the earliest piano trios have been accurately described as keyboard sonatas with violin and cello accompaniment. (In 1775, Haydn's contemporary Carl Philipp Emanuel Bach—the skilled composer son of Johann Sebastian—designated a set of his own trios “Sonatas for Piano, which may equally well be played solo or accompanied by violin and violoncello.”) But Haydn masterfully developed the piano trio into a sophisticated conversation among three voices. Consequently, the medium's popularity grew rapidly, with piano trio music becoming an essential part of any amateur musician's library by the end of the eighteenth century.

Haydn's Piano Trio in E-flat Major, **Hob.** XV: 29, is the third of a set of three dedicated to the pianist Therese Jansen Bartolozzi, and the dexterity required by Haydn's keyboard writing testifies to Bartolozzi's skills. Equally so, the trio's deftly wrought musical content—built from simple ideas but utterly inspired in their development—reveals a composer of effortless imagination.

The trio presents its lighthearted opening **theme** in the old style of “Sonatas for Piano, which may equally well be played solo,” etc.—with the violin merely doubling the piano's right-hand melody and the cello reinforcing the bass. With the very next **phrase**, however, Haydn recalibrates the ensemble dynamic, weighting the piano against the strings. From here, the ensemble texture grows ever richer, with each instrument subtly asserting its individual voice. When the opening theme reappears, notwithstanding its melodic simplicity, it has audibly come into its own. The violin moves to the foreground in an ensuing e-flat minor section. As the movement proceeds, the passagework for all three instruments becomes increasingly ornate; using only modest musical ideas, Haydn's restless imagination yields a veritable garden of musical delights.

The trio's second movement, delicately marked *Andantino ed innocentemente*, is a tender lullaby. The melody, initially presented by the piano alone, **mezza voce**, is softly colored by heart-melting F-double sharp **appoggiaturas**.



The violin thereafter assumes the melody, with the cello filling out the bass, three-dimensionalizing the piano's unassuming material. As in the first movement, Haydn's craft stealthily creates ravishing music seemingly from nothing.

The slow movement proceeds *attacca* to the ebullient finale, which takes the form of an **allemande**, an instrumental dance form rooted in the Baroque period.

WOLFGANG AMADEUS MOZART

(Born January 27, 1756, Salzburg, Austria; died December 5, 1791, Vienna)

Violin Sonata in A Major, K. 526

Composed: Completed August 24, 1787, Vienna

Published: 1787, Vienna

Other works from this period: Detailed in the notes below

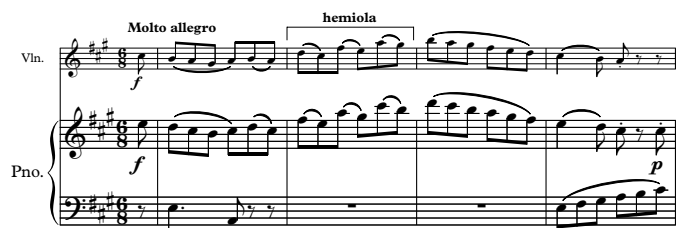
Approximate duration: 25 minutes

By 1784, Mozart, two years shy of his thirtieth birthday, was the toast of Vienna. The following four years would represent the most successful period of his career, marked by frequent concertizing and publication. No less an authority than Joseph Haydn proclaimed to Leopold Mozart in 1785: “Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition.” Between 1784 and 1786, Mozart played the dual roles of artist and impresario to great success, composing with astonishing prolificacy and independently presenting concerts to unveil his latest creations: typically a symphony, a chamber work, perhaps a keyboard improvisation, and a piano concerto.

Amid such celebrity status, Mozart's major project of 1787 was *Don Giovanni*, his second operatic collaboration with the librettist Lorenzo da Ponte, which would premiere in October in Prague. Yet such an undertaking did not preclude, from such a fecund imagination as Mozart's, an impressive flurry of instrumental works within the same year. Between March and August, Mozart completed the **Rondo** for Piano in a minor, **K.** 511; the String Quintet in C Major, K. 515, and in g minor, K. 516; the Sonata in C Major for Piano, Four Hands, K. 521; *Ein musikalischer Spass* (“A Musical Joke”), K. 522; the **Serenade** in G Major, *Eine kleine Nachtmusik*, K. 525; and the Violin Sonata in A Major, K. 526. None of these were composed on commission or towards any immediate performance prospect but for the purposes of immediate publication (and resultant revenue).

Upon publication, the Violin Sonata in A Major was billed, per convention, as “Klavier Sonate mit Begleitung einer Violin”—though even a cursory listen reveals this designation to be inaccurate. Far from merely a “piano sonata with violin accompaniment,” the A Major Sonata treats the two instruments as equal partners; indeed, in terms of its sophistication as a piece of chamber music, the sonata is arguably Mozart's finest.

The first movement lifts off with a giddy opening theme, whose *joie de vivre* is egged on by an eager **hemiola**, urging the melody forward.



Yet the music's rambunctiousness does nothing to obscure the hallmarks of Mozart's language: its melodic beauty, textural clarity, and formal elegance. Add to these the mirthful conversational quality between violin and piano, which permeates even the more gently flowing second theme.



The energy that closes the **exposition** continues into the ephemeral **development** section. Fragments of the primary thematic material buoy the music's passage through a restless sequence of harmonic **modulations**, powering the movement to an exuberant **recapitulation**.

The **Andante** imparts an even deeper sense of dialogue between the two instruments. The movement begins with quietly uttered octaves in the piano; the violin comments, slowly forming its own eloquent phrase. This opening exchange repeats but, as if to affirm a mutual understanding, with the violin and the piano's right-hand melody trading places. Throughout the movement, the instruments' wordless dialogue bespeaks warmth and empathy. Here, Mozart seems to offer a Platonic vision of civilized discourse, enlightenment to a degree unattainable in the practical world but held fast in the idealized world of Mozart's musical imagination. This is music of unsparing beauty. Its disarming simplicity confirms Artur Schnabel's famous remark that “Mozart is too easy for children and too difficult for adults.”

The sonata's spirited rondo finale likewise attests to Schnabel's claim. Mozart exits the sublime realm of the *Andante* and reverts, without regret, to the happy-go-lucky tenor of the opening movement. A bubbling *moto perpetuo* in the piano paces the violin's carefree melody.

RODOLPHE KREUTZER

(Born November 16, 1766, Versailles, France; died January 6, 1831, Geneva, Switzerland)

Étude no. 22 in B-flat Major from Forty-Two Études or Caprices for Solo Violin

Composed: 1796

Published: 1796, Paris

Other works from this period: Violin Concerto no. 8 in d minor, op. 8 (ca. 1795); Three String Quartets, op. 2 (ca. 1795); *Imogène, ou la Gageure indiscreète* (opera) (1796)

Approximate duration: 3 minutes

Though best known as the honoree of Beethoven's most daunting violin sonata, the French violinist Rodolphe Kreutzer was in fact unaware of the work's dedication. Beethoven, who had met and heard Kreutzer in 1804, intended to dedicate his Opus 47 Sonata to the English violinist George Bridgetower. After a falling out—Bridgetower apparently insulted a woman whom Beethoven fancied—the composer angrily withdrew the dedication and impulsively assigned it to Kreutzer instead.

The *Kreutzer* Sonata's convoluted genesis notwithstanding, the work's intimidating demands are enough to suggest Beethoven's regard for Kreutzer's instrumental mastery. The composer moreover praised Kreutzer: "I prefer his modesty and natural behavior to *all the exterior without any interior*, which is characteristic of most virtuosi."

Kreutzer is a direct artistic heir of the violin's proudest lineage of great masters, stemming from Corelli, who taught Somis, who taught Pugnani, who taught Viotti; Viotti's student Pierre Baillot was Kreutzer's teacher. Kreutzer directly encountered Viotti himself, hearing that master's solo performances in 1782 and 1783, which influenced both his playing and compositional approach to the instrument.

More so than for his accomplishments as a performer, Kreutzer's legacy rests on his contributions as a teacher. He was, notes Boris Schwarz, "one of the architects of French violin supremacy in the nineteenth century." Kreutzer's *Quarante-deux études ou caprices* for Solo Violin, composed in 1796, occupy a seminal place in the instrument's pedagogical literature. In addition to their instructional value, the études contain their share of showmanship, as well—as, for instance, in the fanciful flourishes that course through no. 22 in B-flat Major. Though intended for students, the études likewise have value to even the most elite virtuosi. Joseph Joachim returned to them frequently; Wieniawski noted, "These études are much more difficult than most violinists assume!"

LUDWIG VAN BEETHOVEN

(Born Bonn, Germany, baptized December 17, 1770; died March 26, 1827, Vienna)

String Quintet in C Major, op. 29

Composed: 1801

Published: 1802, Leipzig

Dedication: Count Fries

Other works from this period: Serenade in D Major for Flute, Violin, and Viola, op. 25 (1801); Three Violin Sonatas, op. 30 (1801–1802); Seven Bagatelles for Solo Piano, op. 33 (1801–1802); Violin Sonata no. 9 in A Major, op. 47, *Kreutzer* (1802–1803)

Approximate duration: 35 minutes

In 1800, Beethoven, approaching his thirtieth birthday, completed his Six String Quartets, op. 18. These would be the defining chamber works of his

early years in Vienna, where he had settled in 1792. The Opus 18 quartets are moreover emblematic of, according to the popular schema of Beethoven's artistic life, the first of his three periods, during which, under the spell of Haydn and Mozart, he created music according to the style and taste defined by theirs. At the same time, in its dramatic scope and bold expressive aspirations, this early volume foreshadows what was to come in Beethoven's middle, "Heroic" period: the Razumovsky Quartets (1806); the Third (*Eroica*) (1803), Fourth (1806), Fifth, and Sixth (*Pastoral*) Symphonies (1808); the Fourth Piano Concerto; the Violin Concerto; et al.—music that not only charted a new path for the composer but pointed the way towards nineteenth-century **Romanticism** at large.

The String Quintet in C Major, op. 29, composed in 1801, documents the transition between these respective aesthetic periods in Beethoven's output. The quintet's first two movements illustrate the Viennese Classicism inherited from Haydn and Mozart, while the third and fourth movements look ahead to the Romanticism augured by Beethoven's "heroic" music.


(That Beethoven endeavored to compose a string quintet after completing his Opus 18 is significant. His sketchbooks reveal that the quartets underwent constant revision before Beethoven sent them to his publisher. In 1799, Beethoven inscribed an autograph copy of the Quartet in F Major, op. 18, no. 1, as a gift to his friend Karl Friedrich Amenda: "Dear Amenda," he wrote, "Accept this quartet as a small token of our friendship, and whenever you play it recall the days we passed together and the sincere affection felt for you then, which will always be felt by: Your warm and true friend, Ludwig van Beethoven." Only one year later, Beethoven sent the following request: "My dear, my good Amenda, my heartily beloved friend...Don't lend out my quartet anymore, because I have made many changes in it. I have only just learnt how to write quartets properly, as you will see when you receive them." Considering his intensity of focus on the Opus 18 quartets, the task of composing a quintet, with added viola, in the style of Mozart's six such works, may have represented for Beethoven further opportunity to hone his craft.)

As with Mozart's string quintets, the added viola here serves to expand Beethoven's sonic palette. The seemingly pedestrian first theme that opens the quintet, with first violin and cello chastely dancing stepwise around C, shrewdly allows for the ensemble texture to make the prevailing impression. The second violin soon takes up the innocuous tune, accompanied by both violas with burbling sixteenth notes. The remainder of the *Allegro moderato*'s exposition is marked in turn by warm textures and contrapuntal play. The development section, in what would become Beethoven's signature fashion (cf., most notoriously, his Fifth Symphony), takes what previously seemed such straightforward material and extrapolates from it soaring expressivity. The movement ends with a standard recapitulation, save for its lush variety of texture, further celebrating the ensemble's distinct sound.

The aforementioned F Major Quartet features a searing slow movement, poetically marked *Adagio affettuoso ed appassionato*. Beethoven indulges in similar poetry here: the quintet's second movement, marked *Adagio molto espressivo*, opens with a tender violin solo, uttered *piano*, *mezza voce* and accompanied by a hazy reverie in the middle strings and gentle pizzicati in the cello. Not quite a **theme and variations**, this slow movement simply presents and reprises this material, replete with rapturous flourishes throughout.

The **scherzo**—as a formal convention, something of a wild-eyed, Romantic grandchild of the Classical **minuet**—features a ubiquitous, leapfrogging three-note cell (present in eighty of the scherzo section's eighty-eight measures). The central **trio** section further asserts, rather than contrasts, the scherzo's ebullient character.

The quintet concludes with a playful **Presto** finale. Beethoven shows some swagger in the movement's contrapuntal middle section, with material in 2/4 and 6/8 time contrapuntally superimposed onto each other. A light-hearted transition, marked *Andante con moto e scherzoso*, leads to a reprise of the movement's primary material.



CONCERT PROGRAM III:

German Virtuosity

JULY 20 AND 22

Thursday, July 20

7:30 p.m., Stent Family Hall, Menlo School

Saturday, July 22

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

SPECIAL THANKS

Music@Menlo dedicates these performances to the following individuals and organizations with gratitude for their generous support:

July 20: *The William and Flora Hewlett Foundation*



July 22: *Alan and Corinne Barkin*

PIERRE RODE (1774–1830)

Caprice no. 3 in G Major from *Vingt-quatre caprices en forme d'études* for Solo Violin (ca. 1815)

Arnaud Sussmann, violin

LUDWIG VAN BEETHOVEN (1770–1827)

Violin Sonata no. 10 in G Major, op. 96 (1812)

Allegro moderato
Adagio espressivo
Scherzo: Allegro
Poco allegretto

Arnaud Sussmann, violin; Wu Han, piano

LOUIS SPOHR (1784–1859)

Double String Quartet no. 1 in d minor, op. 65 (1823)

Allegro
Scherzo: Vivace
Larghetto
Finale: Allegro molto

Quartet I: Adam Barnett-Hart, Jessica Lee, violins; Roberto Díaz, viola; Dmitri Atapine, cello

Quartet II: Aaron Boyd, Soovin Kim, violins; Pierre Lapointe, viola; Brook Speltz, cello

INTERMISSION

PROGRAM OVERVIEW

Concert Program III continues the festival's journey from the Classical period into the nineteenth century. The program offers Beethoven's final violin sonata as its point of departure into the new era—following a nod to the French virtuoso Pierre Rode, another of Viotti's disciples and the sonata's dedicatee. In the generation following Beethoven, Louis Spohr would become a standard-bearer for the German violin tradition, introducing expressive innovations such as those heard in his Double String Quartet that gave Romanticism its musical soul. The program continues with music by Ferdinand David, Spohr's prize pupil and muse to the German tradition's most brilliant medium, Felix Mendelssohn, whose Opus 3 Piano Quartet closes the program.

FERDINAND DAVID (1810–1873)

Caprice in c minor from *Six Caprices for Solo Violin, op. 9, no. 3* (1839)

Sean Lee, violin

FELIX MENDELSSOHN (1809–1847)

Piano Quartet no. 3 in b minor, op. 3 (1825)

Allegro molto
Andante
Allegro molto
Finale: Allegro vivace

Juho Pohjonen, piano; Sean Lee, violin; Roberto Díaz, viola; Keith Robinson, cello

Program Notes: German Virtuosity

Notes on the program by Patrick Castillo

PIERRE RODE

(Born February 16, 1774, Bordeaux, France; died November 25, 1830, Château de Bourbon)

Caprice no. 3 in G Major from *Vingt-quatre caprices en forme d'études* for Solo Violin

Composed: ca. 1815

Published: ca. 1815, Paris

Other works from this period: Violin Concerto no. 11 in D Major, op. 23 (ca. 1813); String Quartet no. 1 in E-flat Major, op. 11 (ca. 1815); Violin Concerto no. 12 in E Major, op. 27 (ca. 1815)

Approximate duration: 3 minutes

In 1787, G. B. Viotti met Pierre Rode, a thirteen-year-old French violin prodigy. So impressive were the young musician's gifts that Viotti, at that time Europe's most revered master of the instrument, offered to teach him for no fee. Rode quickly became Viotti's favorite student. Three years later, Rode made his Paris debut, performing Viotti's Violin Concerto no. 13, and was subsequently entrusted with the premieres of his master's Concerti nos. 17 and 18 (as Viotti had retired from public concertizing).

As he embarked on his professional career, Rode would indulge his penchant for travel. In 1795, he was appointed professor of violin at the newly opened Paris Conservatoire, but almost immediately he embarked on extensive concert tours of the Netherlands and Germany. In 1803, he traveled to Russia, via Germany, where he was heard by Louis Spohr.

By this time, Rode had secured his place as his teacher's heir. "Rode played with absolute mastery," noted the composer Johann Friedrich Reichardt. "He acquired the original style of his teacher Viotti—particularly his *Adagio* has something endearingly naïve which well reflects his tender mind and character." Another critic stated plainly, "He is the most accomplished violinist in all of Europe."

While still in his thirties, Rode's skills—and, consequently, his reputation—appear to have quickly declined. In 1812, he premiered Beethoven's Violin Sonata in G Major, op. 96, a performance that failed to satisfy the composer. (See the notes on Beethoven's sonata below.) Though he remained active as a composer and teacher (his students included Eduard Rietz, who would later become Mendelssohn's violin teacher and the dedicatee of that composer's celebrated String Octet), Rode gradually withdrew from performance. By 1825, as reported in a letter by Mendelssohn, Rode was "firm in his refusal to take a violin in his hand."

Despite his diminishing skills, the *Vingt-quatre caprices en forme d'études*, composed around 1815, testify to Rode's continued dynamism as a teacher in his final years. These twenty-four caprices have become an essential volume in the instrument's course of study. They are inventive works, technically and stylistically assured. In addition to their pedagogical importance, Rode's caprices moreover document the Classical chapter of the instrument's tradition, complementing the compositional era defined by Haydn and Mozart. If they are perhaps overlooked, it is surely by dint of their inevitable comparison to Paganini's own sea-parting *Twenty-Four Caprices*—composed around the same time (between 1802 and 1817) but seizing a new frontier of instrumental virtuosity.

LUDWIG VAN BEETHOVEN

(Born Bonn, Germany, baptized December 17, 1770; died March 26, 1827, Vienna)

Violin Sonata no. 10 in G Major, op. 96

Composed: 1812, probably revised 1814–1815

Published: 1816, Vienna and London

**Bolded terms are defined in the glossary, which begins on page 92.*

Dedication: Written for Pierre Rode, dedicated to Archduke Rudolph

First performance: December 29, 1812

Other works from this period: String Quartet in f minor, op. 95, *Serioso* (1810–1811); Piano Trio in B-flat Major, op. 97, *Archduke* (1810–1811); Symphony no. 7 in A Major, op. 92 (1811–1812); Symphony no. 8 in F Major, op. 93 (1812)

Approximate duration: 28 minutes

Beethoven was halfway through the composition of a new violin sonata when the great violinist Pierre Rode toured to Vienna in 1812. Beethoven quickly completed the sonata for a performance on December 29 by Rode with Beethoven's piano student and patron, Archduke Rudolph. What might have been an auspicious collaboration between Western music's greatest composer and one of the finest virtuosos of his day did not, alas, come off successfully.

Rode's French aesthetic (and, perhaps, the onset of a decline in his skills) proved a poor match with Beethoven's bold style. Beethoven confided in a letter to the archduke, "I have not hurried unduly to compose the last movement... as in view of Rode's playing I have had to give more thought to the composition of this movement. In our finales we like to have fairly noisy passages, but Rode does not care for them—and so I have been rather hampered." A contemporary critic agreed: "Mr. Rode's greatness does not seem to lie in this type of music." After the performance, Beethoven considered sending Rode the violin part for further study but—remarkably, for such a hothead as Beethoven—thought better of it, lest he offend such a great, if diminished, artist.

Though the intriguing partnership between Beethoven and Rode never flourished, it nevertheless produced an exquisite work in the Violin Sonata in G Major, op. 96—the last of Beethoven's ten violin sonatas and "the most perfect work in the whole series," in the estimation of the violinist Carl Flesch.

Opus 96 eschews the fiery virtuosity of the more famous *Kreutzer* Sonata, dealing instead in lyricism, delicacy, and refinement. Violin and piano exchange, then lovingly extend, a graceful opening gesture—simply a trill followed by three descending notes—as the sonata slowly comes into being. It is music that calls to mind the expressive subtlety of the E-flat Piano Trio, op. 70, no. 2—a work whose restraint casts it in sharp relief against the *Ghost* Trio, op. 70, no. 1, its extroverted sibling. In a similar manner, the present sonata defies the *Sturm-und-Drang* Beethoven of popular imagination. Witness the *Allegro moderato*'s soft-footed second theme.

The image shows a musical score for the first movement of Beethoven's Violin Sonata no. 10 in G Major, op. 96. It is a two-staff score for Violin (vn.) and Piano (Pno.). The key signature is one sharp (F#), and the time signature is 3/4. The score begins with a trill in the violin part, followed by three descending notes. The piano accompaniment also features a trill and descending notes. There are markings for 'ritard.' (ritardando) and 'a tempo' throughout the score.

Beethoven extends the exposition's innocuous closing material into the development section and uses it to traverse shifting harmonies. This music passes without fanfare into the recapitulation.

The sonata's second movement, marked *Adagio espressivo*, descends from bright G major to warm E-flat major, an ideal harmonic setting for its warm melodic material, sung by the violin *sotto voce*. When this music gives way to a run of thirty-second notes, Beethoven takes care to mark the florid passage *molto dolce*, lest the violinist get too carried away. The movement is thus painted in soft brushstrokes and muted hues.

This elegant music proceeds *attacca* to the ephemeral scherzo—so brief it almost serves as a **coda** to the *Adagio* rather than a movement unto itself. Beethoven casts this disruption of the previous reverie in hard-edged g minor until a sudden shift to G major occurs in its final measures, as if to assure the listener that the movement's dourness was in jest.

The sonata concludes with a set of variations on a lilting "Gassenhauer" theme, a kind of urban folk song typically found in light operas of the day. Beethoven crafts a robust finale from this seemingly humble material, reimagining it towards a variety of expressive ends, spinning even a fugato variation.

LOUIS SPOHR

(Born April 5, 1784, Brunswick, Germany; died October 22, 1859, Kassel, Germany)

Double String Quartet no. 1 in d minor, op. 65

Composed: 1823

Published: 1825, Leipzig

Other works from this period: *Potpourri* in a minor for Violin and Orchestra, op. 66, *On Themes from Jessonda* (1823); *Quatuor brillant* no. 2 in A Major for String Quartet, op. 68 (1823); Three Duos for Two Violins, op. 67 (1824)

Approximate duration: 24 minutes

Although his renown has flagged since his death in 1859, the German composer Louis Spohr was regarded by his contemporaries as an equal to Haydn, Mozart, and Beethoven. Musicologist Clive Brown notes that both Mozart's *The Marriage of Figaro* and Wagner's *Tristan und Isolde* were composed within the span of Spohr's lifetime and that "his own work looks, Janus-like, towards both the formalism and clarity of the Classical tradition and the structural and harmonic experimentation associated with nineteenth-century Romanticism." Like Mendelssohn, with whom he enjoyed a great mutual respect and advocacy for each other's music, Spohr was a famous "multihyphenate": a widely acclaimed conductor and violinist, as well as one of his generation's most famous composers.

Spohr had a penchant for experimentation. As a violinist, he invented the chinrest; as a conductor, he was the first to use a baton. An equal spirit of inventiveness is on display in the Double String Quartet in d minor, op. 65, the first of four such works Spohr composed. In conceiving the unusual work, Spohr related, "I imagined how two quartet groups, sitting close to each other, should be made to play one piece of music and keep in reserve the eight-voice combination for the chief parts of the composition only. I was greatly impressed to find that its effect was far greater than that of simple quartets or quintets." Audiences agreed: Spohr's Double Quartet achieved widespread popularity, prompting the composer's bewilderment that more composers did not pursue the genre.

The Double Quartet inevitably invited comparisons, then as now, with Mendelssohn's landmark Octet, composed two years later. Spohr weighed in himself, surmising that Mendelssohn's Octet "belongs to quite another kind of art, in which the two quartets do not concert and interchange in double choir with each other, but all eight instruments work together." Indeed, whereas Mendelssohn's masterpiece broke new ground as a true octet, Spohr's essays in this genre are more accurately double quartets, with the first quartet generally cast in a more virtuosic role (and with an especially heroic first violin part, which Spohr presumably wrote for himself to play). Nevertheless, likewise are there moments in the Double Quartet of inspired integration of all eight instruments; what's more, Mendelssohn is known to have been familiar with Spohr's Opus 65 and to have studied it in preparation for his Octet.

The *Allegro* first movement opens with an unabashedly Romantic statement, marked by wide leaps and dramatic silences and trills. The wide melodic intervals give the impression of Spohr stretching his canvas: the double-quartet medium allows for writing of pseudo-orchestral breadth. By tracing such expansive terrain with his opening theme, Spohr prepares the ear for the rich sonorities that follow.

An elfin g minor scherzo in 6/4 time follows, its theme a lightning-quick three-note ascending figure followed by six **staccato** notes. The movement's central trio section shifts to G major; a galloping rhythm in the second quartet supports melodic utterances in turn by the first violin, viola, and cello.

The Double Quartet's beguiling slow movement revolves around a tenderhearted cantabile melody, which Spohr uses to weave ravishing eight-voice textures. The brilliant finale likewise demonstrates a keen ear for texture, featuring both interactive passages between the two quartets and powerful statements by the fully integrated octet.

FERDINAND DAVID

(Born June 19, 1810, Hamburg, Germany; died July 18, 1873, Klosters, Switzerland)

Caprice in c minor from Six Caprices for Solo Violin, op. 9, no. 3

Composed: 1839

Published: Leipzig, 1839

Other works from this period: Trombone Concertino in E-flat Major, op. 4 (1838); *Introduction and Variations on a Theme of Schubert* for Clarinet and Orchestra, op. 8 (1838); Violin Concerto no. 1 in e minor, op. 10 (1839)

Approximate duration: 5 minutes

The German violinist and composer Ferdinand David boasted an illustrious pedigree, studying violin with Louis Spohr, one of Western Europe's most renowned musicians, and theory with Moritz Hauptmann. (His elite training distinguished him even into adulthood: on hearing David in 1839, Ignaz Moscheles proclaimed, "This worthy pupil of Spohr played his master's music in a grand and noble style, his own bravuras with faultless power of execution, and his quartet playing...delighted everyone with any genuine artistic taste.")

But it was his friendship with Mendelssohn that would prove the most consequential to David's artistic life. The two became acquainted as teenagers and played chamber music together with Julius and Eduard Rietz. In 1836, Mendelssohn appointed David Concertmaster of the Leipzig Gewandhaus Orchestra, a post he held for the rest of his life. In this capacity, David became a major figure in Leipzig's musical culture, playing recitals and chamber music concerts with Mendelssohn in addition to his activities with the orchestra. In 1843, Mendelssohn founded the Leipzig Conservatory and appointed David Head of the Violin Department, where his students included Joseph Joachim.

David advised Mendelssohn on the composition of the Violin Concerto that would become a benchmark of the instrument's repertoire and was entrusted with the concerto's premiere. Following the premiere, Schumann paid David the strange compliment, "You see, this is the concerto you always wanted to write!"

Ferdinand David was indeed a prolific composer in his own right, producing five concerti and other works for violin and orchestra, as well as numerous chamber works, choral pieces, and songs. In 1839, he published the set of Six Caprices for Solo Violin, op. 9. The Third Caprice, in c minor, begins with a gallant A section in 6/8 time. The contrasting middle section, a fusillade of double- and triple-stops, calls for considerable firepower.

FELIX MENDELSSOHN

(Born February 3, 1809, Hamburg, Germany; died November 4, 1847, Leipzig)

Piano Quartet no. 3 in b minor, op. 3

Composed: Completed January 18, 1825

Published: 1825, Berlin

Dedication: Johann Wolfgang von Goethe

First performance: May 1826, Weimar

Other works from this period: Detailed in the notes below

Approximate duration: 33 minutes

Though composed when Mendelssohn was just fifteen years old, the Piano Quartet in b minor, op. 3, is an adolescent work only in terms of chronology. It is the last of a set of three piano quartets that the young composer chose to be his first published opuses, following the Piano Quartets in c minor and f minor, opp. 1 and 2, completed in 1822 and 1823, respectively. Belying his youth, the work exhibits the craftsmanship of a fully matured composer.

Moreover, the b minor Quartet documents the impressive productivity of Mendelssohn's adolescence. Between 1823 and 1825, Mendelssohn completed four string symphonies, the c minor Sinfoniesatz, and his Symphony no. 1; two double concertos: one for violin and piano and another for two pianos; *Die beiden Neffen* and *Die Hochzeit des Camacho*, his fourth and fifth operas; and the Opus 4 Violin Sonata, the Opus 110 Sextet, and, the crowning achievement of Mendelssohn's youth, the Opus 20 Octet; among other works. The prodigious young Mendelssohn consequently caught the attention of Western Europe's musical community and came to be regarded by many as the second Mozart. Astonished at his rapid development, Mendelssohn's teacher Carl Friedrich Zelter noted, "He is growing beneath my eyes."

By 1824, Mendelssohn's seduction by the dramatic force of Beethoven's language was complete, and the music composed during Mendelssohn's fifteenth year increasingly foreshadows Romantic sensibilities. The score to Opus 3 bears a dedication to Johann Wolfgang von Goethe, the sage poet with whom the young Mendelssohn developed a friendship, despite a difference in age of sixty years. (Goethe, on first hearing the child Mendelssohn play, remarked on his abilities, "Such as I never believed possible in one of his age." "And yet," noted Zelter, "you heard Mozart in his seventh year." Goethe: "Yes, I was myself just twelve and like everybody else was immensely astonished at his extraordinary cleverness. But what this pupil of yours accomplishes bears the same relation to the little Mozart that the perfect speech of a grown man does to the prattle of a child.") On receiving the published score, Goethe sent his thanks to the young composer, praising the work as the "graceful embodiment of that beautiful, rich, energetic soul which so astonished me when you first made me acquainted with it."

Though overshadowed by the Octet, completed nine months later, the Piano Quartet in b minor nevertheless constitutes a breakthrough work for Mendelssohn. In its ambitious dramatic scope and the potency of its musical ideas, the quartet reveals a precocious assimilation of Beethoven's visionary middle-period works. Far from derivative of that key influence, however, it likewise presages the distinctly personal idiom of Mendelssohn's later music.

An unsettling theme begins the quartet, peculiarly contoured by the Neapolitan (i.e., flattened second) tone, in the second measure.

Allegro molto



The strings enter, not with the expected consequent phrase but with a nervous murmur, viola and cello ascending by half step; a pair of deceptive **cadences** extends this weird opening statement, in whose wake follows an unnerving viola solo. Throughout the movement, Mendelssohn utilizes the ensemble to such coloristic effect, giving voice to adolescent angst with the utter mastery of a fully formed compositional imagination.

The second theme proffers lyricism and good humor but blighted by fragments of the first theme's ominous Neapolitan turn. Mendelssohn forgoes the conventional **sonata-form** repeat of the exposition; instead, the movement proceeds headstrong into the **Più allegro** development section, featuring new thematic material and teeming with Romantic *Sturm und Drang*. Both the content and character of the development return in the movement's coda.

The quartet's jewel is its *Andante* second movement, replete with exquisite pleasures for the attentive ear. Its opening theme foreshadows the melodic genius of Mendelssohn's signature *Lieder ohne Worte* but fancifully ornamented, indebted perhaps to the young composer's studious penchant for the Baroque. A hazy reverie of undulating sixteenth notes in the violin and viola follows; the piano extends this gesture, underpinning a sweeping dolce melody in the strings.

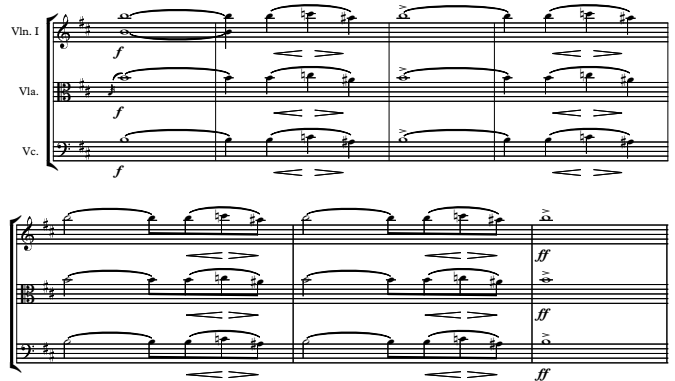
Mendelssohn transfigures the **half-step** turn that marked the quartet's opening measures to launch the fleet-footed third movement.

Allegro molto



This blithe scherzo looks ahead to the *Midsummer Night's Dream*-style scherzi of Mendelssohn's later compositions, its quicksilver piano part an over-caffeinated *moto perpetuo* of sixteenth notes.

The scherzo's vitality spills over into the start of the quartet's final movement. Cutting through **forte**-pianissimo string *tremolandi*, the piano presents a sprightly melody, its ascending half steps marking it as a close relative of the first movement's Neapolitan-colored theme. At the conclusion of this high-octave finale, powered by unrelenting **triplets** in the piano, that theme is recalled four times; the **motif** that opened the quartet, and resurfaced in the scherzo, has the final word, affirming the work as a coherent whole.





CONCERT PROGRAM IV:

In Joachim's Orbit

JULY 23 AND 24

Sunday, July 23

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

Monday, July 24

7:30 p.m., Stent Family Hall, Menlo School

SPECIAL THANKS

Music@Menlo dedicates these performances to the following individuals with gratitude for their generous support:

July 23: Paul and Marcia Ginsburg

July 24: Michael Jacobson and Trine Sorensen

FELIX MENDELSSOHN (1809–1847)

Lied ohne Worte (Song without Words) in D Major for Cello and Piano,
op. 109 (1845)

Keith Robinson, *cello*; Gloria Chien, *piano*

ROBERT SCHUMANN (1810–1856)

Adagio and Allegro in A-flat Major for Horn and Piano, op. 70 (1849)

Radovan Vlatković, *horn*; Gloria Chien, *piano*

ROBERT SCHUMANN

Piano Trio no. 3 in g minor, op. 110 (1851)

Bewegt, doch nicht zu rasch
Ziemlich langsam
Rasch
Kräftig, mit Humor

Gilbert Kalish, *piano*; Yura Lee, *violin*; Keith Robinson, *cello*

INTERMISSION

PROGRAM OVERVIEW

The sheer brilliance of Mendelssohn's musical achievements would inspire an emerging generation of Romantics. Robert Schumann considered him "the first musician of the day...with such ease, delicacy, and art, with such mastery throughout." An equal mastery would bless Schumann's disciple Johannes Brahms, whose catalogue of chamber music stands without peer in their generation. A catalyst to the artistic triumphs of these and other composers, the violinist Joseph Joachim equally towers as one of German Romanticism's most consequential figures. A protégé of Mendelssohn's, Joachim would come to personify the German school of violin playing and served as muse to Schumann and Brahms in the creation of their greatest works for violin. Concert Program IV surrounds Joachim with signature works by these composers, culminating in Brahms's poetic Horn Trio.

JOSEPH JOACHIM (1831–1907)

Romance, op. 2, no. 1 (ca. 1850)

Yura Lee, *violin*; Juho Pohjonen, *piano*

JOHANNES BRAHMS (1833–1897)

Horn Trio in E-flat Major, op. 40 (1865)

Andante
Scherzo: Allegro
Adagio mesto
Finale: Allegro con brio

Radovan Vlatković, *horn*; Juho Pohjonen, *piano*; Paul Huang, *violin*

Johann Martin von Rohden (1778–1868). *Capriccio View of the Ruins of Heidelberg Castle*, oil on canvas. Private collection/Photo © Christie's Images/Bridgeman Images

Program Notes: In Joachim's Orbit

Notes on the program by Patrick Castillo

FELIX MENDELSSOHN

(Born February 3, 1809, Hamburg, Germany; died November 4, 1847, Leipzig)

Lied ohne Worte (Song without Words) in D Major for Cello and Piano, op. 109

Composed: ca. October 1845

Published: 1868

Dedication: Lisa Cristiani

Other works from this period: Violin Concerto in e minor, op. 64 (1844); Six Sonatas for Organ, op. 65 (1845); Piano Trio no. 2 in c minor, op. 66 (1845); String Quintet no. 2 in B-flat Major, op. 87 (1845); *Oedipus at Colonus*, op. 93 (incidental music) (1845)

Approximate duration: 5 minutes

Felix Mendelssohn's *Lieder ohne Worte* (*Songs without Words*) provide an essential snapshot of Romanticism. They are, first and foremost, a paean to the sovereignty of melody. They also reference, in an abstract way, the Romantic generation's preoccupation with poetry, as reflected in the lieder of Schubert, Schumann, and others: Mendelssohn's *Songs without Words* succeed in capturing the clarity and expressivity of sung texts, but they do so relying solely on musical character, without the aid of poetry. Mendelssohn biographer R. Larry Todd writes that the *Songs without Words* "broached in a different way the ability of music to convey extramusical ideas." Indeed, Robert Schumann surmised that Mendelssohn originally composed them as songs with words and then withdrew the texts. Todd continues: "The new genre, which blurred the lines between the song and the character piece, later enjoyed great success and became synonymous with Mendelssohnism."

In addition to the eight volumes of *Lieder ohne Worte* for Solo Piano he composed over his career (comprising six songs apiece), Mendelssohn composed one for cello and piano, in D major, published posthumously as his Opus 109. It was Mendelssohn's final work for cello and piano, joining a corpus comprising the *Variations concertantes*, op. 17, a single-movement *Assai tranquillo* in b minor, and two cello sonatas, opp. 45 and 58. Among both subsets of Mendelssohn's oeuvre—his music for cello and piano and his beloved *Songs without Words*—the Opus 109 *Lied* stands out for its melodic perfection. Set in **ternary (A-B-A) form**, the work begins with an eloquent strain by the cello, supported by an elegant accompaniment. The piano turns turbulent in the middle section, engulfing the cello's *agitato* melody in a swirl of sixteenth notes. The cello ascends to a high pianissimo A-natural (above the treble staff); a subdued transition leads calmly to the A section's return.

ROBERT SCHUMANN

(Born Zwickau, Saxony, Germany, June 8, 1810; died Endenich, near Bonn, July 29, 1856)

Adagio and Allegro in A-flat Major for Horn and Piano, op. 70

Composed: 1849

Published: 1849

Other works from this period: Detailed in the notes below

Approximate duration: 8 minutes

The years 1848–1850 saw a great surge in Schumann's creative output. In 1849 alone, he completed nearly forty works, including the *Spanisches Liederspiel*, op. 74, and *Lieder-Album für die Jugend*, op. 79, among numerous other songs; the *Zwölfvierhändige Clavierstücke für kleine und grosse Kinder* (*Twelve Four-Hand Piano Pieces for Small and Large Children*), op. 85; the orchestral *Concertstück* for Four Horns, op. 86, and *Introduction and Allegro appassionato*, op. 92; an assort-

ment of chamber works; the *Phantasiestücke* for Clarinet (Violin or Cello) and Piano, op. 73; *Drei Romanzen* for Oboe (Violin or Clarinet) and Piano, op. 94; *Fünf Stücke im Volkston* for Cello or Violin and Piano, op. 102; and the *Adagio and Allegro*, op. 70 (scored optionally for horn, violin, or cello and piano).

Schumann originally titled his Opus 70 *Romanze and Allegro*; indeed, its *Adagio* movement conveys the most deeply felt Romantic sentiment. The horn leads with a gently arching line, marked *Langsam, mit innigem Ausdruck* (slowly, with intimate expression), its initial ascent by **semitone** suggesting a come-hither glance. The piano responds in kind. An amorous dialogue ensues, the two partners issuing intertwining lines, increasingly ardent until the contented drowsiness of its coda.

The *Adagio* proceeds *attacca* to the muscular *Allegro*, marked *Rasch und feurig* (quick and fiery). Schumann's music is commonly understood as a dialogue between the composer's alter egos, Florestan, the masculine (in eighteenth-century parlance) and extroverted, and Eusebius, the feminine voice of tenderness and pathos. Following the unabashed poignancy of the *Adagio*, the *Allegro* is unmistakably the purview of Florestan.

ROBERT SCHUMANN

Piano Trio no. 3 in g minor, op. 110

Composed: 1851

Published: 1852

Other works from this period: Violin Sonatas nos. 1 and 2, opp. 105 and 121 (1851); *Der Rose Pilgerfahrt*, op. 112 (1851); *Julius Caesar and Hermann und Dorothea* Overtures, opp. 128 and 136 (1851); revision of Symphony no. 4 in d minor, op. 120 (1851, composed in 1841)

Approximate duration: 26 minutes

"Robert is working busily on a trio for piano, violin, and cello," recorded Clara Schumann in her diary on October 11, 1851, "but he won't let me hear any of it at all until he is completely finished. I only know that it is in g minor." Later that month, following the trio's first rehearsal, Clara noted, "It is original and increasingly passionate, especially the scherzo, which carries one along with it into the wildest depths."

Robert Schumann's Piano Trio no. 3 in g minor, op. 110—his final, and actually his fourth, work in the genre, counting his *Phantasiestücke*, op. 88—manifests its composer's Romantic soul in intense concentration. The work comprises four movements. The first, marked *Bewegt, doch nicht zu rasch* (agitated, but not too fast), simmers with pent-up disquiet, its first theme a turbulent rising and falling in the strings atop a restless undertow in the piano. The second theme derives from the first, retaining its sweeping melodic contour but now reimagined as a benevolent, major-key gesture.



The development section illustrates Schumann's counterpoint studies. (The composer's fragile psychological health was a lifelong struggle. He suffered deep bouts of depression as early as 1828, accompanied by increasing thoughts of suicide throughout the 1830s. In 1844, he had a particularly severe breakdown. His gradual recovery in early 1845 was aided by the catharsis of counterpoint exercises, which produced a set of Four **Fugues** for Piano, op. 72, and *Six Fugues on the Name BACH* for Organ, op. 60.) After a series of fragmented thematic utterances, the cello presents an enigmatic pizzicato motif, setting off an extended contrapuntal passage, quivering with nervous

*Bolded terms are defined in the glossary, which begins on page 92.

energy. As a haunting afterthought to the movement's recapitulation, the cello figure returns just before the movement's close.

The slow second movement proceeds in 12/8 time, the piano silent on the **downbeats**, as if pacing a drugged **waltz**. The violin and cello, while lyrical and deeply felt, likewise demonstrate Schumann's idiosyncratic melodic language—**chromatic**, asymmetrical, and curiously affecting.

This ghostly romance gives way, without warning, to an agitated middle section, propelled by staccato sixteenth-note figures in the cello. The music turns faster still before, just as abruptly, subsiding back to the drowsy 12/8.

A sinister scherzo in c minor follows, forte-piano string chords echoing about a serpentine chain of eighth notes in the piano. This movement, “which carries one along with it into the wildest depths,” saith Clara Schumann, seems to mirror Robert’s emotional volatility, suddenly shifting gears to a slow, tenderhearted C major trio section and then, after a return to the scherzo, introducing a second trio, in A-flat major, juxtaposing legato triplets and a martial dotted rhythm.

The extroverted finale reveals the thoughtful craftsmanship perhaps otherwise obscured by the trio’s mercuriality. Its main theme springs from the ascending sixth that appears in the opening movement’s second theme and again in the slow movement—transfiguring what was an expression of yearning into one of proud confidence.

So does the tenderhearted trio melody from the scherzo movement reappear, followed by the second trio’s dotted rhythm. Finally, the legato triplets likewise return, rushing inexorably towards the trio’s emphatic conclusion.

JOSEPH JOACHIM

(Born June 28, 1831, Kittsee, near Pressburg (now Bratislava); died August 15, 1907, Berlin)

Romance, op. 2, no. 1

Composed: ca. 1850

Published: 1852, Leipzig, in *Drei Stücke* (Three Pieces) for Violin and Piano, op. 2

Dedication: “Herrn Musikdirektor M. Hauptmann”

Other works from this period: *Andantino and Allegro scherzoso* for Violin and Piano, op. 1 (ca. 1850); *Hamlet Overture*, op. 4 (ca. 1855); *Drei Stücke* (Three Pieces) for Violin and Piano, op. 5 (ca. 1855)

Approximate duration: 4 minutes

The premiere violinist of his generation, Joseph Joachim ensured his legacy through his close association with the leading composers of his day. He was a close acquaintance of Robert and Clara Schumann’s and Johannes Brahms’s—indeed, it was on Joachim’s urging that the young Brahms first presented himself to his eventual mentor and inamorata. Joachim famously

collaborated with Brahms on the composition of his Violin Concerto and also received the dedication of Schumann’s Violin Concerto, among other works.

But Joachim’s earliest, and arguably most consequential, musical alliance was with Felix Mendelssohn, with whom he began studying in 1843 at the age of twelve. Mendelssohn became something of a father figure to Joachim, providing for his general education in addition to fostering the launch of his musical career. Under Mendelssohn’s guardianship, Joachim traveled to London in 1844, where he debuted with Beethoven’s Violin Concerto. The performance was received with great acclaim, thus forging Joachim’s international reputation on this most demanding of repertoire pieces.

Mendelssohn’s death in 1847 was a personal crisis for the sixteen-year-old Joachim. He later composed his Three Pieces for Violin and Piano, op. 2, as a sweet remembrance of his beloved teacher. The first of the three pieces, a fetching romance, captures the spirit of nineteenth-century expression. As a performer, Joachim would come to represent “a new species of ‘ascetic’ violinist,” writes musicologist Beatrix Borchard, “subordinating himself to the composer rather than glorying in his virtuoso technique.” The Opus 2 Romance suggests Joachim’s reserve, presenting the violin’s sweet, singing tone rather than indulging in virtuosity.

JOHANNES BRAHMS

(Born May 7, 1833, Hamburg, Germany; died April 3, 1897, Vienna)

Horn Trio in E-flat Major, op. 40

Composed: 1865

Published: 1866

First performance: November 28, 1865, Zurich

Other works from this period: Sonata in f minor for Two Pianos, op. 34bis (1864); String Sextet no. 2 in G Major, op. 36 (1864–1865); Sixteen Waltzes for Solo Piano, op. 39 (1865); *Ein deutsches Requiem*, op. 45 (1865–1868)

Approximate duration: 28 minutes

Brahms completed his Opus 40 Trio for Violin, Horn, and Piano in 1865, months after the death of his mother, with whom he was close. The trio represents a poignant **tombeau**. (Brahms’s choral masterpiece, *Ein deutsches Requiem*, is likewise thought to commemorate his deceased mother.) The work’s unconventional instrumentation suggests its deep personal resonance: Brahms studied the horn as a child and may have been nostalgically compelled to substitute that instrument for the more conventional cello.

The first movement *Andante* begins with a lilting lullaby in the violin, marked *dolce espressivo* and soon taken up by the horn. The music becomes more animated with the introduction of an unsettled second theme. The balance of the movement, rather than extensively developing these materials, simply swings back and forth between these contrasting humors.

The scherzo follows, its frenzied opening measures abbreviating the repose of the *Andante*’s final cadence. The sobering mournfulness of the scherzo’s trio section gives the listener pause, and while the second movement ends with a reprise of the extroverted scherzo, Brahms elaborates on the trio’s downcast character in the third movement. Marked *Adagio mesto* (slow and sorrowful), this movement can only be heard as the composer’s lament for his mother. Brahms instructs the pianist to play *una corda*, producing a softer, less radiant timbre. Above this haunting piano accompaniment, the violin and horn introduce a ghostly melody. The unaccompanied horn desolately cries out the elegiac second theme; the violin and piano quietly sympathize, as if comforting the bereaved.

Before the *Adagio mesto* expires, the horn introduces a new melody, taken from the German folk song “In der Weiden steht ein Haus” (“In the Meadow Stands a House”). Evidently a childhood favorite of Brahms’s that he learned from his mother, the folk song serves here as a nostalgic reminder of happier times. Though only briefly alluded to near the end of the slow movement, the tune erupts as the theme of the rambunctious *Allegro con brio*. What depths of despair Brahms achieves in the slow movement, he matches with ecstatic joy in the high-flying finale.

RIDGE VINEYARDS

Since 1962 traditionally-made wines
from California's oldest vineyards

Monte Bello Ridge
overlooking the peninsula

Open for tasting
Saturday & Sunday, 11 - 5

408.867.3233
www.ridgewine.com

Fête the Festival

SATURDAY, JULY 15, 2017
8:30 p.m.



Following the first Concert Program, join the Artistic Directors,
festival musicians, and friends at a catered dinner reception.



Arrillaga Family Recreation Center
700 Alma Street, Menlo Park
Celebration tickets: \$65

Tickets are available at www.musicatmenlo.org
or by phone at 650-331-0202.

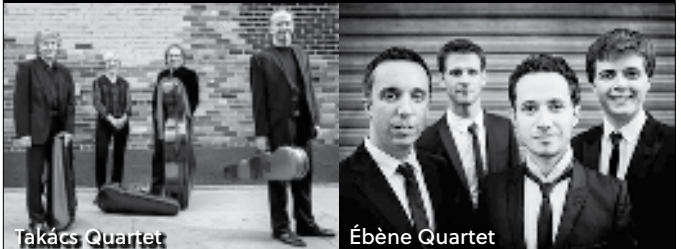
Music@Menlo thanks Domaine Eden and
Weir & Associates Catering and Event Planning for their generous support
of Music@Menlo's annual Fête the Festival celebration.

Music@Menlo

SAN
FRANCISCO
PERFORMANCES



2017-18
Chamber Series



Takács Quartet

Ébène Quartet

JACK Quartet & Joshua Roman, cello
Fri Oct 13 | 7:30pm | Herbst Theatre

Works by GESUALDO, JOHN ZORN, JOSHUA ROMAN,
AMY WILLIAMS and JEFFERSON FRIEDMAN

Danish String Quartet
Mon Feb 19 | 7:30pm | Herbst Theatre

Works by BARTÓK and BEETHOVEN

Ébène Quartet
Fri Mar 9 | 7:30pm | Herbst Theatre

Works by HAYDN, FAURÉ and BEETHOVEN

Takács Quartet
Wed Apr 18 | 7:30pm | Herbst Theatre

Works by MOZART, DOHNÁNYI and MENDELSSOHN

415.392.2545

sfperformances.org



CONCERT PROGRAM V:

French Luminaries

JULY 28 AND 29

Friday, July 28

7:30 p.m., Stent Family Hall, Menlo School

Saturday, July 29

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

SPECIAL THANKS

Music@Menlo dedicates these performances to the following individuals and organizations with gratitude for their generous support:

July 28: Libby and Craig Heimark

July 29: The Martin Family Foundation

JEAN-MARIE LECLAIR (1697–1764)

Sonata in e minor for Two Violins, op. 3, no. 5 (1730)

Allegro ma poco

Gavotte: Andante grazioso

Presto

Chad Hoopes, Arnaud Sussmann, violins

EUGÈNE YSAÏE (1858–1931)

Rêve d'enfant (A Child's Dream), op. 14 (ca. 1895–1900)

Arnaud Sussmann, violin; Hyeeyeon Park, piano

CÉSAR FRANCK (1822–1890)

Violin Sonata in A Major (1886)

Allegretto ben moderato

Allegro

Recitativo-Fantasia

Allegretto poco mosso

Arnaud Sussmann, violin; Orion Weiss, piano

INTERMISSION

PROGRAM OVERVIEW

As violinists from the Baroque period throughout the nineteenth century nurtured Germany's violin tradition, generations of French virtuosi likewise cultivated a distinct national style. Concert Program V begins with the Sonata in e minor for Two Violins by Jean-Marie Leclair, the first great violinist of the French school, who came to be celebrated as “the French Corelli.” Over a century later, the Belgian violinist, composer, and conductor Eugène Ysaÿe, who combined Joachim's intellect with Paganini's flair, would set listeners aflame with his intrepid approach to the instrument. In addition to composing his own masterpieces, Ysaÿe served as inspiration through his brilliant playing for composers from César Franck and Gabriel Fauré to Claude Debussy.

CLAUDE DEBUSSY (1862–1918)

Petite suite for Piano, Four Hands (1886–1889)

En bateau

Cortège

Menuet

Ballet

Gilbert Kalish, Hyeeyeon Park, piano

GABRIEL FAURÉ (1845–1924)

Piano Quartet no. 1 in c minor, op. 15 (1876–1879, rev. 1883)

Allegro molto moderato

Scherzo: Allegro vivo

Adagio

Allegro molto

Wu Han, piano; Chad Hoopes, violin; Paul Neubauer, viola; Clive Greensmith, cello

Henri Le Sidaner (1862–1939). *Sunday*, 1898, oil on canvas. Musée de la Chartreuse, Douai, France.
Photo credit: Erich Lessing/Art Resource, NY

Program Notes: French Luminaries

Notes on the program by Patrick Castillo

JEAN-MARIE LECLAIR

(Born May 10, 1697, Lyon, France; died October 22, 1764, Paris)

Sonata in e minor for Two Violins, op. 3, no. 5

Composed: 1730

Published: 1730, Paris

Other works from this period: Twelve Violin Sonatas, op. 2 (Book Two) (ca. 1728); Six Trio Sonatas, op. 4 (ca. 1731–1733); Twelve Violin Sonatas, op. 5 (Book Three) (1734)

Approximate duration: 10 minutes

As the succession of instrumental innovators from Corelli to Viotti established a proud Italian tradition of violin playing and virtuosi from Louis Spohr and Ferdinand David to Joseph Joachim established a German school, so did a French violin school emerge in the eighteenth century. The foundational figure of this French school was the violinist and composer Jean-Marie Leclair.

Born in Lyon in 1697, Leclair was both a competent violinist and dancer by his late adolescence. In 1722, he worked as a ballet master in Turin, where he began taking violin lessons with Corelli's student Giovanni Battista Somis. The following year, Leclair published his Opus 1, a set of twelve violin sonatas. The originality of his musical imagination and his ingenuity in approaching the violin were immediately evident. One contemporary critic wrote, "Leclair is the first person who, without imitating anything, created beautiful and new things which he could call his own."

Leclair's distinct style was on public display in 1728 on a trip to Kassel: he performed at court alongside Locatelli, the Italian master whose *L'arte del violino* stood among the day's most influential volumes of violin music. Leclair and Locatelli's performance was seen as an exhibition of the French versus the Italian style; the organist and composer Jacob Wilhelm Lustig remarked that Leclair played "like an angel," with a beautiful tone and rhythmic freedom, while Locatelli played "like a devil"—with a harsh sound and heavy-handed virtuosity.

Leclair's music reflects a full absorption of Corelli's language, modified to appeal to French tastes—an aesthetic descendant of the harpsichord music of François Couperin and the court dances of Jean-Baptiste Lully. His Opus 3 Six Sonatas for Two Violins, published two years after his performance with Locatelli, illustrate the "angelic" quality of his art. The fifth sonata of the set, despite its dour key of e minor, is a three-movement study in nimble elegance. The opening *Allegro ma poco* is declamatory yet refined. The second movement, a delicate *gavotte*, demonstrates a similar duality, managing gracefulness and dolor. The sonata concludes with a light-on-its-feet *Presto* finale.

EUGÈNE YSAÏE

(Born July 16, 1858, Liège, Belgium; died May 12, 1931, Brussels)

Rêve d'enfant (A Child's Dream), op. 14

Composed: ca. 1895–1900

Published: 1901

Dedication: "À mon p'tit Antoine" (Ysaïe's youngest son)

Other works from this period: Two Mazurkas for Violin and Piano, op. 10 (ca. 1893); *Poème élégiaque* for Violin and Orchestra, op. 12 (ca. 1895); *Chant d'hiver* for Violin and Orchestra, op. 15 (1902)

Approximate duration: 5 minutes

In 1874, the sixteen-year-old Belgian violinist (and burgeoning composer) Eugène Ysaïe received a scholarship that enabled him to study with Henryk

Wieniawski in Brussels and subsequently with Henry Vieuxtemps in Paris. In addition to exposing him to a bustling concert life, Ysaïe's studies in Paris afforded him the opportunity to cultivate important artistic contacts, including the city's most celebrated composers, Camille Saint-Saëns, César Franck, and Gabriel Fauré, as well as the rising generation of Vincent d'Indy, Ernest Chausson, and others. Around this time, Ysaïe moreover enjoyed the support of Anton Rubinstein, who arranged for the young virtuoso's first appearances in Russia, Hungary, and Scandinavia, thus helping to kick-start his international career.

His rich pedigree groomed Ysaïe to inherit the mantle of a French violin lineage that had increased in stature over the previous century; in Ysaïe's care, this essentially Romantic tradition entered into a new era of instrumental virtuosity. In this respect, his accomplishments in the realm of violin playing are analogous to the contributions of his generation's leading composers—Franck, Fauré, and others, who bridged Romanticism and modernism. (Indeed, Ysaïe became a vital figure in contemporary music, premiering numerous major compositions dedicated to him, including Franck's Violin Sonata, Chausson's *Concert* and *Poème*, and Debussy's String Quartet. When neuritis and diabetes curtailed his abilities as a performer, Ysaïe turned increasingly to conducting; he served as Music Director of the Cincinnati Symphony Orchestra from 1918 to 1922, where he continued to champion modern French music.)

The greatest violinist of the generation following Paganini, Ysaïe in turn had a profound influence on the subsequent class of great virtuosi, including Enescu, Flesch, Sziget, and Kreisler. "He abandoned the old style of Joachim, Wieniawski, Sarasate, and Auer," writes musicologist Michel Stockhem, "for one that combined rigorous technique and forceful sound with creative freedom on the part of the interpreter...He also represented a synthesis of the qualities of Franco-Belgian violin playing before virtuosity became an end in itself."

Meanwhile, Ysaïe developed into an accomplished composer in his own right, as most famously manifested in his Six Sonatas for Solo Violin, op. 27. These sonatas illustrate Ysaïe's approach to the principle of virtuosity: indeed, not an end in itself but a technique to be deployed in the service of musical expression. His *Rêve d'enfant*, op. 14—a *bagatelle* overshadowed by the solo sonatas—is dedicated "À mon p'tit Antoine," Ysaïe's youngest son. It is a beguiling lullaby in gently rocking 6/8 time and featuring a simple violin melody, played *piano, dolce*—far short of the technical wizardry of the solo sonatas but revealing, in exquisite distillation, their underlying lyrical soul.

CÉSAR FRANCK

(Born December 10, 1822, Liège, Belgium; died November 8, 1890, Paris)

Violin Sonata in A Major

Composed: 1886

Published: 1886

Dedication: Composed as a wedding present to Eugène Ysaïe

First performance: December 31, 1887, Société Nationale

Other works from this period: *Prélude, Choral et Fugue* for Solo Piano (1884); *Danse lente* for Solo Piano (1885); String Quartet in D Major (1889); Symphony in d minor (1886–1888)

Approximate duration: 28 minutes

With the defeat of France in the Franco-Prussian War of 1870 came a marked shift in Europe's balance of power. The Second French Empire under the reign of Napoleon III collapsed. The war brought about a newly unified Germany, which would claim the French territory of Alsace-Lorraine until the end of the First World War. This course of events inspired deep nationalist sentiments throughout France—a spirit that would be reflected as much in the country's

*Bolded terms are defined in the glossary, which begins on page 92.

musical activity as in other cultural spheres. In 1871, one year after France's military defeat, the Société Nationale de Musique was formed; three years later, the French conductor and violinist Édouard Colonne founded the Concerts de l'Association Artistique. For several decades leading to this point, lyric opera had dominated France's musical life; now, these fledgling organizations spurred a flurry of instrumental composition, laying the foundation for a strong tradition of French chamber music towards the turn of the twentieth century. This charge was led by some of France's most prominent composers, including Camille Saint-Saëns, Ernest Chausson, and César Franck.

Franck represents an important dimension of France's musical climate in the latter half of the nineteenth century. In addition to his role in the renewal of French instrumental composition, Franck was one of his generation's great musical pedagogues, cherished by his students at the Paris Conservatoire as a surrogate father figure. He taught organ at the Conservatoire, but owing to his greater emphasis on counterpoint and improvisation rather than on keyboard technique, he was widely regarded as the academy's premier composition professor.

Above all, Franck guided a generation of French composers wrestling with the influence of Richard Wagner on Europe's musical landscape. Wagner's revolutionary philosophies on art and music in the late nineteenth century seduced many young composers, who strove to emulate his stylistic innovations; others, such as Claude Debussy, developed a strong ambivalence towards Wagner and regarded him as a symbol of the prevailing German aesthetic—a backdrop against which to define their own language.

Franck's fascination with Wagner is evident in his *au courant* approach to **harmony** and form. But rather than reverently mimicking Wagner, Franck absorbed that influence and integrated it with the fundamental values of the Classical era to ultimately serve his own musical vision. John Trevitt and Joël-Marie Fauquet have noted in Franck's late chamber works “a balance between his inherent emotionalism and his preoccupation with counterpoint and Classical forms...[a] double allegiance to the Viennese tradition on the one hand and to Liszt and Wagner on the other.” The result of this duality is a compelling and individual voice that pointed French music towards the twentieth century.

Franck composed his Violin Sonata in A Major in 1886, as a wedding present to Eugène Ysaÿe. The sonata embodies Franck's musical language in both form and substance. In addition to its dramatic heft, the work demonstrates cyclic form, the use of thematic material to unify multiple movements, a technique characteristic of Franck's music. Vincent d'Indy praised the sonata as “the first and purest model of the cyclical use of themes in sonata form” and considered the work a “true musical monument.”

The sonata moreover testifies to Ysaÿe's art, demanding instrumental dexterity and a robust tone while eschewing virtuosity merely for showmanship's sake. Thanks in large part to Ysaÿe, who performed it regularly for more than forty years, the sonata has become one of Franck's best-known works and one of the most beloved sonatas in the violin-and-piano repertoire at large.

Over a beguiling piano introduction, the violin, *molto dolce*, presents the lilting theme in 9/8 time. Following a fortissimo climax comes a luxurious passage for piano alone; a briefly tempestuous duet with the violin quickly subsides to a reprise of the opening. Franck's expressive markings urge the two players' increasingly ardent discourse, as if stoking the flames of passion: *più forte e con calore* and then *con tutta forza*. The movement ends in a soft, satisfied pianissimo.

The *Allegro* second movement is fiery and intense. Roiling sixteenth notes in the piano swirl about the violin's take-no-prisoners melody. Partway through the movement, the music's ferocity abates; the violin croons a gently arching musical idea. A dramatic segue leads back to the inclement A section, now seemingly more volatile than before.

The sonata's centerpiece, the **Recitativo-Fantasia**, begins with a recollection of the first movement's *molto dolce* theme. The violin responds with a declamatory utterance. The movement proceeds in pseudo-improvisatory fashion, traversing a wide variety of moods and colors. A serene middle section sets a simple, affecting melody in the violin above hypnotic triplets in the

piano. Before the movement's conclusion, Franck transfigures the sonata's opening theme once more.

He follows the preceding movements' Romantic fervor with a freely flowing finale. Its opening melody, marked *dolce cantabile* and redolent perhaps of Schubert, appears in **canon**. The melody from the *Recitativo-Fantasia*'s tranquil middle section reappears in the piano, colored with delicate filigree by the violin. Another melodic fragment from the preceding movement likewise returns—before the sonata builds to its triumphant climax.

CLAUDE DEBUSSY

(Born August 22, 1862, St. Germain-en-Laye, France; died March 25, 1918, Paris)

Petite suite for Piano, Four Hands

Composed: 1886–1889

Published: 1889

First performance: February 2, 1889, by the composer and his publisher, Jacques Durand

Other works from this period: Detailed in the notes below

Approximate duration: 12 minutes

Claude Debussy is universally recognized as one of the most consequential musical voices of the twentieth century. To the ears of many music lovers, his landmark work of 1894, **Prelude to the Afternoon of a Faun**, represents the beginning of a new era in music. The composer and conductor Pierre Boulez wrote that, with this work, “The art of music began to beat with a new pulse.” In 1971, the eighty-eight-year-old Igor Stravinsky surmised, “Debussy is in all senses the century's first musician.”

Debussy's unique approach to harmony, rhythm, and orchestration was driven as much by a conscious resistance to the prevailing German musical language of Richard Wagner as it was by the instinctive desire to express himself in an original way. This approach yielded a distinctly French musical voice, as distinguishable by its color and inflection from the German idiom as the actual spoken languages are different.

The musical language cultivated by Debussy became known as Impressionism, a term borrowed from the visual arts and specifically the work of Claude Monet. As applied to the music of Debussy, the term describes a rich palette of harmonic colors and instrumental timbres, often treated in ways contrary to the dictates of Classical tradition. The composer once said, “Generally speaking, I feel more and more that music, by its very essence, is not something that can flow inside a rigorous, traditional form. It consists of colors and of rhythmicized time.” Even during his days as a student at the Paris Conservatoire, when presenting sketches in a class taught by César Franck, Debussy was challenged by Franck to modulate to a new key. Debussy replied, “Why should I modulate when I am perfectly happy in the tonality I am in?”

Debussy's *Petite suite*, completed in 1889, is one of five four-hand piano works from Debussy's pen. (In addition, Debussy composed two works for two pianos: *Lindaraja* (1901) and *En blanc et noir* (1915).) Though scored for just one instrument, these pieces, benefiting from the extended reach of two players, nevertheless display a broad spectrum of instrumental colors.

The *Petite suite* was likely composed at the request of Debussy's publisher, Jacques Durand, himself a competent pianist, who gave the work its first performance alongside the composer at a Paris salon. Typical for the genre, the suite was probably conceived with skilled amateur pianists in mind; its character is light and its demands on the performer are modest, relative to Debussy's more audacious works from this period, including the *Fantaisie for Piano and Orchestra* (begun in 1889, completed in 1896); *La damoiselle élue* for Soprano, Female Chorus, and Orchestra (1888); *Ariettes oubliées*, songs for voice and piano on texts by Verlaine (1888); et al.

The suite comprises four movements. The first, *En bateau* (*On a boat*), lilts to and fro with an endearing life-is-but-a-dream quality. Despite the music's seeming innocence, Debussy's forward-looking harmonic sensibility is on display, as well, as when whole-tone scalar figures leave the ear momentarily at sea. The brisk *Cortège* (*Procession*) follows. The third movement is an

enchanting *Menuet*, marked by the faintest air of mischief. The suite closes with an animated *Ballet* finale.

GABRIEL FAURÉ

(Born May 12, 1845, Pamiers, Ariège, France; died November 4, 1924, Paris)

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

Composed: 1876–1879 (finale rev. 1883)

Published: 1884, Paris

First performance: February 14, 1880

Other works from this period: *Après un rêve* for Voice and Piano, op. 7, no. 1 (1877); Violin Concerto in d minor, op. 14 (1878–1879); *Les berceaux* for Voice and Piano, op. 23, no. 1 (1879); *Berceuse* for Violin and Piano, op. 16 (1879)

Approximate duration: 30 minutes

“In the years 1877 to 1879,” wrote the pianist Marguerite Long, a friend and regular collaborator of Gabriel Fauré’s, the composer “still had not escaped from the Wagnerian influences he had come under on his visits to Bayreuth with Saint-Saëns. But however overwhelmed he may have been, his music still retained its individuality. His inspiration, devoid of grandiose gestures, showed itself through charm, modesty, restraint, and freshness of expression.”

These descriptors may be taken to tidily sum up the musical language of Fauré, the preeminent French composer of the late Romantic era. Add to these the music critic Harold C. Schonberg’s assessment of Fauré’s work: “It is music that contains the essence of everything Gallic—form, grace, wit, logic, individuality, urbanity...Those who love the music of Fauré love it as a private, cherished gift from one of the gentlest and most subtle of composers.”

The gentleness and subtlety of his creative instincts moreover led Fauré to pursue intimate forms of music making: chamber music, piano miniatures, choral pieces, and songs, which dwarf his orchestral output. The Piano Quartet in c minor, op. 15, one of his earliest chamber works, may stand as exhibit A of Fauré’s singular gifts.

Fauré completed the quartet in 1879, in the wake of his broken engagement to Marianne Viardot. The Viardots were a prominent family in French cultural circles; Pauline Viardot, Marianne’s mother, was a noted composer. With her daughter’s financial security likely in mind, Madame Viardot had a notion towards her future son-in-law’s vocation: that he should satisfy French audiences’ demand for opera. Fauré had no such inclination. “Perhaps the break was not a bad thing for me,” he concluded. “The Viardot family might have deflected me from my proper path.”

The quartet begins with a vigorous theme, stated in **unison** by the strings and underscored by **syncopated** chords in the piano. From this musical idea, Fauré extrapolates a sweeping and impassioned melody. The theme returns in the violin, colored expressively by the lower strings. The viola introduces the second theme, taken up subsequently by each of the other voices. In the development section, Fauré juxtaposes these two themes in an amorous duet.

The second movement scherzo begins on a delicate note. Pizzicato chords in the strings provide a hushed accompaniment to the piano’s playful melody. When the strings take over the tune, the meter changes from 6/8 to 2/4; the piano quickly resumes control, and the meter shifts back into 6/8. This metric interplay animates the entire movement. The trio section retains the scherzo’s rhythmic vitality.

The heartbreak of Fauré’s broken engagement is most evident in the deeply felt *Adagio*. Above stoic chords in the piano, a somber melody emerges, played first by the cello and subsequently joined in turn by the viola and violin. The movement’s contrasting B section offers a sunnier melody as if casting a nostalgic gaze upon happier times. The finale counters the morose *Adagio* with quiet but focused agitation.

Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE



Music@Menlo relies on a team of friendly, enthusiastic, and hardworking volunteers to help the festival run smoothly.

Music@Menlo volunteers (“Friends of the Festival”) contribute their time in a variety of ways, including ushering at concerts, helping with mailings, and hosting artists in their homes.

If you are interested in contributing your time and energy, please contact us at 650-330-2030 or info@musicatmenlo.org.



CONCERT PROGRAM VI:

The Age of Expression

AUGUST 2

Wednesday, August 2

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

SPECIAL THANKS

Music@Menlo dedicates this performance to Dan and Kathleen Brenzel with gratitude for their generous support.

ALEXANDER BORODIN (1833–1887)

String Quartet no. 2 in D Major (1881)

- Allegro moderato*
- Scherzo: Allegro*
- Notturmo: Andante*
- Finale: Andante - Vivace*

Danbi Um, Paul Huang, violins; Paul Neubauer, viola; Clive Greensmith, cello

OTTORINO RESPIGHI (1879–1936)

Violin Sonata in b minor (1917)

- Moderato*
- Andante espressivo*
- Passacaglia: Allegro moderato ma energico*

Paul Huang, violin; Orion Weiss, piano

INTERMISSION

PROGRAM OVERVIEW

The generation of virtuosi that emerged in the early twentieth century, headed by the preternaturally gifted Fritz Kreisler, charted new frontiers in the violin's expressive potential. As the art of the violin was reimagined, so inevitably was the music written for it, as composers created music expressly for the soulful practitioners of the new style. Concert Program VI features music by Borodin, Respighi, Ysaÿe, and even Kreisler himself—works that illustrate the age of expression's transformative effect on how composers would forever approach the instrument.

EUGÈNE YSAÏE (1858–1931)

Sonata in e minor for Solo Violin, op. 27, no. 4 (1924)

- Allemande*
- Sarabande*
- Finale: Presto ma non troppo*

Benjamin Beilman, violin

FRITZ KREISLER (1875–1962)

String Quartet in a minor (1919)

- Fantasia*
- Scherzo: Allegro vivo, con spirito*
- Einleitung und Romanze*
- Finale: Allegro molto moderato*

Benjamin Beilman, Danbi Um, violins; Paul Neubauer, viola; Nicholas Canellakis, cello

CONCERT PROGRAMS

Photo of Fritz Kreisler from the personal collection of William Primrose held at the Primrose International Viola Archive, Brigham Young University, Provo, Utah

Program Notes: The Age of Expression

Notes on the program by Patrick Castillo

ALEXANDER BORODIN

(Born October 31/November 12, 1833, St. Petersburg, Russia; died February 15/27, 1887, St. Petersburg)

String Quartet no. 2 in D Major

Composed: 1881

Published: 1888, Leipzig

Dedication: Yekaterina Borodin

Other works from this period: *V sredney Azii* (In the Steppes of Central Asia) (symphonic poem) (1880); *Arabskaya melodiya* (Arabian Melody) for Voice and Piano (1881); Scherzo in D Major for String Quartet (1882); Symphony no. 3 in a minor (1882, 1886–1887)

Approximate duration: 30 minutes

The Russian composer Alexander Borodin boasts a unique biography among the canon of great composers. The illegitimate son of a Russian prince and his mistress, he was baptized as the son of one of the prince's serfs, one Porfiry Ionovich Borodin (hence his patronymic, Alexander Porfir'yevich). Nevertheless, Alexander and his mother enjoyed the prince's favor and the privilege that came with it: a sound education, financial security, and, before the prince's death, Alexander's official emancipation from serfdom.

Borodin studied music as a child and, from early on, demonstrated an intellectual curiosity and an autodidactic bent that would flourish into his professional career. Growing bored with piano lessons, he explored, with a friend, four-hand arrangements of music by Haydn, Beethoven, and Mendelssohn of his own volition. He later taught himself to play the cello, out of a desire to participate in chamber music readings.

In his adolescence, Borodin developed an interest in chemistry that would match and even exceed his passion for music. He studied chemistry at the St. Petersburg Medical-Surgical Academy, en route to a profession as a chemist and physician. Borodin thrived in academia but never forsook music. Nikolay Zinin, the Chemistry Chair at the academy, implored him, "Mr. Borodin, busy yourself a little less with songs. I'm putting all my hopes in you as my successor, but all you think of is music. You can't hunt two hares at the same time." To our benefit, Borodin did not heed his professor's advice and continued to turn to music for personal catharsis.

In 1862, now serving as a professor at the academy (having, indeed, succeeded Zinin), Borodin met the composer Mily Balakirev at a musical gathering at the home of a colleague. He became a part of Balakirev's inner circle—along with César Cui, Modest Mussorgsky, and Nikolai Rimsky-Korsakov. This group became known as the Mighty Handful or the Five: the set of nationalist, largely self-taught composers who sought to establish a distinctly Russian musical style. With Balakirev's encouragement and guidance, Borodin soon completed his Symphony in E-flat and a number of songs—works that herald the consolidation of his personal voice.

Borodin composed his String Quartet no. 2 in D Major in 1881. The quartet is a love letter to the composer's wife, the pianist Yekaterina Sergeevna Protopopova, whom Borodin had met in Heidelberg in 1861, where Yekaterina had been sent for treatment of her tuberculosis. The two immediately bonded over their common musical interests—she convinced him of Schumann and Chopin, and the two discovered Wagner together—and Borodin proposed three months after they met. The quartet, composed twenty years hence, is a nostalgic recollection of their early courtship. That Borodin was utterly devoted to his wife (and constantly preoccupied by her poor health) can easily be heard in the work's euphoric tone.

The quartet begins with a blissful dialogue between first violin and cello—clearly meant to symbolize Yekaterina and Alexander. The two voices dominate the first movement, with the first violin waxing especially rhapsodic. The development section forays into F major, a key traditionally

associated with pastoral settings (cf. Beethoven's *Pastoral* Symphony, et al.), meant perhaps to evoke idyllic memories of their meeting in Heidelberg. Even in its more aggressive moments, the *Allegro moderato* never darkens; the musical contrast suggests a richness of experience rather than distress.

The second movement, a lighthearted scherzo, skips along, propelled by fleet eighth notes. This playful music soon slows to a charming waltz, *molto cantabile e dolce*, fit for a fairy tale. The movement elegantly balances these two musical ideas, as if to depict the young lovers frolicking by day and romancing by night.

The ravishing **nocturne** seduces the listener with its first utterance, a heartfelt cello solo, *cantabile ed espressivo*. The first violin replies in kind. We are listening in on Alexander and Yekaterina's amorous dialogue, on a summer evening softly moonlit by the second violin and viola. Midway through the movement, ascending runs in the violins quicken the tempo, and the main theme returns, now more urgent. This nocturne's irresistible allure has made it one of Borodin's most famous creations.

The fourth movement begins with an *Andante* introduction, as if still lost in the afterglow of the nocturne. Violins and lower strings exchange a playfully teasing question and answer, before launching into an ebullient *Vivace*. This finale reinforces the quartet's joyful demeanor. Before its conclusion, an *Andante* interruption recalls the slow introduction, now with the viola and cello posing the question and the violins responding. As elsewhere throughout the work, it is not difficult to hear this as contented conversation between the composer and his beloved.

OTTORINO RESPIGHI

(Born July 9, 1879, Bologna, Italy; died April 18, 1936, Rome)

Violin Sonata in b minor

Composed: 1917

Published: 1919

First performance: March 3, 1918, Bologna, by violinist Federico Sarti with the composer at the piano

Other works from this period: *Fountains of Rome* (1915–1916), *Preludio* for Organ (1916); *Ancient Airs and Dances* (1917); *Woodland Deities* (song cycle) (1917)

Approximate duration: 26 minutes

The Italian composer Ottorino Respighi's early musical education was broad: in addition to his compositional instruction under the influential pedagogue Giuseppe Martucci, he trained as a violinist and violist and also studied music history with the noted early music scholar Luigi Torchi. In 1900, Respighi was appointed Principal Viola of the Russian Imperial Theatre Orchestra in St. Petersburg; while in Russia, he studied composition for a period of five months under Rimsky-Korsakov, whose influence can be heard in the vivid colors of Respighi's later orchestral scores.

In 1913, Respighi became a professor of composition at the Conservatorio di Santa Cecilia in Rome, a post he would hold for the rest of his life. Rome seduced him so and inspired his best-known works: the **symphonic poems** *Fountains of Rome*, *Pines of Rome*, and *Roman Festivals*. This beloved triptych has won Respighi a measure of popularity arguably unmatched by any Italian composer since Puccini.

Though primarily known for his orchestral music, Respighi produced a modest catalogue of chamber music, as well. His Violin Sonata in b minor dates from the same period as *Fountains of Rome*, during which time the composer actively explored different stylistic directions. While *Fountains* might evoke the modern orchestral color of Debussy and Ravel, the sonata resoundingly echoes nineteenth-century Romanticism. Reflecting Respighi's

*Bolded terms are defined in the glossary, which begins on page 92.

competence as both a violinist and pianist, the sonata is notably idiomatic for both instruments.

The piece's opening *Moderato* begins with a penetrating melody in the violin, set atop an expectant murmur in the piano accompaniment. Respighi's melodic writing, in spite of its chromatic twists and turns and disjunct contour, has a strikingly vocal quality. The legato second theme, sung *dolcissimo* in the upper reaches of the violin, starts in bright D major before proceeding to more complex harmonies.

The movement features a highly charged development section. The piano part becomes densely orchestrated, and the music turns rhythmically volatile to match its mercurial harmonies. The violin whips up an impressive maelstrom, playing agitated **quintuplets** and **septuplets** above a clangorous accompaniment. Soon, tentative fragments of the high *dolcissimo* melody lead to the first theme's languid return. The movement culminates in a transcendent coda, marked *Calmo*, to be played *con grande espressione e dolcezza*.

The *Andante espressivo* begins with a childlike introduction, the piano presenting placid octaves in lilting 10/8 time. This quickly blooms into a statement of Romantic opulence. The 10/8 lilt assumes the profile of steady quintuplets, supporting a stirring melody in the violin, rich with pathos. The movement gathers steam towards a headstrong *Appassionato* section; when the quintuplets return, the piano presents an assertive new melody, immediately taken up by the violin. This leads to a fervid climax, *poco più mosso*, impelled by the violin's fortissimo double-dotted declarations.

The sonata concludes with a **passacaglia**, a form based on the constant repetition and variation of a central musical idea. The movement begins with the sinewy, dotted-rhythm passacaglia theme in the piano's bass register. The violin enters with Brahmsian hardiness. Over this recurring **ostinato**, Respighi spins a rich web of varied musical characters.

The Violin Sonata in b minor's first performance was given on March 3, 1918, by Respighi's former teacher, the violinist Federico Sarti, with Respighi at the piano. The composer allowed himself a moment of pride following the premiere. "Praise be!" he wrote to a friend. "I shouldn't say so, but we played well. Me included!"

EUGÈNE YSAÏE

(Born July 16, 1858, Liège, Belgium; died May 12, 1931, Brussels)

Sonata in e minor for Solo Violin, op. 27, no. 4

Composed: 1924

Published: 1924

Dedication: Fritz Kreisler

Other works from this period: Sonata for Solo Cello, op. 28 (1924); Ten Preludes for Solo Violin (1928); String Trio, *Le Chimay* (1927)

Approximate duration: 13 minutes

Upon hearing the Hungarian virtuoso Joseph Szigeti perform J. S. Bach's Sonata in g minor for Solo Violin—the first of the Baroque master's celebrated Six Sonatas and Partitas for the instrument—Eugène Ysaÿe was inspired to compose his own set of six sonatas. Completed in 1924, Ysaÿe's Six Sonatas for Solo Violin, op. 27, have subsequently come to occupy a similarly hallowed place in the instrument's literature. Penned by the premier violinist-composer of his generation, they stand as an early twentieth-century rejoinder to those works by Bach by which they were inspired: spotlighting the violin alone, sans keyboard accompaniment, they demonstrate the apex of the instrument's technique in their era, just as Bach's solo works did two centuries before. "At the present day, the tools of violin mastery, of expression, technique, and mechanism, are far more necessary than in days gone by," Ysaÿe surmised. "In fact they are indispensable, if the spirit is to express itself without restraint."

Each of the six sonatas bears a dedication to a violinist contemporary with Ysaÿe. The fourth sonata, in e minor, is dedicated to Fritz Kreisler. Cast in three movements, it explicitly nods in form to the Baroque dance suites that prompted its creation. The first movement is an allemande, one of the most

prevalent sixteenth- and seventeenth-century instrumental dance forms. In this magisterial allemande, Ysaÿe uses double-, triple-, and quadruple-stopped chords to create a dense polyphonic texture, evocative indeed of Bach. (In its final measures, by some impressive violin alchemy, Ysaÿe even accomplishes five- and six-note chords.)

The second movement takes the form of a **sarabande**, a triple-meter dance form with origins in Latin America and Spain. Ysaÿe's sarabande demonstrates a degree of **polyphony** equal to that of the preceding allemande—here, executed pizzicato. Thus prefaced by music of such especial delicacy, the subsequent arco (that is, bowed) music is deeply affecting.

The sonata concludes with an unrelenting *Presto* finale. Like the sonata as a whole, this *Presto* is not merely a paean to virtuosity, though its demands on the player are considerable. Rather, characteristic of Ysaÿe's art, this bracing final movement features utterly captivating music whose expressive power outpaces even its athletic thrill.

FRITZ KREISLER

(Born February 2, 1875, Vienna; died January 29, 1962, New York City)

String Quartet in a minor

Composed: 1919

Published: 1921

First performance: April 26, 1919, New York, by the Letz Quartet

Other works from this period: *La gitana* (1919); *Londonderry Air* (1922); *Lotus Land* (after Cyril Scott's Opus 47 Number 1) (1922); *Midnight Bells* (after Richard Heuberger's *Midnight Bells* from *The Opera Ball*) (1923)

Approximate duration: 27 minutes

Born in Vienna in 1875, the violinist and composer Fritz Kreisler ranks among the most celebrated virtuosos of his generation. At the turn of the twentieth century, successful appearances with the Vienna, Berlin, and London Philharmonic Orchestras catapulted Kreisler to international stardom. *The New Grove Dictionary of Music and Musicians* notes: "Kreisler was unique. Without exertion (he practiced little) he achieved a seemingly effortless perfection."

Kreisler was also an active composer. In addition to a string quartet, an operetta, and other works, his oeuvre includes miscellaneous pieces that he claimed had been written by various popular seventeenth- and eighteenth-century composers. Later, he admitted that these pieces were a hoax and that he had written them himself. Some listeners got, and appreciated, the joke; others angrily disapproved.

For listeners familiar with the lighthearted fare that constitutes the majority of Kreisler's oeuvre, the String Quartet in a minor may reveal an unexpected facet of the composer's art. It is a robust, harmonically complex work, as richly inventive as it is grand in its design.

The quartet moreover marks a fraught chapter in Kreisler's life. Kreisler served in the Austrian Army during the First World War; he was wounded and discharged in 1914, whereupon he left Europe for the United States. The war had produced fervent anti-German sentiments in America—Beethoven symphonies went unperformed for a time—and Kreisler was forced to withdraw from public performance for five years, not appearing onstage until a concert in New York in October 1919.

His quartet was published two years later. The composer described the piece as a tribute to Vienna, the city of his birth; indeed, the work's prevailing impression is one of deeply felt nostalgia on the part of the expatriate composer, longing, in the midst of a trying period, for the comfort of home.

The work comprises four movements. The first movement is an episodic fantasia, spanning a variety of musical characters and ensemble textures. It begins with a forceful ascending statement, *quasi recitativo*, in the cello, amplified by the upper strings and answered by a softer, romantic utterance. (It has been surmised that the quartet may follow an autobiographical program, with the cello cast as its protagonist.) A stylish *Allegro moderato* section in 3/4 time follows, quite easily heard as a fond reminiscence of Vienna. An expressionistic passage interrupts this dreamy music, with quiet *tremolandi* and bowed *sul*

ponticello (near the bridge of the instrument, producing a thin, glassy sound). A hushed lullaby in the first violin, marked *sehr zart und innig* (very delicate and intimate) and accompanied by billowing triplets in the second violin and viola and pizzicati in the cello, escalates to the movement's impassioned climax. A reprise of the *quasi recitativo* opening escorts the movement to its gentle conclusion.

A jaunty scherzo follows, marked *Allegro vivo, con spirito*. But the movement does not want for warmth of expression. Witness the starry-eyed trio section, marked by fancifully ornate melodic turns in all four instruments.

The quartet's third movement begins with a suave introduction. This music gives way to a guileless romance, marked *einfach aber warm* (simple but warm). Such warm-heartedness permeates the entire romance, through to its enchanting final measures: a gentle arc traced by cello pizzicati, illumined by shimmering chords in the upper strings.

The quartet concludes with a happy-go-lucky finale. While seemingly innocuous in its melodic content and overall expressive character, this movement features some of the piece's most imaginative writing: sensuous ensemble textures, as when broad, double-stopped chords herald a change of key from B-flat major to bright A major—or in a subsequent episode, in which the violins and viola play an anxious melody in parallel motion, propelled by a throaty accompaniment in the cello. Notwithstanding such moments of seeming anguish, the finale's prevailing sentiment is one of devil-may-care *joie de vivre*. Before its conclusion, the finale recalls the quartet's opening fantasia. It ends not with an emphatic bang but with a contented sigh.



LB STEAK

MENLO PARK

A CUT ABOVE

Angus Steaks

Succulent Seafood

Delectable Desserts

Handcrafted Cocktails

Seasonal and Local Produce

Join us soon!

650.321.8980

898 SANTA CRUZ AVENUE
MENLO PARK

lbsteak.com

CONCERT PROGRAMS

The Ultimate Instrument
of **INSPIRATION**



STEINWAY & SONS



NEW AND PRE-OWNED STEINWAYS
CERTIFIED FACTORY RESTORED STEINWAYS
HOME RENTALS

LOS ALTOS
316 STATE STREET LOS ALTOS, CA 94022
TEL. (650) 559-7888
WWW.STEINWAYSANFRANCISCO.CO



CONCERT PROGRAM VII:

National Flavors

AUGUST 5

Saturday, August 5

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

SPECIAL THANKS

Music@Menlo dedicates this performance to Marcia and Hap Wagner with gratitude for their generous support.

BOHUSLAV MARTINŮ (1890–1959)

Duo no. 1 for Violin and Cello (1927)

Praeludium: Andante moderato

Rondo: Allegro con brio

Danbi Um, violin; Nicholas Canellakis, cello

JOHN CORIGLIANO (Born 1938)

Red Violin Caprices (1999)

Bella Hristova, violin

ERNŐ DOHNÁNYI (1877–1960)

Ruralia hungarica, op. 32c (1924)

Andante rubato, alla zingaresca (Gypsy Andante)

Danbi Um, violin; Hyeyeon Park, piano

PROGRAM OVERVIEW

Music@Menlo's 2017 festival season finale offers a colorful survey of violin playing across the Western world. The vitality of modern Bohemia is heard in Martinů's ingenious duo, while the visceral influence of the great Russian school of string playing is evident in Shostakovich's Prelude and Scherzo for String Octet, completed while the composer was still a teenager. Composer Ernő Dohnányi drew from his native Hungary's folk traditions in his *Ruralia hungarica*, while American composer John Corigliano's *Red Violin Caprices* glorify the instrument with a distinctly modern voice. The program concludes with the thrilling String Octet by the Romanian composer, violinist, pianist, and conductor George Enescu.

DMITRY SHOSTAKOVICH (1906–1975)

Prelude and Scherzo for String Octet, op. 11 (1924–1925)

Prelude: Adagio

Scherzo: Allegro molto

Arnaud Sussmann, Soovin Kim, Danbi Um, Bella Hristova, violins; Richard O'Neill, Paul Neubauer, violas; Dmitri Atapine, David Finckel, cellos

INTERMISSION

GEORGE ENESCU (1881–1955)

String Octet in C Major, op. 7 (1900)

Très modéré –

Très fougueux –

Lentement –

Mouvement de valse bien rythmée

Bella Hristova, Danbi Um, Arnaud Sussmann, Soovin Kim, violins; Paul Neubauer, Richard O'Neill, violas; Nicholas Canellakis, Clive Greensmith, cellos

Program Notes: National Flavors

Notes on the program by Patrick Castillo

BOHUSLAV MARTINŮ

(Born Polička, Bohemia, December 8, 1890; died Liestal, Switzerland, August 28, 1959)

Duo no. 1 for Violin and Cello

Composed: 1927

Published: 1928

First performance: March 17, 1927, Paris, by violinist Stanislav Novak and cellist Maurits Frank

Other works from this period: String Quintet (1927); Impromptu for Violin and Piano (1927); *Le jazz* for Orchestra (1928); Jazz Suite for Chamber Ensemble (1928); Sextet for Piano and Winds (1929)

Approximate duration: 11 minutes

Of the generation following Antonín Dvořák, Bohuslav Martinů is widely regarded, second perhaps only to Leoš Janáček, as the most significant Czech composer of the twentieth century. Martinů also ranks among his generation's most prolific composers, writing in virtually all genres of vocal and instrumental music.

Born in 1890 in Polička, a small town just on the Bohemian side of the Bohemia-Moravia border, Martinů showed great promise as a youngster on the violin and was sent, with the help of funds raised by his local community, to study at the Prague Conservatory. He performed poorly at school but was enthralled by the cultural life of the big city. Martinů's access to a broad range of music during these years was formative—he attended the Prague premiere of Debussy's *Pelléas et Mélisande* in 1908, which had an especially significant impact on him—and by 1910, the twenty-year-old was earnestly focused on developing his voice as a composer.

In 1923, Martinů moved to Paris, a city he had long been drawn to. Though he would frequently visit Prague and Polička, he never resided in his homeland again. When the Nazis invaded Czechoslovakia in 1939, Martinů was instrumental in facilitating the emigration of a substantial number of Czech artists to France; as the Nazis approached Paris the following year, he fled with his wife to the south of France and then, in 1941, to the United States, where he would spend most of the following decade.

In addition to being one of the twentieth century's most prolific composers, Martinů also possessed one of the most distinctly personal styles of his generation. He was influenced early on by his teachers, the Czech composer Josef Suk and then the French composer Albert Roussel, with whom he studied in Paris. Since hearing the Prague premiere of *Pelléas*, he was deeply influenced by Debussy, and while in Paris, he also encountered the music of Stravinsky and the composers of *Les Six* and discovered jazz. Alongside this broad palette of musical tastes, Martinů's output from the 1930s onward also reveals a growing interest in Czech folk music and culture—in this regard, he greatly admired Dvořák and Janáček. Finally, he also took a deep interest in music from the Renaissance and Baroque and drew frequently from forms and conventions of early music in his own work. All of these ingredients coalesce in the piquant recipe of Martinů's compositional language.

His extensive output of chamber music consists of dozens of works for various combinations of instruments—duos, trios, quartets, quintets, sextets, and more, including works scored for up to as many as twelve instruments. His Duo no. 1 for Violin and Cello, composed in 1927, is the first of two such works; a second violin-and-cello duo followed three decades later.

The Duo no. 1 comprises two movements. The opening *Praeludium* is quietly introspective; violin and cello issue intertwining chromatic lines. In the movement's opening measures, Martinů places the cello in the same range as the violin, imbuing the hypnotic eighth-note undulations with a rather bewildering sound. As the movement develops, the tempo quickens and the two instruments gradually diverge, each distinguishing its voice from the other. At

the movement's climax, double-stopped chords in both instruments expand the duo's texture to a four-voiced **chorale**.

The second movement is a spirited rondo, suffused with a folk-like élan. Barreling triplets power the music forward. Though presenting contrasting content, the rondo's episodes retain the refrain's effusive temperament. Part-way through the movement, Martinů assigns the cello a virile **cadenza**. Over *tremolandi* set in the cello's highest register, the violin joins in, expanding on the cello's cadenza material. This music soon enough finds its way back to the rondo's primary material, and the duo arrives at a fortissimo conclusion.

JOHN CORIGLIANO

(Born February 16, 1938, New York City)

Red Violin Caprices

Composed: 1999

Published: 1999

Other works from this period: *The Red Violin* (film score) (1998); *The Red Violin*: Suite for Violin and Orchestra (1999); Vocalise for Soprano, Electronics, and Orchestra (1999); *Phantasmagoria*: Suite from *The Ghosts of Versailles* for Orchestra (2000); Symphony no. 2 for String Orchestra (2000)

Approximate duration: 10 minutes

These caprices, composed in conjunction with the score for François Girard's film *The Red Violin*, take a spacious troubadour-inspired theme and vary it both linearly and stylistically. These variations intentionally evoke Baroque, Gypsy, and arch-Romantic idioms as they examine the same materials (a dark, seven-chord chaconne as well as that principal theme) from differing aural viewpoints. The caprices were created and ordered to reflect the structure of the film, in which Bussotti, a fictional eighteenth-century violin maker, crafts his greatest violin for his soon-to-be-born son. When tragedy claims wife and child, the grief-stricken Bussotti, in a gesture both ardent and macabre, infuses the blood of his beloved into the varnish of the instrument. Their fates thus joined, the violin travels across three centuries through Vienna, London, Shanghai, and Montreal, passing through the hands of a doomed child prodigy, a flamboyant virtuoso, a haunted Maoist commissar, and at last a willful Canadian expert, whose own plans for the violin finally complete the circle of parent and child united in art.

—John Corigliano

ERNŐ DOHNÁNYI

(Born Pozsony, Hungary [now Bratislava, Slovakia], July 27, 1877; died New York City, February 9, 1960)

Andante rubato, alla zingaresca (Gypsy Andante) from Ruralia hungarica, op. 32c

Composed: 1924

Published: 1924

Other works from this period: *Magyar népdalok (Hungarian Folk Songs)* for Voice and Piano (1922); *Ünnepi nyitány (Festival Overture)*, op. 31 (1923); String Quartet no. 3 in a minor, op. 33 (1926); *Der Tenor (The Tenor)*, op. 34 (opera) (1920–1927)

Approximate duration: 6 minutes

Excepting perhaps Franz Liszt, Ernő Dohnányi must be regarded as the most versatile musician to come from Hungary. He was, in addition to being a great composer, one of history's greatest pianists; he achieved particular notoriety for performing Beethoven's complete piano music in one season and undertaking all twenty-seven of Mozart's piano concerti in another. Dohnányi

*Bolded terms are defined in the glossary, which begins on page 92.

was moreover a supremely gifted conductor and an influential teacher and administrator, as well, playing a crucial role in building Hungary's musical culture in the first half of the twentieth century.

Dohnányi received his formal musical training at the Budapest Academy of Music, where he would later briefly serve as Director. At the time of his enrollment, he was the first Hungarian musician of his level to choose to study at the Budapest Academy; his childhood friend Béla Bartók followed suit, beginning a lifelong trope of Dohnányi leading the way forward for Hungarian musical culture by his example. Some years later, starting in 1915, Dohnányi took it upon himself to raise Hungary's collective musical sophistication: he independently presented hundreds of concerts, selecting programs that aspired to a higher artistic standard than Hungarian audiences were accustomed to—and, between 1919 and 1921, when guest artists were unavailable, Dohnányi himself performed some 120 concerts a year in Budapest alone. Bartók credited Dohnányi with providing his country's entire musical life during these years.

While Dohnányi did not turn to Hungarian folk music as routinely as did Bartók, Kodály, and others of his countrymen, he did produce a series of four interrelated scores collectively titled *Ruralia hungarica*, based on Hungarian folk material. The set began as a seven-movement suite for solo piano, composed in 1923 and published as Dohnányi's Opus 32a. The following year, on the occasion of the fiftieth anniversary of the founding of Budapest, the composer arranged five of the seven movements into an orchestral suite (op. 32b). Dohnányi subsequently transcribed two of the seven movements for violin and piano and added a newly composed *Andante*—a heartfelt movement popularly known as the *Andante alla zingaresca*. An arrangement of the *Gypsy Andante* for cello and piano was published as Dohnányi's Opus 32d.

DMITRY SHOSTAKOVICH

(Born September 12/25, 1906, St. Petersburg, Russia; died August 9, 1975, Moscow)

Prelude and Scherzo for String Octet, op. 11

Composed: 1924–1925

Published: 1927

Other works from this period: Detailed in the notes below

Approximate duration: 10 minutes

Shostakovich composed his Opus 11 Prelude and Scherzo for String Octet while still a student at the Leningrad Conservatory. The eighteen-year-old composer was a precocious student indeed: the early masterworks composed during his student days include his Opus 1 Scherzo in f-sharp minor (1919), Opus 3 Theme and Variations (1921–1922), and Opus 7 Scherzo in E-flat Major for Orchestra; Piano Trio no. 1 in c minor, op. 8 (1923); Three Pieces for Cello and Piano, op. 9 (1923–1924); and Symphony no. 1 (1924–1925), which first brought Shostakovich to international attention and was championed by such leading conductors of the day as Klemperer, Stokowski, Toscanini, and Walter.

While the character of the Opus 11 Prelude and Scherzo might stand apart from the emotional severity of some of Shostakovich's later, better-known chamber works, it lacks nothing of the composer's singular intensity. Shostakovich originally composed the prelude in December 1924 as an elegy to the poet (and his close personal friend) Volodya Kurchavov; the scherzo was added seven months later. The movement's opening measures forcefully establish a feeling of unsettled angst: massive chords, played by the full ensemble, raise the curtain to reveal an impassioned violin **recitative**. Lugubrious chromatic lines answer this opening proclamation with ambivalence: quiet utterances, begun by the second cello, murkily ascend to the first violin. The prelude's middle section provides a stark, dramatic contrast to these introductory gestures. Shostakovich instructs the performers to play *spiccato*, using quick, off-the-string bow strokes. The unique color of this string technique lends the descending chromatic melodies a mischievous quality. A brief canon ensues soon thereafter, its subject a folk-like melody interjected by the first cello. The music surges to a return of the opening chords and violin recitative.

In the wild second movement, Shostakovich exploits the full capacity of his ensemble of eight to evoke a sound of orchestral scope. Following a hair-raising start, the scherzo meditates briefly on a bewildering tune played

by the first cello. This seemingly drunken chant is punctuated by the rest of the ensemble with soft pizzicati. But the listener's respite is brief: the tempo quickly picks up again and does not relent for the remainder of this breathtaking movement. Throughout the scherzo, Shostakovich experiments with an array of interesting sonic effects. In one striking passage, nervous **tremolo** in the first cello underpins manic, cascading dissonances in the upper strings. In another passage, the two violas share a playful yet menacing melody; Shostakovich gives the tune a unique color by having the first viola play hurried sixteenth notes, accentuated by loud pizzicati in the second viola. Near the scherzo's conclusion, Shostakovich employs glissandi, or slides between two notes, to weave a disorienting texture before finally slamming the door.

GEORGE ENESCU

(Born August 19, 1881, Iiveni-Virnav, Romania; died May 4, 1955, Paris)

String Octet in C Major, op. 7

Composed: 1900

Published: 1905

Dedication: André Gédalge

First performance: December 18, 1909, Paris

Other works from this period: *Aubade* in C Major for String Trio (1899); *Symphonie concertante* in b minor for Cello and Orchestra, op. 8 (1901); *Two Romanian Rhapsodies* for Orchestra, op. 11 (1901); *Impromptu concertant* in G-flat Major for Violin and Piano (1903); Suite no. 1 in C Major for Orchestra, op. 9 (1903)

Approximate duration: 40 minutes

The Romanian composer George Enescu's Octet for Strings invites numerous comparisons with the exemplar of the genre, the Octet of Felix Mendelssohn—beginning with the two composers' extraordinary gifts. Enescu was a child prodigy in league with Mendelssohn: a violinist from age four and a composer by five, he entered the Vienna Conservatory at seven and continued his studies with Massenet and Fauré at the Paris Conservatoire at fourteen, by which time he had established the beginnings of a promising career.

To label both octets as products of their respective composers' precocious adolescence is a considerable understatement. Mendelssohn's Octet, after all—completed when Mendelssohn was only sixteen—remains one of the literature's most hallowed masterpieces. Enescu penned his Octet at nineteen. It is certainly one of the finest, if not *the* finest, after Mendelssohn's. More than this, however, it warrants attention in its own right as one of the twentieth century's most compelling chamber works. Like its composer, the Octet, though not unrecognized, is severely under-recognized.

Despite being composed at such a young age, the Octet already illustrates the breadth of Enescu's musical language. It incorporates the post-Romantic, hyper-**Expressionist** language of Schoenberg and Strauss. It also nods to Romanian folk music, which Enescu took a deep interest in and would advocate for over the course of his career in much the same way that Bartók championed Hungarian music. Finally, the Octet displays impressive contrapuntal skill (and fittingly bears a dedication to André Gédalge, Enescu's counterpoint teacher).

It is a work of striking thematic unity. The bold unison statement that begins the Octet—wide melodic leaps, as though the master were stretching his canvas—serves as a motto throughout the work's four movements (played without pause), lending the music a cogent narrative impact. After traversing a piquant scherzo, this motto finds itself completely transfigured in the bewitching slow movement.

This is not to suggest a want of melodic ideas. In the first movement alone, Enescu introduces no fewer than six distinct themes, which, rather than develop in Classical fashion, he fragments and reassembles into a dizzying mosaic. A similar brilliance marks the Octet's finale, which reprises the work's entire plethora of musical ideas. "I'm not a person for pretty successions of chords," Enescu once claimed. "A piece deserves to be called a musical composition only if it has a line, a melody, or, even better, melodies superimposed on one another."

Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

PLEASE SUPPORT THE MUSIC YOU LOVE.

YOUR CONTRIBUTIONS MAKE A DIFFERENCE!

**SUPPORT US BY GIVING A FULLY TAX-DEDUCTIBLE
GIFT TO THE ANNUAL FUND.**



Because ticket sales account for only 15 percent of Music@Menlo's budget, it is contributions from individuals like you that make possible the artistic and educational programs we present each festival season.

To learn more about Annual Fund benefits or to make a gift, go online to www.musicatmenlo.org/support/annual-fund or contact Lee Ramsey, Development Director, at 650-330-2133 or lee@musicatmenlo.org.



SILVER OAK | TWOMEY



SILVEROAK.COM 800.273.8809
TWOMEY.COM 800.505.4850





CARTE BLANCHE CONCERT I:

Paganini's Incomparable Caprices

Sean Lee, *violin*; Peter Dugan, *piano*

JULY 21

Friday, July 21

7:30 p.m., Stent Family Hall, Menlo School

SPECIAL THANKS

Music@Menlo dedicates this performance to Kathleen G. Henschel and John W. Dewes with gratitude for their generous support.

PROGRAM OVERVIEW

To this day, Paganini's Twenty-Four Caprices represent the Mount Everest of violin technique. Violinist Sean Lee, in a rarely encountered feat of virtuosity, performs the entire cycle of Paganini's caprices, with Music@Menlo debut pianist Peter Dugan offering the beautiful accompaniments composed by none other than Robert Schumann.

NICCOLÒ PAGANINI (1782–1840)

Twenty-Four Caprices for Solo Violin, op. 1 (ca. 1805–1815) (piano accompaniment by Robert Schumann)

- no. 1 in E Major: *Andante*
- no. 7 in a minor: *Posato*
- no. 3 in e minor: *Sostenuto – Presto – Sostenuto*
- no. 9 in E Major: *Allegretto (The Hunt)*
- no. 10 in g minor: *Vivace*
- no. 6 in g minor: *Lento*
- no. 2 in b minor: *Moderato*
- no. 8 in E-flat Major: *Maestoso*
- no. 11 in C Major: *Andante – Presto – Tempo primo*
- no. 12 in A-flat Major: *Allegro*
- no. 5 in a minor: *Agitato*
- no. 4 in c minor: *Maestoso*

INTERMISSION

- no. 13 in B-flat Major: *Allegro (The Devil's Chuckle)*
- no. 16 in g minor: *Presto*
- no. 14 in E-flat Major: *Moderato*
- no. 17 in E-flat Major: *Sostenuto – Andante*
- no. 20 in D Major: *Allegretto*
- no. 15 in e minor: *Posato*
- no. 18 in C Major: *Corrente – Allegro*
- no. 21 in A Major: *Amoroso – Presto*
- no. 22 in F Major: *Marcato*
- no. 23 in E-flat Major: *Posato*
- no. 19 in E-flat Major: *Lento – Allegro assai*
- no. 24 in a minor: *Finale: Theme and Variations*

Sean Lee, *violin*; Peter Dugan, *piano*

Program Notes: Paganini's Incomparable Caprices

Notes on the program by Dr. Richard E. Rodda

NICCOLÒ PAGANINI

(Born October 27, 1782, Genoa, Italy; died May 27, 1840, Nice, France)

Twenty-Four Caprices for Solo Violin, op. 1 (piano accompaniment by Robert Schumann)

Composed: ca. 1805–1815, piano accompaniment composed 1853–1854

Published: 1820, Milan

Other works from this period: *Grand Sonata* in A Major for Violin and Guitar (1803); *Six Sonatas for Violin and Guitar, op. 2* (ca. 1805); *Six Sonatas for Violin and Guitar, op. 3* (ca. 1805); *Duo merveille* for Solo Violin (ca. 1808)

Approximate duration: 70 minutes

“He’s a comet! For never did a flaming star burst more abruptly on the firmament of art or excite in the course of its universal ellipse more astonishment mixed with a sort of terror before vanishing forever.” Thus wrote Hector Berlioz about one of the most extraordinary phenomena in music history—Niccolò Paganini. There has never been anything quite like Paganini. He was rumored to be a murderer, a seducer, and an escaped convict. One report held that three hundred of his auditors were “in the hospital suffering from over-enchantment.” A satirist thought his incomparable virtuosity “enough to make the greater part of the fiddling tribe commit suicide.” The celebrated opera composer Meyerbeer once followed Paganini on his travels through northern Europe in an attempt to penetrate the mystery of his powers. Otherwise perfectly reasonable and sober Englishmen poked him with their canes as he walked the streets of London, just to see if he was really made of flesh and blood. Paganini won his Stradivarius in a wager that he could play at first sight a piece that no other violinist could play with preparation. Said Edward Downes about Paganini’s persona, “He did everything but come onstage wrapped in blue flame.”

Perhaps the only episode in our contemporary experience resembling the career of Paganini was the mania surrounding such pop stars as the Beatles and Elvis, Madonna and Lady Gaga. But even that is not a thoroughly valid comparison, since few concert musicians gave more than passing notice to the rock music of the 1950s and 1960s, whereas Paganini was hailed as a master by the finest artists of his day. Berlioz not only wrote the glowing words quoted above, but he also composed *Harold in Italy* for the great virtuoso. Schubert maintained that “in Paganini’s [playing of his] *Adagio* I heard an angel sing.” Schumann correctly called him “the turning point in the history of virtuosity.” And even Rossini was infected with the fever. “I have wept only three times in my life,” he confessed. “The first time when my earliest opera failed, the second time when, with a boating party, a truffled turkey fell into the water, and the third time when I heard Paganini play.”

There was, however, more to Paganini than just his wizardry on the violin. Beyond the dazzling array of unprecedented technical feats—**harmonics**, double-stops, pizzicati, blinding speed—there was the mesmerizing pageant of theatrics, both onstage and off, that was the fascination of Europe. The great German poet Heinrich Heine left an account of his appearance and mannerisms that described him as “looking as if he had risen from the underworld.” His satanic image and the superhuman qualities of his playing gave rise to tales that he was in league with the devil. “What mere mortal could do the things that this man does?” wondered his hearers. Some who accidentally touched him quickly crossed themselves as a safeguard. He denied any diabolical influence, and he even had his mother submit a letter attesting to the normality of his parentage and birth. In those simpler times, such a move was a public relations inspiration, and it served only to further fan the flames of his fame. (Clever devil, this Paganini.) The shadow of Beelzebub hung over him even after death. Because he rejected the last rites of the Church, his body was refused burial in consecrated ground. His heirs fought for more than three years to have him properly laid to rest, until finally the Vatican


itself issued an order for his Christian burial. Perhaps the decision took so long because of reports that spread from Nice and, later, Villefranche, where Paganini’s unburied coffin was kept. On still nights, when the moon was full, the natives claimed, the sound of a ghostly violin could be heard playing softly inside the mysterious box.

Nearly two centuries since his death, Paganini continues to fascinate for both the supernatural qualities of his life and the sparkling treasury of music that he left to posterity. The standards of performance he established still lie at the limits of violin technique, and playing his compositions remains one of the most daunting challenges for today’s virtuosi. It was Paganini’s practice to keep his secrets as well hidden as possible. One way in which he did that was by not allowing any of his violin music (except for his nearly unplayable caprices) to be published during his lifetime. For his concert appearances, he memorized the solo sections and carried with him only the parts for the orchestra. He did not play at rehearsals but only gave cues, so that at the performance the orchestra members were as astounded by what they heard as the audience.

The most astounding of Paganini’s compositions are his Twenty-Four Caprices for Solo Violin, which even today mark the outer limits of traditional violin technique. Their date of composition is uncertain. Paganini himself claimed that he wrote them while still a teenager studying in Parma with Ferdinando Paër, the Italian composer who served for a time as Napoleon’s *maître de chapelle* and composed an opera titled *Leonora* in 1804 on the identical subject that Beethoven treated in his only opera a year later. Current opinion on the provenance of the caprices places their creation at various times between about 1805 and shortly before their publication in 1820 by Ricordi in Milan. They were the only violin music Paganini published during his lifetime (the other four opus numbers he allowed to be issued included a dozen sonatas for violin and guitar and fifteen quartets for guitar, violin, viola, and cello), and he made them available principally to prove that no one else could play them. The two dozen numbers, though all united by their breathtaking array of double-stops, left-hand pizzicati, trills, cross-string arpeggios, and whirlwind scales, cover a surprisingly wide range of musical styles and moods. The Caprice no. 5 (a minor), for example, frames a display of spiccato (fast, bouncing bow) with cadenza-like flourishes. The Caprice no. 9 (E major) is a rondo based on a theme evocative of hunting-horn calls. No. 14 (E-flat major) is a *marche miniature* built on a fanfare-like melody. No. 16 (g minor) is a *moto perpetuo* study with quick changes of register. The last and most famous of the caprices, a set of eleven spectacular variations on a demonic a minor subject, has served as inspiration and theme for works by Schumann, Liszt, Brahms, Rachmaninov, Lloyd Webber, Casella, Lutosławski, Dallapiccola, Blacher, and others.

Though the caprices are whole (and then some) in their unaccompanied state, later musicians have chosen to render them into other forms. Schumann reworked twelve of them for solo piano (as his Opus 3 and Opus 10) after being bowled over by a recital Paganini gave in Frankfurt in 1830, and he again took up the caprices near the end of his life, in 1853–1854, to provide them with piano accompaniments. Franz Liszt created dazzling piano transformations of five of them in 1838 as his *Études d’exécution transcendante d’après Paganini*. The celebrated Hungarian-born violinist Leopold Auer (1845–1930), teacher in St. Petersburg of Elman, Zimbalist, Heifetz, and others of the twentieth-century’s greatest virtuosi, fitted the Caprice no. 24 with a keyboard accompaniment. In 1985, the Russian composer Edison Denisov (1929–1996) arranged five of the caprices for violin and strings.

*Bolted terms are defined in the glossary, which begins on page 92.



CARTE BLANCHE CONCERT II:

Quartet Connections

Escher String Quartet

JULY 23

Sunday, July 23

10:30 a.m., Stent Family Hall, Menlo School

SPECIAL THANKS

Music@Menlo dedicates this performance to Iris and Paul Brest with gratitude for their generous support.

Gourmet Picnic Lunch (12:00 p.m., following the concert)

Join the Escher String Quartet, Artistic Directors, and festival musicians and friends for a picnic lunch outside on the Menlo School campus. (Tickets: \$18.)

WOLFGANG AMADEUS MOZART (1756–1791)

String Quartet in B-flat Major, K. 458, *The Hunt* (1784)

Allegro vivace assai
Minuetto: Moderato
Adagio
Allegro assai

JOHANNES BRAHMS (1833–1897)

String Quartet no. 3 in B-flat Major, op. 67 (1875)

Vivace
Andante
Agitato: Allegretto non troppo
Poco allegretto con variazioni

INTERMISSION

PROGRAM OVERVIEW

As Mozart responded to the quartets of Haydn with his own masterpieces, so did Dvořák challenge the high standard set by Brahms with string quartets of quintessential Bohemian spirit. The Escher String Quartet brings its dual mastery of style and technique to a program juxtaposing several immortal composers, each at the apex of his chamber music achievement.

JOSEPH HAYDN (1732–1809)

String Quartet in G Major, op. 76, no. 1, Hob. III: 75 (ca. 1797)

Allegro con spirito
Adagio sostenuto
Minuetto: Presto
Allegro ma non troppo

ANTONÍN DVOŘÁK (1841–1904)

String Quartet no. 13 in G Major, op. 106 (1895)

Allegro moderato
Adagio ma non troppo
Molto vivace
Finale: Andante sostenuto – Allegro con fuoco

Escher String Quartet: Adam Barnett-Hart, Aaron Boyd, violins; Pierre Lapointe, viola; Brook Speltz, cello

Program Notes: Quartet Connections

Notes on the program by Dr. Richard E. Rodda

WOLFGANG AMADEUS MOZART

(Born January 27, 1756, Salzburg, Austria; died December 5, 1791, Vienna)

String Quartet in B-flat Major, K. 458, *The Hunt*

Composed: Completed November 9, 1784, Vienna

Published: 1785, Vienna, as Opus 10 Number 5

Other works from this period: Quintet in E-flat Major for Piano and Winds, K. 452 (1784); Violin Sonata in B-flat Major, K. 454 (1784); Piano Sonata in c minor, K. 457 (1784); Piano Concerto in d minor, K. 466 (1785); *Davidde penitente*, K. 469 (cantata) (1785)

Approximate duration: 26 minutes

Of all the famous composer pairs—Bach and Handel, Bruckner and Mahler, Debussy and Ravel—only Mozart and Haydn were friends. Mozart first mentioned his acquaintance with Haydn in a letter to his father on April 24, 1784, but he probably had met the older composer soon after moving to Vienna three years earlier. Though his duties kept him across the border in Hungary at Esterháza Palace for most of the year, Haydn usually spent the winters in Vienna, and it is likely that he and Mozart attended or even played together at some of the many “string quartet parties” that graced the social calendars of the city’s music lovers during the cold months. True friendship and mutual admiration developed between the two master musicians, despite their twenty-four-year age difference, and they took a special delight in learning from and praising each other’s music. Mozart’s greatest testament to his respect for Haydn is the set of six superb string quartets composed between 1782 and 1785 that he dedicated to his colleague upon their publication in September 1785. “To my dear friend Haydn,” read the inscription. “A father who had resolved to send his children out into the great world took it to be his duty to confide them to the protection and guidance of a very celebrated man, especially when the latter by good fortune was at the same time his best friend.” These works are not just charming souvenirs of personal sentiments, however, but also represent a significant advance in Mozart’s compositional style, for in them he assimilated the techniques of thematic development and thorough integration of instrumental voices that Haydn had perfected in his Opus 20 (1771) and Opus 33 (1781) quartets. “They are,” Mozart noted in the dedication, “the fruit of long and laborious endeavor,” a statement supported by the manuscripts, which show more experimentation and correction than any other of his scores. “The *Haydn* Quartets are models of perfection,” wrote Homer Ulrich, “not a false gesture; not a faulty proportion. The six quartets stand as the finest examples of Mozart’s genius.”

The Quartet in B-flat Major, composed in the autumn of 1784, early on acquired the sobriquet *The Hunt* (though not from Mozart) because of its jolly opening theme in 6/8 meter, which resembles a hunting-horn **motif**. The title is hardly justified beyond the opening page, however, since the character of the music suggests nothing specifically sylvan or even vaguely programmatic—this is pure music in the most sophisticated, city-bred manner, without the least hint of rusticity. Once past the bounding main theme, the exposition moves on to the subsidiary subject, which incorporates a slow shake on neighboring notes that is first posited with some timidity by the individual instruments before being embraced by the entire ensemble. The development section, touched with just the slightest suggestion of melancholy, refers repeatedly to the slow-shake rhythm of the second theme. The movement continues with another traversal of the principal thematic elements and is concluded by an extensive coda that codifies what has preceded. The following minuet is almost becalmed in its own stately elegance, a surprisingly sedate example of the ubiquitous old dance form whose nature is, however, fully justified by the perfect transition that it provides from the breathless trot of the first movement to the rapt timelessness of the *Adagio*, the slowest movement in the *Haydn* Quartets. The sonata-form finale,

bursting with the joy of creation that marked the happiest year of Mozart’s life, exhibits a “combination of badinage and counterpoint that sounds like an affectionate parody of Haydn,” according to Ivor Keys.

JOHANNES BRAHMS

(Born May 7, 1833, Hamburg, Germany; died April 3, 1897, Vienna)

String Quartet no. 3 in B-flat Major, op. 67

Composed: 1875

Published: 1876

Dedication: T. W. Engelmann

First performance: October 30, 1876, Berlin

Other works from this period: Detailed in the notes below

Approximate duration: 33 minutes

In the late spring of 1875, Brahms accepted an invitation from the painter Anselm Feuerbach to spend an extended holiday at Ziegelhausen in a house nicely fronting on the right bank of the Neckar River, not far from Heidelberg. Brahms met eagerly with old and new friends in his rooms and in neighboring towns and taverns, and he enjoyed the company of the Ziegelhausen villagers—he discovered that the cook at the local inn, for example, a woman named Bertha whose girth was ample testimony to the quality of her work, made a particularly delicious variety of pancake, for which he rewarded her with a lively improvised waltz. “When he played, you couldn’t even see his hands,” Bertha reported for years after the encounter. As was his custom during his summer country retreats from the dust and heat of Vienna, Brahms composed in Ziegelhausen, working there on the Third Piano Quartet (op. 60), Third String Quartet (op. 67), and some duets (op. 66) and lieder (op. 70). The B-flat Major Quartet was largely sketched by the time he returned to Vienna in the fall of 1875.

The B-flat String Quartet, conceived under the beneficent influence of Brahms’s Ziegelhausen holiday, is the most lyrical in expression and halcyon in mood of his three examples of the genre, more closely related in spirit and form to the sunny Classical chamber works of Mozart and Haydn than to the transcendent instrumental Romanticisms of Beethoven’s last years. The opening sonata-form movement incorporates three thematic elements: a hunting-horn motive given immediately by the second violin and viola, a complementary melody initiated by the middle instruments below rustling figurations in the first violin, and a peasant-dance strain that juxtaposes its duple-meter rhythms with the galloping 6/8 phrases of the preceding music. The two meters are briefly superimposed to serve as the bridge to the development section, in which each of the three motives is given a hearty working-out. A full recapitulation of the themes rounds out the movement. The *Andante*, disposed in a simple three-part form, is lyrical and rather luxuriant in its outer sections and somewhat more rambunctious in its middle parts. The following *Agitato* is cast in the structure of a scherzo but is really more like a nostalgic **intermezzo** in its wistful expression. Much of the autumnal effect of this music arises from its unusual sound palette, in which the lead is taken throughout by the husky-voiced (unmuted) viola while the violins and cello surround it with their veiled, muted sonorities. The finale is a set of eight variations and a coda based on the curious theme (curious because it seems to end two measures early) announced at the beginning by the first violin. Brahms’s masterful ingenuity in variations technique is displayed by the seventh variation, where the hunting-horn melody from the first movement is threaded through the formal and harmonic supports of the finale’s theme.

**Bolded terms are defined in the glossary, which begins on page 92.*

JOSEPH HAYDN

(Born March 31, 1732, Rohrau, Austria; died May 31, 1809, Vienna)

String Quartet in G Major, op. 76, no. 1, Hob. III: 75

Composed: ca. 1797

Published: 1799

Other works from this period: *Missa Sancti Bernardi von Offida* in B-flat Major, Hob. XXII: 10, *Heiligmesse* (mass) (1796); *Die Schöpfung* (*The Creation*), Hob. XXI: 2 (oratorio) (1796–1798); Trumpet Concerto in E-flat Major, Hob. VIIe: 1 (1796); Piano Trio in E-flat Major, Hob. XV: 29 (1797)

Approximate duration: 20 minutes

Haydn was universally acknowledged as the greatest living composer upon his return to Vienna in 1795 from his second London venture; he was sixty-three. Though his international renown had been founded in large part upon the success of his symphonies and keyboard sonatas, he repeatedly refused offers to compose further in those genres and instead concentrated the creative energies of his later years on the string quartet and the vocal forms of mass and **oratorio**. Except for the majestic Trumpet Concerto, his only instrumental compositions after 1795 were the six quartets of Opus 76, the two of Opus 77, and the unfinished Opus 103, and they were the culmination of nearly four decades of experience composing in the chamber medium.

The six Opus 76 quartets were written on commission from Count Joseph Erdödy, scion of the Viennese family that had encouraged Haydn's work since at least 1776 and whose members became important patrons of Beethoven after his arrival in the capital in 1792. The Quartet no. 1 in G Major opens with a bold summons of three emphatic ensemble chords. The movement's principal theme is a precisely etched phrase that the cello carries downward through an octave before leaping up to the starting note as a closing punctuation. The viola and then the other instruments take up the theme in companionable conversation. The formal second theme area is occupied not by a distinct melody but by a series of animated arpeggios. A reference to the main theme closes the exposition. Both themes are treated in the development section before a full recapitulation of the exposition materials rounds out the movement. The *Adagio*, the expressive heart of the quartet, is based on three motives: a hymnal melody in chordal style, a dialogue between cello and first violin supported by repeated notes in the inner voices, and a further passage of repeated chords in the lower instruments across which the first violin drapes a stream of jewel-like **after-beats**. The form is founded upon the return of the hymnal theme to give the movement the character of a slow and deeply expressive rondo. The third movement, with its one-in-a-bar rhythmic motion, quirky phrasing, and playful character, is actually more a scherzo than the *Minuetto* indicated by its title. A *concertante* passage for the violin constitutes the central trio. Rather than the good-natured romp that Haydn often used to close his instrumental works, the finale is music of considerable expressive weight whose exposition partakes of the minor tonality and tempestuous manner of the *Sturm-und-Drang* movement, heralding the encroaching Romantic era. The sonata-form movement remains largely in this agitated mood through the development section. The nominal G major brightness of the quartet returns with the recapitulation, though the music's good cheer continues to be tempered by chromatic inflections until the brilliant closing gestures.

ANTONÍN DVOŘÁK

(Born September 8, 1841, Nelahozeves, Bohemia; died May 1, 1904, Prague)

String Quartet no. 13 in G Major, op. 106

Composed: Completed December 9, 1895

Published: 1896, Berlin

First performance: October 9, 1896, Prague, by the Bohemian Quartet

Other works from this period: Detailed in the notes below

Approximate duration: 37 minutes

Dvořák's first year in the United States as Director of the new National Conservatory of Music in New York City following his arrival on September 27, 1892, was an unmitigated success. He propounded the philosophy that the country's concert music should find thematic material and emotional inspiration in its indigenous songs and dances and then wrote the *New World* Symphony to demonstrate his point. The work created such a sensation when it was introduced by Anton Seidl and the New York Philharmonic on December 16, 1893, in Carnegie Hall that Dvořák was named an honorary member of that organization. He spent the summer of 1893 in the Czech community of Spillville, Iowa, assuaging his homesickness for Bohemia and composing his F Major String Quartet (op. 96, *American*) and E-flat Major String Quintet (op. 97). Despite the acclaim he was receiving in this country (the new quartet was played some fifty times within a year by the Kneisel Quartet after the ensemble introduced it in Boston on New Year's Day in 1894), Dvořák was increasingly unhappy about being separated from his homeland and his friends and his beloved country house at Vysoká, outside Prague.

After he had been in New York for two years, he informed Mrs. Jeanette Thurber, founder and guiding force of the conservatory, that he wanted to return to Bohemia for the summer. His leave was granted, and he spent from May until October in Prague and Vysoká. His return to New York was difficult—he missed his children desperately and was so thoroughly homesick that winter that his usually robust health was affected. He completed the masterful Cello Concerto between November 1894 and the following February but was then unable to create anything further except for some sketches for an opera on Longfellow's *Hiawatha* (never completed), which Mrs. Thurber had been pestering him to write for two years, and the first seventy measures of what became the A-flat Major Quartet (op. 105). Though there was strong incentive for him to remain in America (he boasted in a letter to one friend about his \$15,000 salary, an enormous sum in the 1890s), Dvořák had had quite enough of playing the role of the musical émigré (which he did with considerable skill) and left New York for the last time on April 16, 1895. He arrived in Prague eleven days later and went straight to Vysoká. His heart soared.

Dvořák took the summer of 1895 off—for seven months, from his arrival home in April until November, he did not put a single note on paper, the longest respite he had ever taken from creative work. He spent the warm months almost entirely at Vysoká, where the world-famous composer worked his garden and tended his pigeons. He was back in Prague by September, teaching again at the local conservatory, but he was still unwilling to resume creative work. He enjoyed spending his evenings with the musicians and stage people who gathered at a café near the National Theater, though, no matter how stimulating the company, he always left punctually at nine o'clock so as not to delay his accustomed early bedtime. By November, Dvořák was finally primed to return to composition, and his first project was the String Quartet in G Major (op. 106), which he finished in less than a month. The quartet was published by Simrock in the summer of 1896 and first played on October 9, 1896, in Prague by the Bohemian Quartet.

"All the strongest and most beautiful qualities of Dvořák's nature are combined in the G major quartet," wrote the composer's biographer Karel Hoffmeister. "Here are the poetry and freshness of youth, the virile strength belonging to his time of life, the depth and overflowing tenderness, the harmonious sweetness of approaching old age. We find the climax of sunny gladness and glowing happiness which belong to his return to his homeland." A mood of buoyant optimism informs the sonata-form first movement, which is based on three complementary themes whose short phrases are perfectly

tailored to development: a leaping motive capped by a fluttering figure and a quickly descending arpeggio (main theme), a little melody of notes paired two-and-two (transition), and a gently swaying strain whose triplet rhythms are nicely countered by a duple accompaniment (second theme). The main and transition themes provide the material for the development section. The recapitulation is compressed to largely eliminate the transition theme. A coda derived from the principal subject rounds out the movement.

The *Adagio*, one of Dvořák's loveliest and most touching slow movements, is based on a theme that Otakar Šourek, in his study of the composer's chamber music, described as "full of depth of feeling borne on a broad stream of melody and breathing a profound sense of calm." This inspired melody is given in two versions—one major, the other minor—and the movement is formed around alternating variations on these musical twins, with a final major-mode transformation providing an autumnal close. The third movement, the most folk-inflected music in the quartet, is in the form of a scherzo with two contrasting trios: A (a strongly rhythmic village dance) – B (a gentle duet between viola and first violin using an arching theme) – A – C (a lyrical, waltz-like section) – A. The finale is a hybrid form, cobbled from rondo, sonata, and reminiscence. The rondo element is a *furiant*-like theme, heard first in a slow, quiet preview at the outset and then in its energetic full form, which returns as a structural marker throughout the movement. The sonata component is provided by a short melody of falling phrases initiated by the viola, which is considerably developed in two extended passages. The reminiscence arises from the nostalgic recall of the swaying second theme and the leaping and fluttering figures from the opening movement in the central regions of the finale. The *furiant*-rondo theme is heard one last time to bring the quartet to a brilliant ending.



Stanford Live's 2017-18 season kicks off this September.

Highlights include organist **Cameron Carpenter**; performance-artist **Taylor Mac**; comedian and TV host **Samantha Bee**; the **St. Louis Symphony**; film screenings with live orchestra; **L.A. Dance Project**; and so much more.

Buy tickets at live.stanford.edu

Season Media Sponsors: **San Francisco Chronicle | SFGATE | KQED**



CABRILLO FESTIVAL
OF CONTEMPORARY MUSIC
Music Director + Conductor **Cristian Măcelaru**

Cristi's Inaugural Season!

"two of the most thoughtful and original summer musical weekends anywhere"
—Wall Street Journal

JULY 30 – AUG 12
SANTA CRUZ CIVIC AUDITORIUM

Evelyn Glennie Aug 4!

Order Tickets Now!
CABRILLOMUSIC.ORG

Weir & Associates
catering and event planning



www.weircatering.com

Tel: (650) 595-3058
Fax: (888) 595-3856
weircatering@gmail.com

975 Industrial Road, Ste. D
San Carlos, CA 94070



CARTE BLANCHE CONCERT III:

Violin Universe

Yura Lee, *violin*

JULY 26

Wednesday, July 26

7:30 p.m., Stent Family Hall, Menlo School

SPECIAL THANKS

Music@Menlo dedicates this performance to Leslie Hsu and Rick Lenon with gratitude for their generous support.

PROGRAM OVERVIEW

Violinist Yura Lee performs an astounding array of works for solo violin, ranging from the adventurous musical experiments of the pre-Baroque era to examples of the most infectiously appealing folk styles of violin playing heard today. Concluding with Bach's monumental Chaconne, this program is a one-of-a-kind celebration of the violin's endless potential and timeless popularity.

HEINRICH IGNAZ FRANZ VON BIBER (1644–1704)

Passacaglia in g minor for Solo Violin, *The Guardian Angel*, from *The Mystery Sonatas* (ca. 1674–1676)

BLUEGRASS FIDDLING (To be announced from the stage)

EUGÈNE YSAÏE (1858–1931)

Sonata in G Major for Solo Violin, op. 27, no. 5 (1924)
L'aurore
Danse rustique

GEORGE ENESCU (1881–1955)

Ménétrier (Fiddler) from *Impressions d'enfance*, op. 28 (1940)

HEINRICH WILHELM ERNST (1814–1865)

Grand Caprice on Schubert's *Der Erlkönig* for Solo Violin, op. 26 (1854)

NORWEGIAN FIDDLING (To be announced from the stage)

JOHANN SEBASTIAN BACH (1685–1750)

Chaconne from Partita no. 2 in d minor for Solo Violin, BWV 1004
(before 1720)
Yura Lee, *violin*

Program Notes: Violin Universe

Notes on the program by Dr. Richard E. Rodda

HEINRICH IGNAZ FRANZ VON BIBER

(Born August 12, 1644, Wartenberg, Bohemia; died May 3, 1704, Salzburg)

Passacaglia in g minor for Solo Violin, *The Guardian Angel, from The Mystery Sonatas*

Composed: ca. 1674–1676

Published: 1905

Dedication: Archbishop Maximilian Gandolph

Other works from this period: Two Arias for Violin, Two Violas, Violone, and Harpsichord (1673); *Missa Christi resurgentis* (mass) (ca. 1674); *Vespers* (sacred vocal work) (1674); *Laetatus sum* (sacred vocal work) (1676)

Approximate duration: 11 minutes

Heinrich Ignaz Franz von Biber, one of old Germany's most brilliant musical lights, was born into the family of a forester at Wartenberg, Bohemia, on August 12, 1644. Little is known of his musical training, but he had made a name for himself as a composer and violinist by 1668 sufficient enough for him to be appointed to the staff of the country estate at Kroměříž of Count Karl Liechtenstein-Kastelkorn, Prince-Bishop of Olmütz. Biber bolted from the count's service for unknown reasons in the autumn of 1670, closely followed by a warrant for his arrest. He holed up at Absam, near Innsbruck, with the violin maker Jacob Stainer and found a new position at the Salzburg court of Archbishop Maximilian Gandolph in 1672. He married there and rose steadily through the ranks of the archiepiscopal music establishment—Cathedral Choir Director in 1677, Vice-Kapellmeister in 1679, and Kapellmeister and Dean of the choir school in 1684; he was ennobled by Emperor Leopold in 1690. During this ascendancy, Biber patched up relations with Count Karl in Kroměříž to the extent that he sent him copies of all of his works. When Biber died, in Salzburg on May 3, 1704, he was acknowledged throughout the German-speaking lands as the greatest violinist of his time and one of the day's most distinctive and original composers.

The veneration of the Virgin Mary traces back almost to the establishment of Christianity itself, and devotion to the mother of Jesus found a strong advocate in Archbishop Maximilian Gandolph, Biber's employer at Salzburg. Maximilian gave special prominence to the annual services during October observing the "Rosary Mysteries"—pivotal events in Mary's life from the Annunciation, through the birth, life, and death of her son, to her coronation as Queen of Heaven. He joined and promoted the Marian Confraternity in Salzburg, one of the many groups of pious individuals who gathered regularly to pray, meditate, and discuss the Mysteries, and he was the principal backer of the construction of the pilgrimage church dedicated to Mary at Maria Plain, just north of Salzburg. (Mozart wrote his *Coronation Mass* for the Easter service there in 1779.)

Biber apparently began his *Rosenkranz* [*Rosary or Mystery*] *Sonatas* soon after arriving in Salzburg in 1672, probably with the intent of performing them at the services in October that the Marian Confraternity held in the Aula Academica (Academic Hall) of Salzburg University. There are fifteen *Mystery Sonatas* for violin and continuo and a concluding passacaglia (variations on a repeating chord pattern) for unaccompanied violin. In the sumptuous manuscript dedicated to Maximilian in which the works have been preserved, each is preceded by an engraving that reproduces one of the frescoes decorating the walls of the Aula Academica. The sonatas, according to the manuscript, are collections that have been arranged in liturgical groupings: the Joyful Mysteries (The Annunciation, Mary's Visit to Elizabeth, The Birth of Christ—The Adoration of the Shepherds, Jesus's Presentation in the Temple, The Twelve-Year-Old Jesus in the Temple); the Sorrowful Mysteries (Christ's Agony in the Garden, The Scourging of Jesus, The Crowning with Thorns, The Carrying of the Cross, The Crucifixion of Christ); the Glorious Mysteries (The Resurrection of Christ, Christ's Ascension into Heaven, The Descent

of the Holy Spirit, The Assumption of Mary into Heaven, Mary's Coronation as Queen of Heaven); and the concluding passacaglia, accompanied by an image of a Guardian Angel holding the hand of a child.

The passacaglia, one of music's most elemental formal types, here is built on sixty-five repetitions of a four-note descending phrase. The movement's somber mood recalls the crucifixion that is the culmination of the Sorrowful Mysteries at the heart of the cycle, but its steadfast structural solidity suggests the eternal trust that the believer, represented by the child in the Salzburg fresco, has in the Guardian Angel leading him by the hand.

EUGÈNE YSAÏE

(Born July 16, 1858, Liège, Belgium; died May 12, 1931, Brussels)

Sonata in G Major for Solo Violin, op. 27, no. 5

Composed: 1924

Published: 1924

Dedication: Mathieu Crickboom

Other works from this period: Sonata for Solo Cello, op. 28 (1924); Ten Preludes for Solo Violin (1928); String Trio, *Le Chimay* (1927)

Approximate duration: 10 minutes

Eugène Ysaÿe (ee-za-ee) was one of the most beloved musicians in the decades surrounding the turn of the twentieth century, a violinist revered by his peers and lionized by audiences, a teacher of immense influence, a conductor of international repute, and a composer of excellent skill. Ysaÿe began studying violin when he was four, and three years later he was admitted to the Liège Conservatory, where he won a prize for his playing and a scholarship to study with Henryk Wieniawski at the Brussels Conservatory from 1874 to 1876. He learned in 1876 that Henri Vieuxtemps had recovered sufficiently from a recent stroke to accept a few students, so he moved to Paris to receive that virtuoso's instruction for the next three years. After serving as Concertmaster of Benjamin Bilse's orchestra (the predecessor of the Berlin Philharmonic) and touring Germany, Scandinavia, and Russia, Ysaÿe settled from 1883 to 1886 in Paris, where he formed close ties with many of the city's leading musicians: Franck, Chausson, Debussy, and others composed works for him. From 1886 to 1898, he was professor of violin at the Brussels Conservatory, where he also established the Ysaÿe String Quartet (for which Saint-Saëns wrote his Quartet no. 1) and founded the orchestral Concerts Ysaÿe, both of which were principally dedicated to promoting new French and Belgian music. Increasing commitments for tours as violinist and conductor required him to leave the conservatory in 1898, though he continued to live in Brussels until the outbreak of World War I in 1914. Following his debut in the United States in 1894, Ysaÿe's American prestige equaled that which he enjoyed in Europe, and he was named Music Director of the Cincinnati Symphony in 1918. He returned to Europe in 1922 to revive the Concerts Ysaÿe and resume his tours. Declining health caused by diabetes and an affliction of his bowing arm began to limit his activities in his later years, however, and in 1929 he was forced to have a foot amputated. He died in Brussels in May 1931. In 1937, Queen Elisabeth of Belgium, a longtime violin student of his, inaugurated an annual violin competition in Brussels—the Prix International Eugène Ysaÿe (renamed the Queen Elisabeth Competition after World War II)—in his honor.

Though he was famed internationally as a supreme master of the violin, Ysaÿe also composed a sizeable number of original works, most of them for his own instrument. His smaller pieces for violin and piano are regular recital items, but his most admired compositions are the Six Sonatas for Unaccompanied Violin (op. 27), which he was inspired to compose after hearing Joseph Szigeti play a Bach solo sonata in 1924. These sonatas are in an advanced stylistic idiom influenced by the modern music of France and call for feats of

*Bolded terms are defined in the glossary, which begins on page 92.

technical mastery that rival those required by the Solo Caprices of Paganini. The Sonata no. 5—dedicated to the Belgian virtuoso Mathieu Crickboom, Ysaÿe’s student, a member of his string quartet, and later a founder of his own ensemble and a distinguished teacher—comprises two complementary character pieces. The first is titled *L’aurore* (*The Dawn*) and evokes its subject from the quiet of night and the morning stirrings of the earth to the brilliant arpeggios of sunlight that sweep across the instrument’s full compass. The *Danse rustique* begins with a vigorous but rhythmically asymmetrical strain which is nicely balanced by a central section of regular motion and quieter sentiment. The opening dance returns in an exhilarating variation that becomes more flamboyantly virtuosic as the movement nears its close.

GEORGE ENESCU

(Born August 19, 1881, Liveni-Virnav, Romania; died May 4, 1955, Paris)

Ménétrier (Fiddler) from *Impressions d’enfance*, op. 28

Composed: 1940

Published: 1952

Dedication: in memory of Eduard Caudella

Other works from this period: Cello Sonata no. 2 in C Major, op. 26 (1935); Orchestral Suite no. 3 in D Major, op. 27, *Villageoise* (1938); Piano Quintet in a minor, op. 29 (1940)

Approximate duration: 4 minutes

George Enescu, Romania’s greatest composer, was one of the most prodigiously gifted musicians of the twentieth century. He began playing violin at age four, wrote his first compositions a year later, and was admitted to the Vienna Conservatory when he was seven. He was already an accomplished violinist and composer by the time he moved to Paris to continue his studies with Massenet and Fauré when he was fourteen. The first concert of his works was given in Paris in 1897; the next year he introduced the *Poème roumain*, which he counted as his Opus 1. During the years before the First World War, Enescu’s career as violin soloist and chamber ensemble player flourished, he was much in demand as a conductor, and his compositions, especially the two *Romanian Rhapsodies* of 1901, carried his name into the world’s concert halls. Though he regarded himself as a cosmopolitan musician rather than a strictly national one (he actually spent more time in Paris than in his homeland), Enescu had a decisive influence on the music of Romania. In his native country, he encouraged performances, wrote articles, lectured, conducted, taught, undertook research, and also fostered interest in a national tradition of concert music by instituting the Romanian Composers’ Society and founding the Enescu Prize for original compositions. His work not only enhanced the world’s awareness of Romanian music, but he also gave that country’s composers and performers an unprecedented model and inspiration.

Enescu’s compositions show a broad range of influences, from Bach, Vienna, and Fauré to Strauss, Debussy, Bartók, and Stravinsky, but it is the indigenous music of Romania that dominates his 1940 *Impressions d’enfance* (*Impressions from Childhood*), a suite of ten continuous movements evoking the sights and sounds of the composer’s early years. He dedicated the score to the memory of his first violin teacher, the noted composer, violinist, and pedagogue Eduard Caudella (1841–1924), whose Violin Concerto no. 1 Enescu had premiered in 1915. Romania stands at the crossroads between the familiar cultures of Europe and the intoxicating milieus of the Middle East—its capital, Bucharest, is closer to Istanbul than to Vienna and closer to Cairo than to Paris. The country’s folk music is based largely upon the traditions of the Gypsies, those peoples whose ancient ancestors were brought from the distant lands of Egypt and India centuries ago as servants to the Roman conquerors. This cultural heritage infused native Romanian music with a unique Oriental aura that lends it a very different character from the unaffected simplicity of the folk tunes of Britain, France, and Germany—the different movement of melodic tones, the flying virtuosity and deep melancholy of the Gypsy fiddler, and a vibrant rhythmic vitality all recall its exotic origins. The style and spirit

of Gypsy fiddling with which Enescu was imbued from childhood find concert analogues in the flamboyantly virtuosic opening section of the *Impressions d’enfance*: *Ménétrier* (*Lautarul*, in Romanian)—*Fiddler*.

HEINRICH WILHELM ERNST

(Born May 6, 1814, Brno, Moravia; died October 8, 1865, Nice, France)

Grand Caprice on Schubert’s *Der Erlkönig* for Solo Violin, op. 26

Composed: 1854

Published: 1854, Hamburg

Other works from this period: *Hungarian Melodies* in A Major for Violin and Orchestra, op. 22 (ca. 1850); Violin Concerto in f-sharp minor, op. 23, *Pathétique* (1851); Fantasy on Meyerbeer’s *Le prophète* for Violin and Orchestra, op. 24 (1851)

Approximate duration: 4 minutes

“He was the greatest violinist I have ever heard; he towered above all others” (Joseph Joachim). “One of the artists whom I love the most” (Hector Berlioz). “He is able to win over all parties whenever he pleases” (Robert Schumann). Felix Mendelssohn eagerly accompanied him at the piano on numerous occasions. Joachim, Brahms, and Wieniawski gave benefit concerts for him when he was terminally ill and in financial distress, and after a joint concert in 1837 with Niccolò Paganini in Marseilles, the virtuoso himself wrote, “The consensus of opinion was that I play with more sentiment, while he conquers more difficulties.” Heinrich Wilhelm Ernst was one of the foremost musicians of the early nineteenth century, widely regarded during his day as the only violinist to seriously rival Paganini.

Ernst was born in Brno, Moravia, in 1814, began concertizing at age nine, entered the Vienna Conservatory a year later, and found the inspiration for his life’s work when he heard Paganini perform in Vienna in 1828. He followed Paganini on his tours, memorizing his compositions at his recitals, secretly renting hotel rooms next to Paganini’s to listen to him rehearse, and amazing the composer by playing the pieces for him virtually note-perfect. (Paganini did not publish any of his violin music during his lifetime in an attempt to conceal the secrets of his technique.) Ernst withdrew from concert life for three years to perfect his playing after making his debut in Paris in 1831, but he then toured throughout Europe for the next quarter-century to unanimous praise, the first Jewish violinist to receive such acclaim. He visited London regularly and settled there permanently in 1855, devoting much time to chamber music, most notably in helping to establish Beethoven’s quartets at the core of the repertory. Ernst’s health failed in 1862 from what was described as gout or neuralgia (or, perhaps, nerve damage from carpal tunnel syndrome from the muscle overuse with which modern musicians are only too familiar) and he moved to Nice, where he died three years later.

Ernst’s compositions, all for his own instrument, include a *Concerto Pathétique*, numerous solo works with orchestra or piano accompaniment, and several fiendishly difficult pieces for unaccompanied violin. In 1854, he made an astoundingly virtuosic transcription of Schubert’s famous song *Der Erlkönig* (*Erl King*, D. 328, October 1815)—a dramatic realization, virtually a mini-opera for voice and piano, of Goethe’s gripping ballad (i.e., a narrative poem) about the specter of death luring an ailing child to the afterlife while his father gallops on horseback for help with the boy in his arms, ultimately in vain. Ernst’s arrangement encompasses the furious triplet accompaniment of the horse’s pounding hooves as well as the vocal lines of the tragedy’s four characters: narrator, father, child, and deadly shade—the Erlkönig himself.

JOHANN SEBASTIAN BACH

(Born March 21, 1685, Eisenach, Germany; died July 28, 1750, Leipzig)

Chaconne from Partita no. 2 in d minor for Solo Violin, BWV 1004

Composed: Before 1720

Other works from this period: *Die Zeit, die Tag und Jahre macht*, BWV 134a (secular cantata) (1719); *Six English Suites* for Solo Keyboard (before 1720); *Six Suites* for Solo Cello (ca. 1720); *Fifteen Inventions* for Solo Keyboard (ca. 1720, rev. 1723); *Prelude and Fugue in d minor for Organ*, BWV 539 (after 1720)

Approximate duration: 14 minutes

Bach composed the set of three sonatas and three partitas for unaccompanied violin before 1720, during his six-year tenure as Director of Music at the court of Anhalt-Cöthen, north of Leipzig. Though there is not a letter, preface, contemporary account, or shred of any other documentary evidence extant to shed light on the genesis and purpose of these pieces, the technical demands that they impose upon the player indicate that they were intended for a virtuoso performer: Johann Georg Pisendel, a student of Vivaldi's, Jean-Baptiste Volumier, leader of the Dresden court orchestra, and Joseph Spiess, Concertmaster of the Cöthen orchestra, have been advanced as possible candidates. After the introduction of the basso continuo early in the seventeenth century, it had been the seldom-broken custom to supply a work for solo instrument with keyboard accompaniment, so the tradition behind Bach's solo violin sonatas and partitas is slight. Johann Paul von Westhoff, a violinist at Weimar when Bach played in the orchestra there in 1703, published a set of six unaccompanied partitas in 1696, and Heinrich Biber, Johann Jakob Walther, and Pisendel all composed similar works. All of these composers were active in and around Dresden. Bach visited Dresden shortly before assuming his post at Cöthen, and he may well have become familiar with some of this music at that time. Though Bach may have found models and inspiration in the music of his predecessors, his works for unaccompanied violin far surpass any others in technique and musical quality.

The wondrous chaconne that closes the Partita no. 2 in d minor is one of the most sublime pieces Bach ever created. The chaconne is an ancient variations form in which a short, repeated chord pattern is decorated with changing figurations and elaborations. Bach subjected his eight-measure theme to sixty-four continuous variations, beginning and ending in d minor but modulating in the center section to the luminous key of D major. Of the chaconne, the nineteenth-century German Bach authority Philipp Spitta wrote:

From the grave majesty of the beginning to the thirty-second notes which rush up and down like the very demons; from the tremulous arpeggios that hang almost motionless, like veiling clouds above a dark ravine...to the devotional beauty of the D major section, where the evening sun sets in a peaceful valley: the spirit of the master urges the instrument to incredible utterances. At the end of the D major section it sounds like an organ, and sometimes a whole band of violins seems to be playing. This chaconne is a triumph of spirit over matter such as even Bach never repeated in a more brilliant manner.

Chamber Music at the SF Symphony

Take part in the joy of chamber music, where audience members and artists forge a connection through music and performance. These concerts provide a unique glimpse into the personalities of Symphony musicians and invite us to share in their talent and artistry as they play great masterpieces for small ensembles.



SIX SUNDAY CONCERTS AT 2PM

OCT 23	MAR 19
JAN 29	APR 30
FEB 19	MAY 28



SAN FRANCISCO SYMPHONY
MICHAEL TILSON THOMAS - MUSIC DIRECTOR

sfsymphony.org
415-864-6000

Concerts at Davies Symphony Hall. Programs, artists, and prices subject to change. *Subject to availability
Box Office Hours Mon-Fri 10am-6pm, Sat noon-6pm, Sun 2 hours prior to concerts
Walk Up Grove Street between Van Ness and Franklin

SECOND CENTURY PARTNER



SEASON PARTNERS



Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

LIVESTREAM | WATCH ONLINE

If you can't make it to campus for the master classes and Café Conversations, you can watch high-definition livestream web broadcasts of the popular series.

Check out our website each weekday of the festival at 11:45 a.m. to watch. Archived videos will also be available following each event.



WWW.MUSICATMENLO.ORG/MULTIMEDIA/LIVESTREAM



CARTE BLANCHE CONCERT IV:

Romantic Voices

Danbi Um, *violin*; Orion Weiss, *piano*; with Paul Huang, *violin*

JULY 30

Sunday, July 30

6:00 p.m., Stent Family Hall, Menlo School

SPECIAL THANKS

Music@Menlo dedicates this performance to Hazel Cheilek with gratitude for her generous support.

ERNEST BLOCH (1880–1959)

Violin Sonata no. 2, *Poème mystique* (1924)

GEORGE ENESCU (1881–1955)

Violin Sonata no. 3 in a minor, op. 25, *Dans le caractère populaire roumain (In Romanian Folk Character)* (1926)
Moderato malinconico
Andante sostenuto e misterioso
Allegro con brio, ma non troppo mosso

INTERMISSION

ERICH WOLFGANG KORNGOLD (1897–1957)

Four Pieces for Violin and Piano from the Incidental Music to Shakespeare's *Much Ado about Nothing*, op. 11 (1918–1919)
Maiden in the Bridal Chamber
March of the Watch
Intermezzo: Garden Scene
Hornpipe

PROGRAM OVERVIEW

Violinist Danbi Um embodies the tradition of the great Romantic style, her natural vocal expression coupled with virtuosic technique. Partnered by pianist Orion Weiss, making his Music@Menlo debut, she offers a program of music she holds closest to her heart, a stunning variety of both favorites and delightful discoveries.

JENŐ HUBAY (1858–1937)

Scènes de la csárda no. 3 for Violin and Piano, op. 18, *Maros vize (The River Maros)* (ca. 1882–1883)

FRITZ KREISLER (1875–1962)

Midnight Bells (after Richard Heuberger's *Midnight Bells* from *The Opera Ball*) (1923)

ERNEST BLOCH

Avodah (1928)

JOSEPH ACHRON (1886–1943)

Hebrew Dance, op. 35, no. 1 (1913)
Danbi Um, *violin*; Orion Weiss, *piano*

PABLO DE SARASATE (1844–1908)

Navarra (Spanish Dance) for Two Violins and Piano, op. 33 (1889)
Danbi Um, Paul Huang, *violins*; Orion Weiss, *piano*

Program Notes: Romantic Voices

Notes on the program by Dr. Richard E. Rodda

ERNEST BLOCH

(Born July 24, 1880, Geneva, Switzerland; died July 15, 1959, Portland, Oregon)

Violin Sonata no. 2, *Poème mystique*

Composed: 1924

Dedication: André de Ribaupierre and Beryl Rubinstein

First performance: January 24, 1925, New York City, by the dedicatees, violinist André de Ribaupierre and pianist Beryl Rubinstein

Other works from this period: Detailed in the notes below

Approximate duration: 19 minutes

Ernest Bloch was born in 1880 in Geneva and took his initial music study in that city, later attending courses in Brussels (studying violin with Ysaÿe), Frankfurt, and Munich. He returned to Geneva in 1903 to teach composition and esthetics at the city's conservatory, but he was forced from his position by the difficulties imposed by World War I. With a wife and three small children to support, financial matters pressed heavily upon him, and when he learned through his old friend Alfred Pochon of the Flonzaley Quartet that the dancer Maud Allan was looking for a Music Director for her upcoming American tour, he eagerly accepted the position. He arrived in New York with the Allan troupe in July 1916, but the venture soon went broke and Bloch found himself stranded in a foreign land. His music began to receive notice, however, and performances by the Flonzaley Quartet and the Boston Symphony Orchestra brought him to the public's attention. *Schelomo* was premiered at an all-Bloch concert presented by Artur Bodanzky in Carnegie Hall in New York on May 3, 1917, and the work's success gained him international recognition. Bloch was awarded the Elizabeth Sprague Coolidge Prize the following year and named Director of the newly founded Cleveland Institute of Music in 1920. Though his administrative and teaching duties limited his time for creative work, he continued to compose and completed a number of important works before resigning his Cleveland post in 1925 to take over as Director of the San Francisco Conservatory: two violin sonatas, the *Baal Shem Suite*, Nocturnes for Piano Trio, Piano Quintet no. 1, Concerto Grosso no. 1 (for the student orchestra), and several brief pieces for string quartet.

The Violin Sonata no. 1, composed soon after Bloch settled in Cleveland in 1920, is one of the most powerful and dramatic works in the instrument's chamber repertory, a small-scale counterpart to his great *Schelomo* of 1917, whose most vehement moments the composer said were inspired by the lamentation of King Solomon: "Nothing is worth the pain it causes; Vanity of Vanities—all is Vanity." In her indispensable study of her father's music, Suzanne Bloch noted that the Violin Sonata no. 2 was written as something of an expressive and stylistic response to its predecessor:

The idea of the Second Sonata came to Bloch while attending a performance of his First Sonata at a concert of the Cleveland Institute of Music. As he observed an uncomprehending audience, he wondered what these people could grasp of this violent and tormented music, thinking that he should now compose a totally different work of greater serenity. Triggering the actual writing of it was an unusual dream he had following a period of intense crisis and illness. It was an emotional thing, unreal and ecstatic. [He subtitled the work *Poème mystique*.] From that dream, he found the music.

The Sonata no. 2 for Violin and Piano is in one continuous movement, with here and there a Hebraic inflection. In this music of serenity and in an ecumenical mood, he also introduced [in the central episode] a Credo from Gregorian chant and a fragment of the Gloria of the mass *Kyrie fons bonitatis*. The violin part has long lyric lines [many based on the widely spaced theme stated at the beginning].

*Bolded terms are defined in the glossary, which begins on page 92.

GEORGE ENESCU

(Born August 19, 1881, Liveni-Virnav, Romania; died May 4, 1955, Paris)

Violin Sonata no. 3 in a minor, op. 25, *Dans le caractère populaire roumain (In Romanian Folk Character)*

Composed: 1926

Published: 1933

Dedication: In memory of Franz Kneisel

Other works from this period: *Pièce sur le nom de Fauré* for Solo Piano (1922); *Isis* (symphonic poem) (unfinished, 1923); Piano Sonata no. 1 in f-sharp minor, op. 24 (1924)

Approximate duration: 25 minutes

For biographical information on George Enescu, please see the program notes for *Carte Blanche Concert III*.

Enescu's Violin Sonata no. 3, perhaps his most widely performed work after his ever-popular *Romanian Rhapsodies*, was composed in 1926 in memory of Franz Kneisel (1865–1926), the Bucharest-born violinist and pedagogue who enjoyed a splendid international career as Concertmaster of the Bilsé Orchestra of Berlin (predecessor of the Berlin Philharmonic) and the Boston Symphony, teacher at New York's Institute of Musical Art (the predecessor of Juilliard), and founder of the Kneisel Quartet, one of the most important catalysts in the establishment of the art of chamber music in America. The sonata (subtitled *In Romanian Folk Character*, though it quotes no actual folk songs) makes striking use of a technique of Eastern European folk song known as *parlando rubato* (speaking, in free tempo), a florid style of traditional singing which is highly ornamented with groups of grace notes that wind around the beats of the measure to give a fluid plasticity to the rhythm and a rhapsodic richness to the melodic phrases. Much as in the music of Bartók, concert-hall transformations of folk techniques permeate this work: microtonal intervals (often called quarter-tones, i.e., pitches between the keys of the piano), slides between notes (*portamento*), tone clusters, shifting dynamics that range from a whisper to a shout, strange gapped and modal scales and the exotic harmonies that they imply, and a seemingly improvised manner of delivery are all idealized here. Recreating this musical folk world in the medium of the violin and piano sonata makes for one of the most technically challenging works in the chamber duo repertory.

The sonata's opening movement (*Moderato malinconico*) abandons conventional classical forms in favor of a structure grown directly from folk practice: the alternation of two contrasting kinds of music. The first is a melancholy strain, a richly decorated duo-dialogue that moves with a supple freedom of rhythm. The other is dance-like, vigorous, and strongly rhythmic, breaking through the melancholy strain several times during the movement. The second movement (*Andante sostenuto e misterioso*) travels across a wide formal arch that begins and ends quietly and rises to an impassioned climax at its center. The outer sections, with their whistling violin harmonics and their open-interval piano writing evoking a **cimbalom**, are ghostly and mock-primitive; the middle passage, with its stern violin octaves and its sweeping piano figurations, is forceful and defiant. The finale (*Allegro con brio*) begins with the promise of a high-spirited folk dance, but the music is never allowed to relax into anything joyous and festive, maintaining instead a frenzy bordering on belligerence until its dissonant closing gestures.

ERICH WOLFGANG KORNGOLD

(Born May 29, 1897, Brünn, Austria [now Brno, Czech Republic]; died November 29, 1957, Hollywood, California)

Four Pieces for Violin and Piano from the Incidental Music to Shakespeare's *Much Ado about Nothing*, op. 11

Composed: 1918–1919

Other works from this period: *Die tote Stadt*, op. 12 (opera) (1920); *Sursum corda*, op. 13 (symphonic overture) (1919); String Quartet no. 1 in A Major, op. 16 (1920–1923)

Approximate duration: 14 minutes

Erich Wolfgang Korngold (his middle name honored Mozart), the son of Julius Korngold, one of Vienna's most influential music critics at the turn of the twentieth century, was playing piano by age five, was composing by seven, and at nine produced a cantata (*Gold*) that convinced his father to enroll him at the Vienna Conservatory; his Piano Sonata no. 1 was published in 1908, when he was eleven. The following year he wrote a ballet, *Der Schneemann* (*The Snowman*), which was staged at the Vienna Royal Opera at the command of Emperor Franz Josef. In 1911, the budding composer gave a concert of his works in Berlin, in which he also appeared as piano soloist. Korngold was an international celebrity at thirteen. He wrote his first opera in 1915 and five years later produced his dramatic masterpiece, *Die tote Stadt* (*The Dead City*), and was appointed professor at the Vienna Staatsakademie. Korngold settled in Hollywood in 1934, and during the next decade he created an unsurpassed body of film music, winning two Academy Awards (for *Anthony Adverse* and *The Adventures of Robin Hood*). His father's death in 1945, however, caused him to re-evaluate his career, and he returned to writing concert music with concerti for violin (for Heifetz) and cello and a large symphony. Korngold died on November 29, 1957; his remains were interred in the Hollywood Cemetery, within a few feet of those of Douglas Fairbanks Sr., D. W. Griffith, and Rudolph Valentino.

Korngold wrote fourteen pieces of **incidental music** for Shakespeare's *Much Ado about Nothing* in 1918 for a production at Vienna's Burgtheater the following year; the twenty-two-year-old composer conducted the premiere. Korngold's music proved popular with audiences, and he was encouraged to extract from the score both a concert suite and an arrangement for violin and piano. In this latter form, the *Much Ado about Nothing* music became one of his most popular works and found champions in such distinguished sovereigns of fiddledom as Kreisler, Heifetz, and Elman. *Maiden in the Bridal Chamber* is a romantic episode for use in Act III, Scene 4. *March of the Watch* is a grotesque procession portraying two comical officers. *Garden Scene* (Act III) accompanies Beatrice's realization of her growing love for Benedick. The suite closes with the rousing *Hornpipe* that sounds in response to Benedick's words that conclude the play: "Strike up, pipers!"

JENŐ HUBAY

(Born September 15, 1858, Budapest; died March 12, 1937, Budapest)

Scènes de la csárda no. 3 for Violin and Piano, op. 18, Maros vize (The River Maros)

Composed: ca. 1882–1883

Other works from this period: Three Songs, op. 12 (ca. 1882); Three Pieces for Violin and Piano, op. 14 (ca. 1881–1883); *Maggiolata* for Viola or Cello and Piano, op. 15, no. 2 (ca. 1882); Five Songs, op. 17 (ca. 1882)

Approximate duration: 6 minutes

Jenő Hubay, an internationally renowned virtuoso, a gifted composer, and one of the foremost violin teachers of his day, was born in Budapest in 1858 and given his early musical training by his father, a violin professor at the Budapest Conservatory and Concertmaster and Conductor of the Hungarian National Theater. Hubay made his debut at age eleven playing Viotti's a minor Violin Concerto and spent the next three years in Germany, studying violin with Joseph Joachim and composition with Benno Hörtel at the Berlin Hochschule für Musik. Hubay was back in Budapest by 1877, when he solidified his reputation by giving recitals with Liszt, who helped prepare him for his debut in Paris the following year. Hubay, then just twenty, became a favorite in the city's salons and began touring throughout France, England, and Belgium. Among the friends he made in Paris was Henri Vieuxtemps, whose career as a celebrated violinist, composer, and teacher had been ended by a

stroke five years before. Vieuxtemps saw him as his artistic heir and named him as his executor (Hubay edited and completed several of his works after his mentor's death, in 1881) and recommended him for his old post at the Brussels Conservatory, where Hubay taught from 1882 to 1886. In 1886, Hubay returned for good to Hungary, teaching at the Budapest Academy of Music and Budapest Conservatory (where he succeeded his father), establishing what became one of the day's most respected string quartets, and composing prolifically. In 1919, he was named Director of the academy, where his pupils included Joseph Szigeti, Jelly d'Arányi (for whom Ravel wrote *Tzigane*), Stefi Geyer (Bartók's first serious love affair and the inspiration for his Violin Concerto no. 1), and Eugene Ormandy (Music Director of the Philadelphia Orchestra from 1938 to 1980). Hubay retired from the Budapest Academy in 1934 and died in Budapest on March 12, 1937.

Hubay's compositions, written in a conservative idiom but often inflected with characteristic Hungarian elements, include eight operas (*The Violin Maker of Cremona* was the first Hungarian opera to be staged outside Europe when it was produced in New York in 1897), seven symphonies (three with chorus), four violin concerti, chamber music, songs, and many recital pieces for violin. Among his best-known works are the dozen *Scènes de la csárda* that he composed throughout his life, his concert versions of the traditional Hungarian *csárdás* (whose name derives from the Magyar word for "a country tavern"). The *Scènes de la csárda* no. 3 (1882–1883), titled *Maros vize*, evokes the River Maros that courses through Romania before flowing into the Tisa at Szeged in southeastern Hungary. Hubay's *Maros vize* follows the traditional form of the *csárdás* by alternating a slow, soulful stanza with fiery, Gypsy-inspired music requiring dazzling violin virtuosity.

FRITZ KREISLER

(Born February 2, 1875, Vienna; died January 29, 1962, New York City)

Midnight Bells (after Richard Heuberger's Midnight Bells from The Opera Ball)

Composed: 1898, arranged 1923

Other works from this period: *Londonderry Air* (1922); *Melody* (after Ignacy Jan Paderewski's Opus 16 Number 2) (1923); *Marche miniature viennoise* (1924); *Song without Words* in F Major (after Tchaikovsky's *Souvenir de Hapsal* for Solo Piano, op. 2, no. 3) (1924)

Approximate duration: 4 minutes

Fritz Kreisler—"unanimously considered among his colleagues to be the greatest violinist of the twentieth century," wrote critic Harold Schonberg in the *New York Times* on January 30, 1962, the day after Kreisler died—was admitted to the Vienna Conservatory when he was seven, gave his first performance at nine, and won a gold medal when he was ten. He then transferred to the Paris Conservatoire, where, at age twelve, he won the school's gold medal over forty other competitors, all of whom were at least ten years his senior. In 1888–1889, Kreisler successfully toured the United States but then virtually abandoned music for several years, studying medicine in Vienna and art in Rome and Paris and serving as an officer in the Austrian army. He again took up the violin in 1896 and failed to win an audition to become a member of the Vienna Philharmonic but quickly established himself as a soloist, making his formal reappearance in Berlin in March 1899. He returned to America in 1900 and gave his London debut in 1901, creating a sensation at every performance. At the outbreak of World War I, Kreisler rejoined his former regiment but was wounded soon thereafter and discharged from service. In November 1914, he moved to the United States, where he had been appearing regularly for a decade. He gave concerts in America to raise funds for Austrian war relief, but anti-German sentiment ran so high after America's entry into the war that he had to temporarily withdraw from public life. He resumed his concert career in New York in October 1919 and then returned to Europe. In 1938, following the annexation of Austria by the Nazis, Kreisler settled in the United States for good; he became an American citizen in 1943. Despite being injured in a traffic accident in 1941, he continued concertizing to immense acclaim through the 1949–1950 season. He died in New York in 1962. In addi-

tion to being one of the twentieth century's undisputed masters of the violin, Fritz Kreisler also composed a string quartet, a violin concerto, and two operettas (*Apple Blossoms* and *Sissy*), but he is most fondly remembered for his many short compositions and arrangements for violin.

Kreisler supplemented his original compositions with a wealth of transcriptions of pieces by other composers, chosen for their melodiousness and warm-hearted sentiments rather than for any virtuosic pretension. Kreisler appropriated the seductive waltz melody *Im chambre séparée* (which he titled *Midnight Bells* in his transcription) from the popular operetta *Der Opernball* (*The Opera Ball*) by the Austrian composer, teacher, conductor, critic, and Schubert biographer Richard Heuberger (1850–1914), which seemed only fair to Kreisler, since he claimed that “I inspired Heuberger by composing the motif myself, which he then developed.”

ERNEST BLOCH

Avodah

Composed: 1928

Published: 1929

Dedication: Yehudi Menuhin

Other works from this period: *Helvetia* (symphonic poem) (1900–1929); Concerto Grosso no. 1 for Strings with Piano Obligato (1924–1925); *Four Episodes* for Chamber Orchestra (1926); *Mélo die* for Violin and Piano (1929)

Approximate duration: 6 minutes

Ernest Bloch showed sufficient promise on the violin as a youngster to be accepted at the Brussels Conservatory to study with the renowned virtuoso and pedagogue Eugène Ysaÿe. After assessing his playing and also having a look at some of his fledgling compositions, Ysaÿe advised Bloch to concentrate on creative work and save the violin for his own enjoyment. Bloch followed Ysaÿe's counsel but always retained a special fondness for the string instruments and wrote for them frequently and with eagerness and understanding.

An even more powerful force in Bloch's creativity was his paternal Judaism. “It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating throughout the Bible,” Bloch wrote in 1917. “It is this that I endeavor to hear in myself and to transcribe in my music.” Violin and personal belief provided the twin inspirations for *Avodah*, based on a melody for Yom Kippur. The word in Hebrew (sometimes rendered as *abodah*) means “work” and was used in a religious context to indicate obligations performed in honor of the deity—“God's Worship,” as Bloch translated the title in the score. He found in the keening vocal idiom, the impassioned manner of performance, the gapped scales, and the brooding emotion of traditional Jewish religious song the manifestations of “an inner voice, deep, secret, insistent, ardent” and created its concert analogue in the deeply moving *Avodah*.

Suzanne Bloch wrote of her father's *Avodah*:

In 1928, while living in San Francisco [as Director of the city's conservatory], Bloch met a twelve-year-old violinist whose playing moved him to tears, not for his technique, already stupendous for his age, but for the depth of expression and musicality that seemed almost unreal for so young a child. This youth was Yehudi Menuhin, whose friendship began then and lasted faithfully until Bloch's death thirty years later. That a young prodigy could be so charming and full of humor, natural with no self-consciousness, delighted Bloch.

Years later Menuhin said: “Ernest Bloch was the first composer who ever wrote a piece for me. It was his arrangement for violin and piano of the Hebrew prayer *Avodah*. He dedicated it to me. And the last piece he ever wrote, the two unaccompanied violin sonatas—these, too, he dedicated to me.”

This is a piece into which Bloch put his whole heart, to express what he felt about the miracle of a little boy who played the violin as if God had spoken through him.

JOSEPH ACHRON

(Born May 13, 1886, Lozdziej, Poland [now Lazdijai, Lithuania]; died April 29, 1943, Los Angeles)

Hebrew Dance, op. 35, no. 1

Composed: 1913

Published: 1919

Other works from this period: *Hebrew Melody*, op. 33 (1911); *Hazen* for Cello and Orchestra, op. 34 (1912); *Dance Improvisation on a Hebrew Folk Song* for Violin and Piano, op. 37 (ca. 1913); *Epitaph* for Four Voices and Orchestra, op. 38, *In Memory of Scriabin* (1915)

Approximate duration: 7 minutes

“Joseph Achron,” according to Arnold Schoenberg, “is one of the most underestimated of modern composers.” Achron was born on May 13, 1886, into a musical family in Lozdziej, Poland (now Lazdijai, Lithuania)—his younger brother, Isidor, became a composer and pianist and was Jascha Heifetz's accompanist from 1922 to 1933—and began studying violin with his father when he was five, shortly after the family had moved to Warsaw. He made his public debut there as a violinist at age eight and entered the St. Petersburg Conservatory four years later to study violin with Leopold Auer and composition with Anatoly Liadov. After graduating in 1904, Achron moved to Berlin to begin his career as a soloist, but he returned to St. Petersburg in 1907 to resume his studies at the conservatory. In 1911, he organized a society for the research and cultivation of Jewish folklore with several other Jewish musicians and composed several pieces based on the traditional melodies he discovered. He joined the faculty of the Kharkov Conservatory in 1913 but interrupted his teaching career to serve in the Russian army from 1916 to 1918. After the end of World War I, he toured extensively as a concert artist in Europe, the Near East, and Russia, taught in Leningrad, and composed for the Hebrew Chamber Theater in St. Petersburg (by then Petrograd). In 1922, Achron settled briefly in Berlin before moving first to Palestine (in 1924) and then to New York (1925), where he taught and performed; he appeared in the premiere of his Violin Concerto no. 1 with the Boston Symphony Orchestra in 1927. He became a United States citizen in 1930 and four years later moved to Hollywood to compose for films and concerts, to play in the studios, and to continue his solo career. In 1936, he appeared as soloist with the Los Angeles Philharmonic in his Violin Concerto no. 2, and in 1939, Jascha Heifetz commissioned and premiered his Violin Concerto no. 3. Joseph Achron died in Los Angeles on April 29, 1943.

While Achron's early compositions bear the influence of his Russian and Jewish heritages, his later works embrace more modernist techniques. His *Hebrew Dance* of 1913, based on a soulful Hasidic theme, became widely known as one of Heifetz's favorite encores.

PABLO DE SARASATE

(Born March 10, 1844, Pamplona, Spain; died September 20, 1908, Biarritz, France)

Navarra (Spanish Dance) for Two Violins and Piano, op. 33

Composed: 1889

Published: 1889, Berlin

Other works from this period: *El canto del ruiseñor* for Violin and Orchestra, op. 29 (1885); *Boléro* for Violin and Piano, op. 30 (1885); *Muñeira* for Violin and Orchestra, op. 32 (1885); *Airs écossais* for Violin and Orchestra, op. 34 (1892)

Approximate duration: 7 minutes

Pablo Martín Melitón de Sarasate y Navascués—economized to Pablo de Sarasate when he became a star—occupied, with Niccolò Paganini and Joseph Joachim, the pinnacle of nineteenth-century fiddledom. The son of a military bandmaster in Pamplona, Spain, he started violin lessons at five, gave his first public performance at eight, and rocketed past the pedagogical

proress of the best local teachers so quickly thereafter that he had to be sent to the Paris Conservatoire at age twelve. Within a year, he won a First Prize in violin and solfège at the Conservatoire, acquired another prize, in harmony, in 1859, and set off on the tours of Europe, Africa, North and South America, and the Orient that made him one of the foremost musicians of his time. (His first tour of the United States was in 1870 and his last in 1889.) Whereas Paganini was noted for his flamboyant technical wizardry and emotional exuberance and Joachim for his high-minded intellectualism and deep musical insights, Sarasate was famed for his elegance, precision, apparent ease of execution, and, in the words of Eduard Hanslick—the Vienna-based doyen of Europe’s music critics—his “stream of beautiful sound.”

Among the many small violin compositions that Sarasate devised for his own use is the brilliant *Navarra* for Two Violins and Piano, which would have been a handy (and savvy) public relations vehicle for featuring a local virtuoso on his tour performances. This vibrant and virtuosic waltz, which keeps the two violins tightly in tandem throughout, not only evokes Sarasate’s native region in northern Spain but also bears the traces of his wide travels through Europe, most notably in its distinctively Viennese lilt.

50 YEARS
SPARKING THE FUTURE OF OPERA



MEROLA
OPERA PROGRAM

2017 Summer Festival

Schwabacher Summer Concert
Thursday, July 6, 7:30 pm
San Francisco Conservatory of Music
Tickets: \$45/\$25

Schwabacher Summer Concert
Sunday, July 9, 2:30 pm
Stanford Bing Concert Hall
Tickets: \$40/\$30

La serva padrona, Sāvitrī, and The Bear
Thursday, July 20, 7:30 pm
Saturday, July 22, 2:00 pm
San Francisco Conservatory of Music
Tickets: \$70/\$50

La Cenerentola
Thursday, August 3, 7:30 pm
Saturday, August 5, 2:00 pm
San Francisco Conservatory of Music
Tickets: \$70/\$50

Merola Grand Finale & Post-Reception*
Saturday, August 19, 7:30 pm
War Memorial Opera House
Tickets: \$50 Grand Tier and Orchestra Premium/ \$40 Orchestra/\$25 Dress Circle

*Post-Reception tickets are an additional \$75 each.



Aryeh Nussbaum Cohen,
Merola 2016 alum.
Photo by Kristen Loken.

For tickets and more information:

Visit the San Francisco Opera Box Office at sfopera.com, merola.org, or call (415) 864-3330.

For tickets to Stanford Bing Concert Hall, purchase online at live.stanford.edu, call (650) 724-2464, or visit 327 Lasuen Street, Stanford, CA 94305.

Domaine Eden

Santa Cruz Mountains

Proud to support Music@Menlo

www.domaineeden.com

The heart of the Santa Cruz Mountains

CARTE BLANCHE CONCERTS



CARTE BLANCHE CONCERT V:

A Tribute to Fritz Kreisler

Benjamin Beilman, *violin*; Hyecheon Park, *piano*

AUGUST 3

Thursday, August 3

7:30 p.m., Stent Family Hall, Menlo School

SPECIAL THANKS

Music@Menlo dedicates this performance to Jerome Guillen and Jeremy Gallaher with gratitude for their generous support.

FRITZ KREISLER (1875–1962)

Praeludium and Allegro (1910)

Aucassin and Nicolette (1921)

JOHANN SEBASTIAN BACH (1685–1750)

Prelude from Partita no. 3 in E Major, BWV 1006 (arr. Kreisler in 1910)

ARCANGELO CORELLI (1653–1713)

Violin Sonata in d minor, op. 5, no. 12, *La folia* (arr. Kreisler in 1927)

GIOVANNI BATTISTA VIOTTI (1755–1824)

Violin Concerto no. 22 in a minor (arr. Kreisler in 1901)

Moderato
Adagio
Agitato assai

INTERMISSION

PROGRAM OVERVIEW

The charismatic violinist Benjamin Beilman has long been a disciple of the incomparable art of the great Viennese master Fritz Kreisler. Beilman's extraordinary celebration of Kreisler's art features pianist Hyecheon Park and includes music that inspired Kreisler as both a performer and a composer as well as a host of Kreisler's most famous and beloved works.

FRITZ KREISLER

La gitana (1919)

Lotus Land (after Cyril Scott's Opus 47 Number 1) (1922)

Tambourin chinois, op. 3 (1910)

NIKOLAY RIMSKY-KORSAKOV (1844–1908)

Hymn to the Sun from *The Golden Cockerel* (arr. Kreisler in 1919)

FRITZ KREISLER

Viennese Rhapsodic Fantasetta (1941–1942)

Benjamin Beilman, *violin*; Hyecheon Park, *piano*

Program Notes: A Tribute to Fritz Kreisler

Notes on the program by Dr. Richard E. Rodda

FRITZ KREISLER

(Born February 2, 1875, Vienna; died January 29, 1962, New York City)

On January 30, 1962, the day after Fritz Kreisler died, the critic Harold Schonberg wrote in the *New York Times*:

Among his colleagues he was unanimously considered the greatest violinist of the century...Kreisler was neither a fiery virtuoso nor a classicist, though he had plenty of technique and could play Mozart, Beethoven, and Brahms with as much musicianship and knowledge as any classicist. Where he differed from all other violinists was in his charm, and in the sheer aristocracy of his conceptions...His tone was of unparalleled sweetness. Above all violinists, he had an infallible sense of rhythm and rubato. His interpretations were natural, unforced, and glowing...As a composer he wrote what might be described as transfigured salon music. If the test of music is longevity, Kreisler's music bids fair to be immortal. He would have been the last to claim that his *Liebesleid*, *Liebesfreud*, *Schön Rosmarin*, and *Caprice viennois* were tremendous intellectual contributions to music. But they are as good as anything written in that genre, they have given great pleasure to millions, and they will be played as long as there are violinists who can lift a bow.

Fritz Kreisler was the son of an eminent Viennese physician and enthusiastic amateur violinist who began the boy's musical instruction when he was four. Three years later, Kreisler was admitted to the Vienna Conservatory—the youngest student ever enrolled at the school at that time. There he studied violin with Joseph Hellmesberger Jr. and theory with Anton Bruckner, gave his first performance at nine, and won a gold medal when he was ten. Kreisler then transferred to the Paris Conservatoire, where his teachers included Lambert-Joseph Massart (violin) and Léo Delibes (composition); in 1887, at the age of twelve, he won the school's gold medal over forty other competitors, all of whom were at least ten years his senior. He had no further formal instruction on the violin after that time. In 1888–1889, he toured the United States with the pianist Moriz Rosenthal, successfully making his American debut on November 9, 1888, playing the Mendelssohn Concerto with the Boston Symphony. When he returned to Vienna, however, Kreisler virtually abandoned music, and for several years he studied medicine in Vienna and art in Rome and Paris; he also served for two years as an officer in the Austrian army. He again took up the violin in 1896 and failed to win an audition to become a member of the Vienna Philharmonic but quickly established himself as a soloist, making his formal reappearance on the concert platform in Berlin in March 1899. He returned to America in 1900 and gave his London debut in 1901, creating a sensation at every performance. In 1904, the London Philharmonic Society awarded him the Beethoven Medal, and in 1910, he gave the premiere of Edward Elgar's Violin Concerto, written for and dedicated to him.

At the outbreak of World War I, Kreisler rejoined his former regiment, but he was wounded soon thereafter and discharged from service. In November 1914, he moved to the United States, where he had been appearing regularly for a decade. (He had married Harriet Lies, an American, in 1902.) He gave concerts in the United States to raise funds for Austrian war relief, but anti-German sentiment ran so high after America's entry into the war that he had to temporarily withdraw from public life. He resumed his concert career in New York in October 1919 and then returned to Europe. In 1938, following the annexation of Austria by the Nazis, Kreisler accepted the French government's offer of citizenship, but with the opening of hostilities the following year, he settled in the United States for good; he became an American

citizen in 1943. Despite being injured in a traffic accident in 1941, he continued concertizing to immense acclaim through the 1949–1950 season. He died in New York in 1962.

In addition to being one of the twentieth century's undisputed masters of the violin, Fritz Kreisler was also the composer of a string quartet, a violin concerto, two operettas (*Apple Blossoms* and *Sissy*), and cadenzas for concerti by Brahms, Mozart, and Beethoven. (He owned the manuscript of the Brahms Concerto and donated it to the Library of Congress in 1949.) His most famous works, however, and some of the most beloved pieces in the string repertory, are his short compositions for solo violin. He wrote several dozen of these sparkling miniatures and made arrangements for violin of a large number of works by other composers, from Bach and Rameau to de Falla and Grainger, as material in a lighter vein for his own concerts. He stirred up a considerable furor in 1935 when he admitted that some of the pieces he had been passing off as transcriptions of older music by less-well-known composers were actually his own works. ("Regrettable," wailed Ernest Newman in London. "Mr. Kreisler has added to the gaiety of nations and the violinist's repertory," countered Olin Downes in New York.) The public accepted the hoax with good humor, however, and, if anything, the whole affair only enhanced Kreisler's already peerless reputation and glamour. Kreisler once remarked that the generating force behind his music was the love of beauty and the love of the violin itself: "Joy, fear, anger, gladness—all of these can be projected from one heart directly into another through the medium of music. This is possible, I believe, because music is the most direct and untrammelled exponent of human emotion."

FRITZ KREISLER

Praeludium and Allegro

Composed: 1910

Published: 1910

Other works from this period: *Tambourin chinois*, op. 3 (1910); Bach's Prelude from Partita no. 3 in E Major, BWV 1006 (arr. Kreisler in 1910); Romance for Violin and Piano, op. 4 (1910)

Approximate duration: 7 minutes

Among Kreisler's most delightful musical counterfeits is the 1910 *Praeludium and Allegro*, composed "in the style of Pugnani" (1731–1798), a Turin-born violinist and composer.

FRITZ KREISLER

Aucassin and Nicolette

Composed: 1921

Published: 1921

Other works from this period: *La gitana* (1919); String Quartet in a minor (1919); *Londonderry Air* (1922); *Midnight Bells* (after Richard Heuberger's *Midnight Bells* from *The Opera Ball*) (1923)

Approximate duration: 3 minutes

When Kreisler wrote his *Aucassin and Nicolette* in 1921, he subtitled it "Medieval Canzonetta" (the title was borrowed from a thirteenth-century French *chanteuble*, a combination of prose and verse) and attributed it to Couperin. The verdant lyricism and genial mood of Kreisler's *Aucassin and Nicolette* suggest the witty adventures and happy conclusion of the medieval love story.

*Bolded terms are defined in the glossary, which begins on page 92.

JOHANN SEBASTIAN BACH

(Born March 21, 1685, Eisenach, Germany; died July 28, 1750, Leipzig)

Prelude from Partita no. 3 in E Major, BWV 1006 (arr. Kreisler)

Composed: Before 1720, arranged 1910

Other works from this period: *Die Zeit, die Tag und Jahre macht*, BWV 134a (secular cantata) (1719); *Six English Suites* for Solo Keyboard (before 1720); *Six Suites* for Solo Cello (ca. 1720); *Fifteen Inventions* for Solo Keyboard (ca. 1720, rev. 1723); *Prelude and Fugue in d minor* for Organ, BWV 539 (after 1720)

Approximate duration: 3 minutes

Bach composed the set of three sonatas and three partitas for unaccompanied violin before 1720, the date on the manuscript, while he was Director of Music at the court of Anhalt-Cöthen, north of Leipzig. Though there is not a letter, preface, contemporary account, or shred of any other documentary evidence extant to shed light on the genesis and purpose of these pieces, the technical demands that they impose upon the player indicate that they were intended for a virtuoso performer: Johann Georg Pisendel, a student of Vivaldi's, Jean-Baptiste Volumier, leader of the Dresden court orchestra, and Joseph Spiess, Concertmaster of the Cöthen orchestra, have been advanced as possible candidates. After the introduction of the basso continuo early in the seventeenth century, it had been the seldom-broken custom to supply a work for solo instrument with keyboard accompaniment, so the tradition behind Bach's solo violin sonatas and partitas is slight. Johann Paul von Westhoff, a violinist at Weimar when Bach played in the orchestra there in 1703, published a set of six unaccompanied partitas in 1696, and Heinrich Biber, Johann Jakob Walther, and Pisendel all composed similar works. All of these composers were active in and around Dresden. Bach visited Dresden shortly before assuming his post at Cöthen, and he may well have become familiar at that time with most of this music. Though Bach may have found models and inspiration in the music of his predecessors, his works for unaccompanied violin far surpass any others in technique and musical quality.

Though Bach's three solo violin partitas vary in style, they are all examples of the *sonata da camera* ("chamber sonata") or suite of dances. (The three solo sonatas follow the precedent of the more serious "church sonata," the *sonata da chiesa*.) The Partita no. 3 in E Major opens with a brilliant *Preludio*, which Bach later arranged as the introductory *sinfonia* to his Cantata no. 29, *Wir danken dir, Gott*, of 1731.

ARCANGELO CORELLI

(Born February 17, 1653, Fusignano, Italy; died January 8, 1713, Rome)

Violin Sonata in d minor, op. 5, no. 12, *La folia* (arr. Kreisler)

Composed: 1700, arranged 1927

Other works from this period: Twelve Trio Sonatas, op. 4 (1694); *Sonata a quattro* in g minor (1699); *Sonata a quattro* in e minor (1699)

Approximate duration: 11 minutes

La folia was inspired by the Violin Sonata in d minor, op. 5, no. 12, of the eminent Roman violinist, composer, and teacher Arcangelo Corelli (1653–1713), whose works were seminal to both the development of the instrument's modern technique and the solidification of the harmonic practices upon which music ever since has been built. Corelli's one-movement composition is not a sonata in the traditional sense at all but rather a set of brilliant and contrasted variations on the old progression of modal harmonies known as *La folia di Spagna* (*The Spanish Folly*). *La folia* originated as the accompaniment to wild dances in Portugal and Spain in the fifteenth century, but it had been domesticated for more sedate musical purposes by Corelli's time and later also provided creative inspiration for J. S. and C. P. E. Bach, Cherubini, Liszt, Nielsen, Rachmaninov, and others. Kreisler's virtuosic *La folia* shares its title, mood, and repeating chord pattern with Corelli's piece but few of its notes.

GIOVANNI BATTISTA VIOTTI

(Born May 12, 1755, Fontanetto da Po, Italy; died March 3, 1824, London)

Violin Concerto no. 22 in a minor (arr. Kreisler)

Composed: ca. 1793, arranged 1901

Other works from this period: Six Violin Sonatas, Book Two (1792); Violin Concerto no. 23 in g minor (ca. 1793–1794); Violin Concerto no. 25 in a minor (ca. 1795–1796); Three String Trios (1796)

Approximate duration: 22 minutes

"Viotti, it is true, astonishes the hearer; but he does something infinitely better—he awakens emotion, gives a soul to sound, and holds the passions captive." Thus did the *London Morning Chronicle* of March 10, 1794, summarize the rapturous response to the violin playing of Giovanni Battista Viotti. Viotti was born on May 12, 1755, in Fontanetto da Po, midway between Turin and Milan, into the family of a local blacksmith. His father, a connoisseur of music, provided Giovanni with an undersized violin to learn the rudiments of the art, and the boy manifested such prodigious talent that in 1766 he became a protégé of Prince della Cisterna, a prominent patron of the arts in Turin, and was placed in the tutelage of the eminent Italian virtuoso Gaetano Pugnani. In 1775, Pugnani secured a spot for his student at the back of the first violins in the Royal Chapel Orchestra at Turin, and after five years on that job Viotti demonstrated such mastery of the violin that Pugnani took him on a joint concert tour through Switzerland, Germany, Poland, and Russia; Viotti's first published composition—the Violin Concerto no. 3 in A Major—appeared before the tour ended in Berlin late in 1781.

Viotti, now a seasoned professional as both an ensemble player and a soloist, made his way alone to Paris, where his debut at the Concert Spirituel on March 17, 1782, created a sensation. He immediately established himself as the premier violin virtuoso of the day, performing regularly to great acclaim for the next eighteen months. In September 1783, however, he abruptly retired from public performance for reasons never made clear (one rumor held that he was miffed because a newcomer's recital had outdrawn his), but he was plucked into royal service at the beginning of 1784 to entertain Marie Antoinette at Versailles; he simultaneously served as Concertmaster of the orchestra of Prince Rohan-Guéméné. In 1788, Viotti ventured into the hurly-burly world of the theater and founded a new opera house called the Théâtre de Monsieur (after July 1791, Théâtre Feydeau), which successfully introduced a number of ambitious French and Italian works, including operas by his friend, colleague, and countryman Luigi Cherubini. The French Revolution made the situation of the royalist-associated Viotti untenable in France, however, and in mid-1792, he decamped to London, where he set himself up as soloist at the popular Hanover Square Concerts of Johann Peter Salomon, vividly remembered as the sponsor of Haydn's London ventures. Viotti also performed with the orchestra of (and helped administer) the King's Theatre and frequently played in the homes of the wealthy, including that of the Prince of Wales, but his associations could not keep him from being deported from the country in 1798, when he was accused (wrongly, he maintained) of revolutionary sympathies. He settled in for the next year and a half with some English friends then living near Hamburg but returned to London in 1801, not, however, to resume his musical career but rather to run a wine business in which he had invested during his earlier residence in the city. Though devoted primarily to sating the city's oenophiles, he played occasionally for friends in both London and Paris, and they remarked that he had lost none of his former finesse. When his wine business failed in 1818, Viotti applied to an old patron, the Count of Provence—now Louis XVIII—to run the Paris Opera. He got the job, but administrative difficulties and bad luck—the Duke of Berry, the King's nephew, was assassinated on the steps of the opera soon after Viotti began his tenure—forced him to resign in November 1821. Still saddled with unpaid debts from the collapse of his wine business, Viotti retreated to the London home of his closest friends, Mr. and Mrs. William Chinnery, several months later; he died there on March 3, 1824.

Viotti is regarded as the most influential violinist between Tartini and Paganini. The *Allgemeine Musikalische Zeitung* (*General Music Journal*) of Leipzig described the elements of his playing style: "A large, strong, full tone is the first; the combination of this with a powerful, penetrating, singing legato

is the second; as the third, variety, charm, shadow, and light must be brought into play through the greatest diversity of bowing.” His twenty-nine violin concerti show the use of mature sonata form and the symphonic argument and proportions that came to characterize such works during the encroaching Romantic era. No less a musical maven than Johannes Brahms praised Viotti highly when he told Clara Schumann of the Concerto no. 22, “It is my very special enthusiasm. It is a splendid work, of remarkable fineness of invention. Everything is thought out and worked out in masterly fashion and with imaginative power.”

Viotti composed his Concerto no. 22 in a minor for Salomon’s London concerts of 1793; he was soloist in the work’s premiere on February 14th, just a week after he had made his debut on the series. The piece is of a scale, style, and structure typical of such works of High Classicism: three movements arranged fast–slow–fast, lucid forms, virtuosic within the bounds of good taste, founded upon carefully shaped melodies of distinctive motives easily amenable to development, and emotionally reserved. The concerto follows the conventional concerto plan of an opening movement comprising an extended introduction which prefaces a sonata form based on contrasting themes (here, one broad and somber and the other lively and bright in emotion); a lyrical and expressive *Adagio*, an instrumental counterpart to a tender operatic scene; and a brilliant, rondo-form finale whose main theme returns, like a refrain, to anchor the structure.

FRITZ KREISLER

La gitana

Composed: 1919

Published: 1919

Other works from this period: String Quartet in a minor (1919); *Aucassin and Nicolette* (1921); *Londonderry Air* (1922); *Midnight Bells* (after Richard Heuberger’s *Midnight Bells* from *The Opera Ball*) (1923)

Approximate duration: 3 minutes

The Viennese always found the exotic strains of Magyar music enticing, and Kreisler expressed its fiery character in *La gitana* (*The Gypsy*), composed in 1919, he said, “after an eighteenth-century Arabo-Spanish Gypsy song.”

FRITZ KREISLER

Lotus Land (after Cyril Scott’s Opus 47 Number 1)

Composed: 1905, arranged 1922

Other works from this period: *Londonderry Air* (1922); *Melody* (after Ignacy Jan Paderewski’s Opus 16 Number 2) (1923); *Marche miniature viennoise* (1924); *Song without Words* in F Major (after Tchaikovsky’s *Souvenir de Hapsal* for Solo Piano, op. 2, no. 3) (1924)

Approximate duration: 5 minutes

Cyril Scott (1879–1970), one of Britain’s most daring and respected early twentieth-century composers, wrote symphonies, operas, concerti, oratorios, overtures, **tone poems**, chamber works, and songs, but one of his most popular pieces was the exotic Impressionistic piano miniature *Lotus Land*, op. 47, no. 1 (1905), which Kreisler arranged for violin in 1922.

FRITZ KREISLER

Tambourin chinois, op. 3

Composed: 1910

Published: 1910

Other works from this period: *Praeludium and Allegro* (1910); Bach’s Prelude from Partita no. 3 in E Major, BWV 1006 (arr. Kreisler in 1910); Romance for Violin and Piano, op. 4 (1910)

Approximate duration: 4 minutes

The virtuosic *Tambourin chinois* (*Chinese Drum*) of 1910, with its pentatonic main theme and its lilting middle section that sounds like nothing so much as a Cuban tango, evokes a most pleasing exoticism.

NIKOLAY RIMSKY-KORSAKOV

(Born March 6/18, 1844, Tikhvin, Russia; died June 8/21, 1908, Lubensk, near Luga [now Pskov district], Russia)

Hymn to the Sun from *The Golden Cockerel* (arr. Kreisler)

Composed: 1907, arranged 1919

Other works from this period: *Dubinushka* (*The Little Oak Stick*), op. 62 (tone poem) (1905, rev. 1906 to include chorus); *Neapolitanskaya pesenka* (*Neapolitan Song*), op. 63 (tone poem) (1907); *Skazka o nevidimom grade Kitezhi i deve Fevronii* (*Tale of the Invisible City of Kitezh and the Maiden Fevroniya*) (opera) (ca. 1907)

Approximate duration: 4 minutes

Kreisler derived the *Hymn to the Sun* in 1919 from themes in Nikolay Rimsky-Korsakov’s 1907 opera *Le coq d’or* (*The Golden Cockerel*), a humorous and satirical fantasy about a king who receives from his astrologer such a bird, which the monarch is told will ensure peace in his land. When the king reneges on a promised reward to the astrologer, the cockerel exacts a fatal revenge on him with its golden beak.

FRITZ KREISLER

Viennese Rhapsodic Fantasietta

Composed: 1941–1942

Approximate duration: 9 minutes

The *Viennese Rhapsodic Fantasietta* (1941–1942) evokes the sweetly melancholic as well as the joyous sides of Kreisler’s native city’s personality, qualities heard in abundance in his recording of December 1946, the last one he made, when he was seventy-two and Vienna was just beginning to recover from the devastation of World War II. (The filming of *The Third Man* was then still three years away.)



Chamber Music Institute

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS
GLORIA CHIEN, CHAMBER MUSIC INSTITUTE DIRECTOR
GILBERT KALISH, INTERNATIONAL PROGRAM DIRECTOR

The Chamber Music Institute, which runs in tandem with the festival, embodies Music@Menlo's commitment to nurturing the next generation of chamber musicians.

Music@Menlo's 2017 Chamber Music Institute welcomes forty exceptional young musicians, selected from an international pool of applicants, to work closely with an elite artist-faculty throughout the festival season. Festival audiences can witness the timeless art of musical interpretation being passed from today's leading artists to the next generation of chamber musicians in various settings, including the festival's master classes (see p. 72), Café Conversations (see p. 73), Prelude Performances, and Koret Young Performers Concerts, all of which are free and open to the public.

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

International Program

Music@Menlo's distinguished training program serves conservatory-level and young professional musicians ages eighteen to twenty-nine in the burgeoning stages of their careers. Following their participation in Music@Menlo's Chamber Music Institute, alumni of the International Program have gone on to perform in the world's most prestigious venues, including Lincoln Center and Carnegie Hall in New York and London's Wigmore Hall, and earn top honors, such as Avery Fisher Career Grants, as well as prizes at important competitions such as the Naumburg Competition and Young Concert Artists International Auditions.

Kevin Ahfat, *piano*
Ramón Carrero Martínez, *viola*
Brannon Cho, *cello*
Brandon Garbot, *violin*
Antonio Hallongren, *cello*
Alexander Hersh, *cello*

Danny Koo, *violin*
Zhenni Li, *piano*
Jenni Seo, *viola*
Jeremías Sergiani-Velázquez, *violin*
James Thompson, *violin*

The students of the International Program work daily with Music@Menlo's esteemed artist-faculty and are featured in the festival's Prelude Performances (see p. 62), which precede selected evening concerts. Prelude Performances expand on the festival's Concert Programs and offer audiences the opportunity to experience masterworks of the chamber music repertoire free of cost.

Prelude Performances are generously supported by Chandler B. and Oliver A. Evans through their gift to the Music@Menlo Fund.

Young Performers Program

The Young Performers Program is a training program for gifted young musicians ages nine to eighteen. These extraordinary students work with a diverse faculty comprising festival artists and International Program alumni. Each week during the festival, student ensembles share their work with audiences through the Koret Young Performers Concerts (see p. 69), in which they introduce and perform great works of the chamber music literature for listeners of all ages.

Jenny Bahk, *cello*
J. J. (Jun Li) Bui, *piano*
Munan Cheng, *piano*
Josephine Chou, *piano*
Aileen Chung, *violin*
Sofia Gilchenok, *viola*
Amy Goto, *cello*
Eric Guo, *piano*
Yi En (Ian) Hsu, *violin*
Grace Kim, *viola*
Hannah Kim, *violin*
Ian Kim, *cello*
Joshua Kovac, *cello*
Cheng "Allen" Liang, *cello*
Da Young Lim, *violin*

Jun Lin, *violin*
Laura Caroline Liu, *viola*
Yu-Wen "Lucy" Lu, *violin*
Ian Maloney, *cello*
Jason Moon, *violin*
Claire Park, *cello*
Benjamin T. Rossen, *piano*
Marco Sabatini, *viola*
Sophia Inés Valenti, *viola*
Hana Wakamatsu, *violin*
Emily Wang, *violin*
Annie Wu, *viola*
Sara Yamada, *violin*
Tristan Yang, *piano*

The Chamber Music Institute's Music Library is generously supported by Melanie and Ron Wilensky through their gift to the Music@Menlo Fund.



The Ann S. Bowers Young Artist Fund

Through the support of the Ann S. Bowers Young Artist Fund, all eleven artists from Music@Menlo's esteemed International Program are able to participate in the program with fully sponsored fellowships. And, this season, through the generosity of the many contributors to the Young Artist Fund, all Young Performers Program participants who applied for financial aid received partial or full assistance.

Contributors to this fund nourish the future of classical music by enabling Music@Menlo to offer an inspiring and rigorous learning environment coupled with a world-class roster of artist-faculty.

Please consider becoming a vital part of this community by making a gift to the Ann S. Bowers Young Artist Fund. Become a Sponsor of the International Program with a gift of \$15,000 or the Young Performers Program with a gift of \$7,500. All contributors to the Ann S. Bowers Young Artist Fund receive benefits at the corresponding membership levels. The greatest reward of supporting these young artists is knowing that you are making a transformative difference in their lives. Thank you!

We gratefully acknowledge the following individuals and organizations that have generously contributed to the Ann S. Bowers Young Artist Fund in 2017:

SPONSORS

Jeff & Jamie Barnett
Ann S. Bowers
Terri Bullock
The Jeffrey Dean &
Heidi Hopper Family
Paul & Marcia Ginsburg
Sue & Bill Gould

The Meta Lilienthal Scholarship Fund
Mary Lorey
Margulf Foundation
Bill & Paula Powar
George & Camilla Smith
Marcia & Hap Wagner
Melanie & Ron Wilensky

CONTRIBUTORS

Anonymous (2)
The ACMP Foundation
Charlotte & David Biegelsen
Dan & Kathleen Brenzel
Jim & Mical Brenzel
Dr. & Mrs. Melvin C. Britton
Marda Buchholz
Sandra & Chris Chong
Jeff Cohn Cellars
Peggy & Reid Dennis
Robert & Loretta Dorsett
Roseann Fanucchi & Al Rappoport
Tom & Nancy Fiene
Shelley Floyd & Albert Loshkajian
Betsy & David Fryberger
Jerome Guillen & Jeremy Gallaher
Jennifer Hartzell & Donn R. Martin
Lavinia Johnston
Betsy Koester

Marianne R. LaCrosse & Ihab S. Darwish
Reuben & Mimi Levy
Art & Margy Lim, in memory of Myrna
Robinson and Don DeJongh
Joan Mansour
Carol Masinter
David Morandi
David & Virginia Pollard
Rossannah & Alan Reeves
Robert & Diane Reid
Nancy & Norm Rossen
Kumiko Sakamoto
Mrs. Lena Tailo
Hal & Jan Thomas
Marilyn Wolper
Bryant & Daphne Wong
Margaret Wunderlich
Kris Yenney

Contributors to this fund play a crucial role in supporting Music@Menlo's educational mission. To learn more about sponsoring a young artist in the Chamber Music Institute, please contact Lee Ramsey, Development Director, at 650-330-2133 or lee@musicatmenlo.org.



Prelude Performances

EXTRAORDINARY CONCERTS PERFORMED BY THE INTERNATIONAL PROGRAM ARTISTS OF THE CHAMBER MUSIC INSTITUTE

Free and open to the public. Free tickets are required and may be reserved in advance on the day of the concert. Prelude Performances are generously supported by Chandler B. and Oliver A. Evans.

JULY 15

Saturday, July 15
3:30 p.m., The Center for Performing Arts at Menlo-Atherton

ERNŐ DOHNÁNYI (1877–1960)

Serenade in C Major, op. 10 (1902)

Marcia: Allegro

Romanza: Adagio non troppo, quasi andante

Scherzo: Vivace

Tema con variazioni: Andante con moto

Rondo: Allegro vivace

Jeremías Sergiani-Velázquez, violin; Ramón Carrero Martínez, viola;
Antonio Hallongren, cello

DMITRY SHOSTAKOVICH (1906–1975)

Piano Trio no. 2 in e minor, op. 67 (1944)

Andante – Moderato

Allegro con brio

Largo

Allegretto – Adagio

Kevin Ahfat, piano; James Thompson, violin; Brannon Cho, cello

JULY 18

Tuesday, July 18
5:00 p.m., Martin Family Hall, Menlo School

ERNŐ DOHNÁNYI (1877–1960)

Serenade in C Major, op. 10 (1902)

Marcia: Allegro

Romanza: Adagio non troppo, quasi andante

Scherzo: Vivace

Tema con variazioni: Andante con moto

Rondo: Allegro vivace

Jeremías Sergiani-Velázquez, violin; Ramón Carrero Martínez, viola;
Antonio Hallongren, cello

EDWARD ELGAR (1857–1934)

Piano Quintet in a minor, op. 84 (1918–1919)

Moderato – Allegro

Adagio

Andante – Allegro

Zhenni Li, piano; Brandon Garbot, Danny Koo, violins; Jenni Seo, viola;
Alexander Hersh, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to the Meta Lilienthal Scholarship Fund with gratitude for its generous support.



JULY 19

Wednesday, July 19
5:00 p.m., Stent Family Hall, Menlo School

DMITRY SHOSTAKOVICH (1906–1975)

Piano Trio no. 2 in e minor, op. 67 (1944)

Andante – Moderato
Allegro con brio
Largo
Allegretto – Adagio

Kevin Ahfat, piano; James Thompson, violin; Brannon Cho, cello

EDWARD ELGAR (1857–1934)

Piano Quintet in a minor, op. 84 (1918–1919)

Moderato – Allegro
Adagio
Andante – Allegro

Zheni Li, piano; Brandon Garbot, Danny Koo, violins; Jenni Seo, viola;
Alexander Hersh, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to George and Camilla Smith with gratitude for their generous support.

JULY 20

Thursday, July 20
5:00 p.m., Martin Family Hall, Menlo School

LUDWIG VAN BEETHOVEN (1770–1827)

String Quartet in E-flat Major, op. 74, *Harp* (1809)

Poco adagio – Allegro
Adagio ma non troppo
Presto
Allegretto con variazioni

Danny Koo, Brandon Garbot, violins; Jenni Seo, viola; Brannon Cho, cello

JOHANNES BRAHMS (1833–1897)

Piano Quintet in f minor, op. 34 (1862)

Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro
Finale: Poco sostenuto – Allegro non troppo

Kevin Ahfat, piano; Jeremías Sergiani-Velázquez, James Thompson, violins;
Ramón Carrero Martínez, viola; Antonio Hallongren, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to Mary Lorey with gratitude for her generous support.



JULY 21

Friday, July 21
5:00 p.m., The Center for Performing Arts at Menlo-Atherton

FELIX MENDELSSOHN (1809–1847)

Cello Sonata no. 2 in D Major, op. 58 (1843)

Allegro assai vivace
Allegretto scherzando
Adagio
Molto allegro e vivace

Alexander Hersh, cello; Zhenni Li, piano

LUDWIG VAN BEETHOVEN (1770–1827)

String Quartet in E-flat Major, op. 74, *Harp* (1809)

Poco adagio – Allegro
Adagio ma non troppo
Presto
Allegretto con variazioni

Danny Koo, Brandon Garbot, violins; Jenni Seo, viola; Brannon Cho, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to Sue and Bill Gould with gratitude for their generous support.

JULY 24

Monday, July 24
5:00 p.m., Martin Family Hall, Menlo School

FELIX MENDELSSOHN (1809–1847)

Cello Sonata no. 2 in D Major, op. 58 (1843)

Allegro assai vivace
Allegretto scherzando
Adagio
Molto allegro e vivace

Alexander Hersh, cello; Zhenni Li, piano

JOHANNES BRAHMS (1833–1897)

Piano Quintet in f minor, op. 34 (1862)

Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro
Finale: Poco sostenuto – Allegro non troppo

Kevin Ahfat, piano; Jeremías Sergiani-Velázquez, James Thompson, violins; Ramón Carrero Martínez, viola; Antonio Hallongren, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to the Ann and Gordon Getty Foundation with gratitude for its generous support.



JULY 26

Wednesday, July 26

5:00 p.m., Martin Family Hall, Menlo School

WOLFGANG AMADEUS MOZART (1756–1791)

String Quartet in G Major, K. 387, *Spring* (1782)

Allegro vivace assai
Minuetto: Allegro
Andante cantabile
Molto allegro

James Thompson, Jeremías Sergiani-Velázquez, violins; Ramón Carrero Martínez, viola; Alexander Hersh, cello

GABRIEL FAURÉ (1845–1924)

Piano Quartet no. 2 in g minor, op. 45 (1885–1886)

Allegro molto moderato
Allegro molto
Adagio non troppo
Finale: Allegro molto

Zhenni Li, piano; Brandon Garbot, violin; Jenni Seo, viola; Brannon Cho, cello

JULY 27

Thursday, July 27

5:00 p.m., Stent Family Hall, Menlo School

CAMILLE SAINT-SAËNS (1835–1921)

Piano Trio no. 1 in F Major, op. 18 (1864)

Allegro vivace
Andante
Scherzo: Presto
Allegro

Kevin Ahfat, piano; Danny Koo, violin; Antonio Hallongren, cello

GABRIEL FAURÉ (1845–1924)

Piano Quartet no. 2 in g minor, op. 45 (1885–1886)

Allegro molto moderato
Allegro molto
Adagio non troppo
Finale: Allegro molto

Zhenni Li, piano; Brandon Garbot, violin; Jenni Seo, viola; Brannon Cho, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to Terri Bullock with gratitude for her generous support.



JULY 28

Friday, July 28
5:00 p.m., The Center for Performing Arts at Menlo-Atherton

WOLFGANG AMADEUS MOZART (1756–1791)

String Quartet in G Major, K. 387, *Spring* (1782)

Allegro vivace assai
Minuetto: Allegro
Andante cantabile
Molto allegro

James Thompson, Jeremías Sergiani-Velázquez, violins; Ramón Carrero Martínez, viola; Alexander Hersh, cello

CAMILLE SAINT-SAËNS (1835–1921)

Piano Trio no. 1 in F Major, op. 18 (1864)

Allegro vivace
Andante
Scherzo: Presto
Allegro

Kevin Ahfat, piano; Danny Koo, violin; Antonio Hallongren, cello

JULY 30

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

WOLFGANG AMADEUS MOZART (1756–1791)

Violin Sonata in B-flat Major, K. 454 (1784)

Largo - Allegro
Andante
Allegretto

Jeremías Sergiani-Velázquez, violin; Kevin Ahfat, piano

ROBERT SCHUMANN (1810–1856)

Piano Trio no. 2 in F Major, op. 80 (1847)

Sehr lebhaft
Mit innigem Ausdruck
In mässiger Bewegung
Nicht zu rasch

Zhenni Li, piano; James Thompson, violin; Alexander Hersh, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to Melanie and Ron Wilensky with gratitude for their generous support.



AUGUST 1

Tuesday, August 1
5:00 p.m., Stent Family Hall, Menlo School

WOLFGANG AMADEUS MOZART (1756–1791)

Violin Sonata in B-flat Major, K. 454 (1784)

Largo – Allegro
Andante
Allegretto

Jeremías Sergiani-Velázquez, violin; Kevin Ahfat, piano

ARNOLD SCHOENBERG (1874–1951)

Verklärte Nacht (Transfigured Night), op. 4 (1899, arr. 1917, 1943)

Brandon Garbot, Danny Koo, violins; Jenni Seo, Ramón Carrero Martínez, violas;
Brannon Cho, Antonio Hallongren, cellos

SPECIAL THANKS

Music@Menlo dedicates this performance to Ann S. Bowers with gratitude for her generous support.

AUGUST 2

Wednesday, August 2
5:00 p.m., The Center for Performing Arts at Menlo-Atherton

ROBERT SCHUMANN (1810–1856)

Piano Trio no. 2 in F Major, op. 80 (1847)

Sehr lebhaft
Mit innigem Ausdruck
In mässiger Bewegung
Nicht zu rasch

Zhenni Li, piano; James Thompson, violin; Alexander Hersh, cello

ARNOLD SCHOENBERG (1874–1951)

Verklärte Nacht (Transfigured Night), op. 4 (1899, arr. 1917, 1943)

Brandon Garbot, Danny Koo, violins; Jenni Seo, Ramón Carrero Martínez, violas;
Brannon Cho, Antonio Hallongren, cellos

SPECIAL THANKS

Music@Menlo dedicates this performance to David Finckel and Wu Han with gratitude for their generous support.



AUGUST 4

Friday, August 4
5:00 p.m., The Center for Performing Arts at Menlo-Atherton

LUDWIG VAN BEETHOVEN (1770–1827)

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

Adagio – Allegro vivace
Largo con espressione
Scherzo: Allegro
Finale: Presto

Zhenni Li, piano; Brandon Garbot, violin; Antonio Hallongren, cello

JOHANNES BRAHMS (1833–1897)

Piano Trio no. 3 in c minor, op. 101 (1886)

Allegro energico
Presto non assai
Andante grazioso
Allegro molto

Kevin Ahfat, piano; James Thompson, violin; Brannon Cho, cello

INTERMISSION

ANTONÍN DVOŘÁK (1841–1904)

String Quintet in E-flat Major, op. 97, *American* (1893)

Allegro non tanto
Allegro vivo
Larghetto
Finale: Allegro giusto

Danny Koo, Jeremías Sergiani-Velázquez, violins; Ramón Carrero Martínez, Jenni Seo, violas; Alexander Hersh, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to the Jeffrey Dean and Heidi Hopper Family with gratitude for their generous support.

Koret Young Performers Concerts

EXTRAORDINARY CONCERTS PERFORMED BY THE YOUNG PERFORMERS
PROGRAM ARTISTS OF THE CHAMBER MUSIC INSTITUTE

Free and open to the public. Free tickets are required and may be reserved in
advance on the day of the concert.

Koret Young Performers Concerts are generously supported by Koret Foundation Funds.



JULY 22

Saturday, July 22, 1:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Repertoire is not listed in program order.

FELIX MENDELSSOHN (1809–1847)

String Quartet no. 4 in e minor, op. 44, no. 2 (1837)

I. *Allegro assai appassionato*

Aileen Chung, Emily Wang, violins; Laura Caroline Liu, viola; Claire Park, cello

FELIX MENDELSSOHN

String Quartet no. 2 in a minor, op. 13 (1827)

I. *Adagio – Allegro vivace*

Jason Moon, Da Young Lim, violins; Marco Sabatini, viola; Cheng “Allen” Liang, cello

GABRIEL FAURÉ (1876–1879, rev. 1883)

Piano Quartet no. 1 in c minor, op. 15 (1876–1879, rev. 1883)

I. *Allegro molto moderato*

Josephine Chou, piano; Hannah Kim, violin; Grace Kim, viola; Jenny Bahk, cello

ANTONÍN DVOŘÁK (1841–1904)

String Quartet no. 12 in F Major, op. 96, *American* (1893)

I. *Allegro ma non troppo*

Yu-Wen “Lucy” Lu, Hana Wakamatsu, violins; Sofia Gilchenok, viola; Ian Kim, cello

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Quartet in E-flat Major, op. 16 (1796–1797)

I. *Grave – Allegro ma non troppo*

J. J. (Jun Li) Bui, piano; Sara Yamada, violin; Sophia Inés Valenti, viola;
Amy Goto, cello

ANTONÍN DVOŘÁK

Silent Woods for Cello and Piano, op. 68, no. 5 (1891, arr. 1893)

Joshua Kovac, cello; Munan Cheng, piano

JOHANNES BRAHMS (1833–1897)

Piano Quintet in f minor, op. 34 (1862)

I. *Allegro non troppo*

Tristan Yang, piano; Yi En (Ian) Hsu, Jun Lin, violins; Annie Wu, viola;
Ian Maloney, cello

FELIX MENDELSSOHN

Selections from *A Midsummer Night’s Dream*, arr. for Piano,

Four Hands (1843)

Nocturne

Scherzo

Benjamin T. Rossen, Eric Guo, piano

SPECIAL THANKS

Music@Menlo dedicates this performance to the Margulf Foundation with
gratitude for its generous support.

JULY 29

Saturday, July 29, 1:00 p.m.

The Center for Performing Arts at Menlo-Atherton

*Repertoire is not listed in program order.***ANTON ARENSKY** (1861–1906)

Piano Trio no. 1 in d minor, op. 32 (1894)

I. Allegro moderato

Josephine Chou, piano; Aileen Chung, violin; Cheng "Allen" Liang, cello

FRANZ SCHUBERT (1797–1828)String Quartet in d minor, D. 810, *Death and the Maiden* (1824)*I. Allegro*

Hannah Kim, Da Young Lim, violins; Sophia Inés Valenti, viola; Claire Park, cello

LUDWIG VAN BEETHOVEN (1770–1827)

String Quartet in D Major, op. 18, no. 3 (1798–1799)

I. Allegro

Jun Lin, Hana Wakamatsu, violins; Marco Sabatini, viola; Joshua Kovac, cello

FELIX MENDELSSOHN (1809–1847)

String Quintet no. 2 in B-flat Major, op. 87 (1845)

I. Allegro vivace

Emily Wang, Yu-Wen "Lucy" Lu, violins; Grace Kim, Laura Caroline Liu, violas; Jenny Bahk, cello

JOSEF SUK (1874–1935)

Piano Quartet in a minor, op. 1 (1891)

I. Allegro appassionato

Benjamin T. Rossen, piano; Yi En (Ian) Hsu, violin; Annie Wu, viola; Amy Goto, cello

FELIX MENDELSSOHN

Piano Trio no. 1 in d minor, op. 49 (1839)

I. Molto allegro e agitato

Eric Guo, piano; Sara Yamada, violin; Ian Maloney, cello

MAURICE RAVEL (1875–1937)Selections from *Ma mère l'Oye* (*Mother Goose Suite*) for Piano,

Four Hands (1908–1910)

*III. Laideronnette, impératrice des pagodes**IV. Les entretiens de la Belle et de la Bête*

J. J. (Jun Li) Bui, Munan Cheng, piano

JOHANNES BRAHMS (1833–1897)

Piano Quartet no. 1 in g minor, op. 25 (1861)

I. Allegro

Tristan Yang, piano; Jason Moon, violin; Sofia Gilchenok, viola; Ian Kim, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to the City of Menlo Park with gratitude for its generous support.



AUGUST 5

Saturday, August 5, 1:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Repertoire is not listed in program order.

JÖRG WIDMANN (b. 1973)

180 Beats per Minute for String Sextet (1993)

Aileen Chung, Jason Moon, violins; Laura Caroline Liu, viola; Cheng “Allen” Liang, Jenny Bahk, Claire Park, cellos

ANTONÍN DVOŘÁK (1841–1904)

Piano Quintet in A Major, op. 81, B. 155 (1887)

I. Allegro ma non tanto

J. J. (Jun Li) Bui, piano; Yu-Wen “Lucy” Lu, Sara Yamada, violins; Sofia Gilchenok, viola; Ian Maloney, cello

ANTONÍN DVOŘÁK

Piano Quintet in A Major, op. 81, B. 155 (1887)

IV. Finale: Allegro

Eric Guo, piano; Emily Wang, Jun Lin, violins; Annie Wu, viola; Ian Kim, cello

CAMILLE SAINT-SAËNS (1835–1921)

Piano Quartet in B-flat Major, op. 41 (1875)

I. Allegretto

Benjamin T. Rossen, piano; Da Young Lim, violin; Sophia Inés Valenti, viola; Amy Goto, cello

IGOR STRAVINSKY (1882–1971)

Excerpts from Pétrouchka, arr. for Piano, Four Hands (1911; rev. 1946)

Josephine Chou, Tristan Yang, piano

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Quartet in E-flat Major, K. 493 (1786)

I. Allegro

Munan Cheng, piano; Hana Wakamatsu, violin; Marco Sabatini, viola; Joshua Kovac, cello

ANTONÍN DVOŘÁK

Terzetto in C Major for Two Violins and Viola, op. 74 (1887)

I. Introduzione – Allegro ma non troppo

II. Larghetto

Hannah Kim, Yi En (Ian) Hsu, violins; Grace Kim, viola

SPECIAL THANKS

Music@Menlo dedicates this performance to Koret Foundation Funds with gratitude for its generous support.





Master Classes

Music@Menlo's master classes offer a unique opportunity to observe the interaction between mentors and students of the Chamber Music Institute.

Music@Menlo unites the next generation of exceptional musicians with a renowned faculty of today's most esteemed artists and educators. Join the young artists and faculty of the Chamber Music Institute as they exchange ideas, discuss interpretive approaches, and prepare masterworks of the chamber music literature for the concert stage. The Institute's master classes and other select Institute activities give visitors the rare opportunity to deepen their appreciation for the nuanced process of preparing a piece of music for performance. All master classes are held at 11:45 a.m. in Martin Family Hall on the Menlo School campus and are free and open to the public.

Monday, July 17
Roberto Díaz, violist

Tuesday, July 18
Amy Schwartz Moretti, violinist

Thursday, July 20
Gilbert Kalish, pianist

Friday, July 21
Paul Huang, violinist

Monday, July 24
Ivan Chan, violinist

Tuesday, July 25
Keith Robinson, cellist

Thursday, July 27
Clive Greensmith, cellist

Friday, July 28
Arnaud Sussmann, violinist

Tuesday, August 1
Orion Weiss, pianist

Wednesday, August 2
Bella Hristova, violinist

Thursday, August 3
Dmitri Atapine, cellist

Friday, August 4
Wu Han, pianist

Master class schedule is subject to change. Please visit www.musicatmenlo.org during the festival for the latest information.



Café Conversations

Music@Menlo's distinctive series of free and informal discussion events led by festival artists and distinguished guests offers audiences an engaging forum to explore a wide range of topics relating to music, art, and culture.

Since their inception, Café Conversations have explored a multitude of topics from the unique perspectives of the festival's artistic community. Café Conversations allow audiences to participate in a fascinating array of music- and arts-related discussions. All Café Conversations take place at 11:45 a.m. in Martin Family Hall on the Menlo School campus and are free and open to the public.

Wednesday, July 19

Kreisleriana

With Aaron Boyd, violinist of the Escher String Quartet

Wednesday, July 26

Digging Ysaÿe's Performance Ideas

With Ray Iwazumi, violinist, Juilliard School professor, author, and musicologist

Monday, July 31

How to Talk to Your Violin Maker

With Samuel Zygmuntowicz, luthier

Café Conversation topics and speakers are subject to change. Please visit www.musicatmenlo.org during the festival for the latest information.

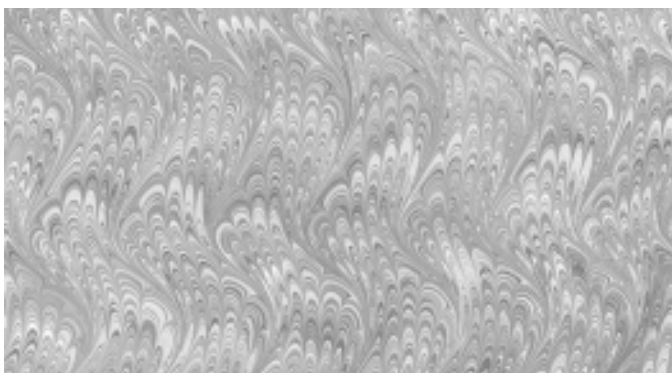
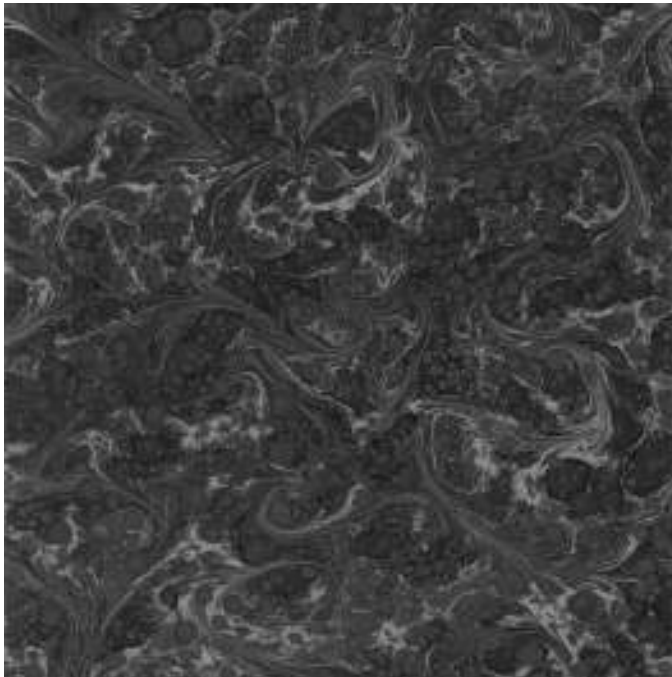
The Visual Arts at Music@Menlo

Each season, Music@Menlo invites a distinguished visual artist to display work which complements the festival's theme in an on-site exhibition and in festival publications.

Visual Artist: Enrico Giannini



This year, Music@Menlo welcomes **ENRICO GIANNINI** as our 2017 Visual Artist. Born into a long-standing family tradition of bookbinding in Florence, Italy, Giannini began as an apprentice to his father and grandfather at age eleven. In the 1960s, he started experimenting with new techniques of marbleizing paper and researched alternative materials for new products. His paper designs and artistic bookbindings have been displayed in shows in the United States, Japan, and Italy, and he has taught several generations of students. He still creates new designs in his studio in Florence and collaborates with his daughter, Maria, who runs the family business, Giulio Giannini e Figlio, in Piazza dei Pitti in Florence. Original creations by Enrico Giannini will be available for sale at the festival, and his work is featured on the 2017 note cards and festival poster.



Marbled papers by Enrico Giannini

In Hand: Skill and Artistry in the Italian Tradition

A documentary exhibition by Lilian Finckel



This summer, a special photographic exhibition adorns the walls of the Center for Performing Arts at Menlo-Atherton and Stent Family Hall. *In Hand: Skill and Artistry in the Italian Tradition* was created especially for Music@Menlo 2017 by **LILIAN FINCKEL**, a New York-based visual artist. Her exhibition explores and juxtaposes, with intimacy and sensitivity, the workshops of Visual Artist Enrico Giannini and celebrated luthier Samuel Zygmuntowicz, drawing parallels between two living masters of historic Italian-origin skills: paper marbling and bookbinding, and violin making.

Lilian Finckel works in photography, ceramics, and mixed media. Her work is documentary in nature, and her multidisciplinary practice moves through the archival lens. An alumna of the Music@Menlo Chamber Music Institute, she graduated from Barnard College, Columbia University with a degree in art history and visual arts in 2016.



Samuel Zygmuntowicz carving a cello scroll: a design based on old geometrical proportions, with a practical purpose. Photo credit: Lilian Finckel, 2016



Enrico Giannini in his studio in Florence, Italy. Photo credit: Lilian Finckel, 2017

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

Music@Menlo *LIVE*

“Hours of world-class chamber music performed by top-ranked players and captured for posterity by a first-rate sound engineer.”

—Strings



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 state-of-the-art recording technology, these unique boxed sets feature select concert recordings from more than a decade of Music@Menlo’s signature thematic programming and offer “hours of chamber music delight, recapturing all that Menlo magic” (*Gramophone*).

Available in Digital Format

Music@Menlo *LIVE*’s entire critically acclaimed catalogue, which features extraordinary recordings of some of classical music’s most beloved works as well as numerous rarely recorded masterpieces, is available online in digital format from a variety of online digital music retailers, including iTunes, Amazon, and Spotify.

Latest Release: *Russian Reflections* (2016)

This unique collection of eight CDs features live recordings from Music@Menlo’s fourteenth season. *Russian Reflections* illuminates the cultural dialogue between Russia and the West from which Russian classical music grew into one of the most powerful of all musical genres. Spectacular performances of works by Rachmaninov and Shostakovich provide an entrancing contrast to both familiar and lesser-known pieces by Schumann, Fauré, and Dvořák.

Coming Soon: *The Glorious Violin* (2017)

Watch for the 2017 festival recordings to be released this winter. Complete boxed sets and individual CDs from every Music@Menlo season can be purchased on our website at www.musicatmenlo.org or downloaded from iTunes, Amazon, and CD Baby.

Recording Producer: Da-Hong Seetoo

Six-time Grammy Award-winning recording producer Da-Hong Seetoo returns to Music@Menlo for a fifteenth 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 Seetoo has emerged as one of a handful of elite audio engineers, using his own custom-designed microphones, monitor speakers, and computer software. His recent 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.



Broadcast Partner: 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 American Public Media® once again as the festival’s exclusive broadcast partner. Performances from the festival will air nationwide on the American Public Media® radio program *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 and distributed by Public Radio International. Fred Child, host of *Performance Today*®, will lead the festival’s final Encounter this summer. Go online to www.YourClassical.org for archived performances, photos, and interviews.



Music@Menlo 2017–2018 Winter Series

Music@Menlo's Winter Series offers listeners the opportunity to experience the festival's signature chamber music programming throughout the year, deepening the festival's presence as one of the Bay Area's leading cultural institutions.

Enjoy Music@Menlo's incomparable chamber music programming throughout the year, performed by both familiar festival favorites and distinguished artists making their highly anticipated Music@Menlo debuts. The 2017–2018 season will comprise three evening performances, featuring a rich range of repertoire and instrumentation.

Sunday, November 12, 2017

The Center for Performing Arts at Menlo-Atherton

Friday, January 19, 2018

The Center for Performing Arts at Menlo-Atherton

Friday, April 20, 2018

Schultz Cultural Arts Hall, Oshman Family JCC

Montrose Trio

Shostakovich, Beethoven, and Brahms

Sunday, November 12, 2017, 6:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Tickets: \$52/\$47 full price; \$25/\$20 under age thirty

Virtuoso pianist Jon Kimura Parker and former Tokyo String Quartet members Martin Beaver and Clive Greensmith open the 2017–2018 Winter Series, performing a program of Shostakovich, Beethoven, and Brahms that offers a rare opportunity to revel in the youthful yet unmistakably refined craftsmanship of these composers' very first forays into composing for piano trio. Beginning with Shostakovich's beguiling Piano Trio no. 1 in c minor followed by Beethoven's simply joyful Opus 1 Number 1 Trio, the program concludes with Brahms's own First Piano Trio, in B major, in an enchanting survey of some of the earliest works of these composers' extensive oeuvres.

DMITRY SHOSTAKOVICH (1906–1975)

Piano Trio no. 1 in c minor, op. 8 (1923)

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Trio in E-flat Major, op. 1, no. 1 (1794)

JOHANNES BRAHMS (1833–1897)

Piano Trio no. 1 in B Major, op. 8 (1854, rev. 1889)

Jon Kimura Parker, *piano*; Martin Beaver, *violin*; Clive Greensmith, *cello*



The Chamber Music Society of Lincoln Center Brahms and Dvořák

Friday, January 19, 2018, 7:30 p.m.

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

This riveting program juxtaposes two musical giants of Romanticism: Antonín Dvořák and Johannes Brahms. Contemporaries and friends, Dvořák and Brahms drew inspiration from each other, and it was to Brahms's Gypsy-inspired *Hungarian Dances* that Dvořák turned for his own *Slavonic Dances*, which have been a sure-fire hit with audiences ever since their premiere. Brahms's c minor Piano Trio—a work of searing intensity and epic proportions—is featured before intermission, while Dvořák's Piano Quintet in A Major, one of the finest piano quintets in the repertoire, brings the program to a thrilling close. Joining pianist Wu Han, Artistic Codirector of the Chamber Music Society of Lincoln Center and Music@Menlo, for this program is a cohort of some of the most exciting young artists on the distinguished CMS roster: pianist Michael Brown, violinists Paul Huang and Chad Hoopes, violist Matthew Lipman, and cellist Dmitri Atapine.

ANTONÍN DVOŘÁK (1841–1904)

Selected *Slavonic Dances* for Piano, Four Hands (1878, 1886)

JOHANNES BRAHMS (1833–1897)

Piano Trio no. 3 in c minor, op. 101 (1886)

JOHANNES BRAHMS

Selected *Hungarian Dances* for Piano, Four Hands (1868, 1880)

ANTONÍN DVOŘÁK

Piano Quintet in A Major, op. 81, B. 155 (1887)

Michael Brown, Wu Han, *pianos*; Chad Hoopes, Paul Huang, *violins*;
Matthew Lipman, *viola*; Dmitri Atapine, *cello*

Schumann Quartet

Haydn, Bartók, and Schumann

Friday, April 20, 2018, 7:30 p.m.

Schultz Cultural Arts Hall, Oshman Family JCC

Tickets: \$52/\$47 full price; \$25/\$20 under age thirty

Music@Menlo's 2017–2018 Winter Series culminates in a dramatically varied program performed by the sensational Schumann Quartet in its Music@Menlo debut. The Schumann Quartet, composed of three charismatic brothers named Schumann and the stunning violist Liisa Randalu, enjoys a thriving career in Europe and through its recent engagements on our shores is off to the start of an equally vibrant U.S. presence. Offering delights for music lovers of all tastes, the program opens with Haydn's *Sunrise* Quartet and is followed by Bartók's String Quartet no. 2, written by the composer in seclusion outside of Budapest during the First World War. The program closes with Robert Schumann's deeply expressive String Quartet in F Major, which was published along with two additional string quartets as the composer's Opus 41.

JOSEPH HAYDN (1732–1809)

String Quartet in B-flat Major, op. 76, no. 4, *Sunrise* (1797)

BÉLA BARTÓK (1881–1945)

String Quartet no. 2, op. 17 (1914–1917)

ROBERT SCHUMANN (1810–1856)

String Quartet in F Major, op. 41, no. 2 (1842)

Erik Schumann, Ken Schumann, *violins*; Liisa Randalu, *viola*; Mark Schumann, *cello*

2017 Artist and Faculty Biographies

Artistic Directors

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. Recipients of *Musical America's* Musicians of the Year award, they bring unmatched talent, energy, imagination, and dedication to their multifaceted endeavors as concert performers, recording artists, educators, artistic administrators, and cultural entrepreneurs. In high demand as individuals and as a duo, they appear each season at a host of the most prestigious venues and concert series across the United States and around the world.

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

Wu Han will perform in Concert Program I (July 15), Concert Program III (July 20 and 22), and Concert Program V (July 28 and 29).

David Finckel will perform in Concert Program II (July 16 and 18) and Concert Program VII (August 5).

The Martin Family Artistic Directorship is generously supported through a gift to the Music@Menlo Fund.



DMITRI ATAPINE has been described as a cellist with "brilliant technical chops" (*Gramophone*), whose playing is "highly impressive throughout" (*Strad*). As a soloist and recitalist, he has appeared on some of the world's foremost stages, including Alice Tully Hall at Lincoln Center, Zankel and Weill Halls at Carnegie Hall, the Chicago Cultural Center, and the National Auditorium of Spain. An avid chamber musician, he has appeared with the Chamber Music Society of Lincoln Center, and his frequent festival appearances have included Music@Menlo, La Musica in Sarasota, the Nevada Chamber Music Festival, Cactus Pear Music Festival, the Pacific Music Festival, the Aldeburgh Festival, and the Aix-en-Provence Festival, with performances broadcast on radio and television in Spain, Italy, the United States, Canada, Mexico, and South Korea. His multiple awards include top prizes at the Carlos Prieto International, the Florian Ocampo, and the Llanes cello competitions, as well as the Plowman, New England, and Premio Vittorio Gui chamber competitions. His recent engagements have included collaborations with such distinguished musicians as Cho-Liang Lin, Paul Neubauer, Ani and Ida Kavafian, Wu Han, Bruno Giuranna, David Shifrin, and the St. Lawrence String Quartet. His recordings, among them a world premiere of Lowell Liebermann's complete works for cello and piano, can be found on the Naxos, Albany, MSR, Urtext Digital, Blue Griffin, and Bridge record labels. Dmitri Atapine holds a doctoral degree from the Yale School of Music, where he studied with Aldo Parisot. Born into a family of musicians, he has also studied with Alexander Fedorchenko and Suren Bagratuni. He is the Artistic Director of Ribadesella Chamber Music Festival and Apex Concerts, a cello professor at the University of Nevada, Reno, and a member of the Chamber Music Society of Lincoln Center's CMS Two program.

Dmitri Atapine is on the faculty of the Chamber Music Institute. He will perform in Concert Program I (July 15), Concert Program III (July 20 and 22), and Concert Program VII (August 5).



ADAM BARNETT-HART is the founding first violinist of the Escher String Quartet, which serves as an Artist of the Chamber Music Society of Lincoln Center. The Escher has made a distinctive impression throughout Europe, with recent debuts at the Amsterdam Concertgebouw, the Berlin Konzerthaus, and Les Grands Interprètes series in Geneva. In the current season, the quartet undertakes UK tours and makes debuts at the Heidelberg Spring Festival and De Oosterpoort Groningen in the Netherlands. In spring 2015, the ensemble released Volume 1 of the complete Mendelssohn quartets on the BIS label, received warmly by critics; the Mendelssohn series continues this season with the release of Volume 2. As a soloist, Barnett-Hart made his debut with the Juilliard Symphony at nineteen, performing the Brahms Violin Concerto in Alice Tully Hall. He has since performed with such orchestras as the Colorado Symphony, the Wichita Falls Symphony, the Riverside Symphony, the Colorado Music Festival Orchestra, the Boulder Philharmonic Orchestra, and the Jefferson Symphony. He is a touring member of the International Sejong Soloists and was a top-prize winner in the 2001 and 2002 Irving M. Klein Competition in San Francisco. Adam Barnett-Hart began studying with Pinchas Zukerman after graduating from the Juilliard School, where he completed his bachelor's degree with Joel Smirnoff. Prior to Juilliard, he studied with James Maurer, Paul Kantor, and Donald Weilerstein.

Adam Barnett-Hart will perform in Concert Program I (July 15), Concert Program III (July 20 and 22), and Carte Blanche Concert II: Quartet Connections (July 23).



American violinist **BENJAMIN BEILMAN** is recognized as one of the fastest rising stars of his generation, winning praise for his passionate performances and deep, rich tone, which the *Washington Post* called "mightily impressive" and the *New York Times* described as "muscular with a glint of violence." In March 2016, Warner Classics released his debut recital CD. Highlights this season include his return to the Philadelphia Orchestra,

both at home and on tour at Carnegie Hall; a ten-city tour of Australia, including debuts in Sydney and Melbourne; his debut with Jaap van Zweden and the Dallas Symphony; and the world premiere of a new concerto written for him by Edmund Finnis with the London Contemporary Orchestra. He also returns to Europe to play with the London Chamber Orchestra at Cadogan Hall and for recitals at the Louvre, Wigmore Hall, the Verbier Festival, and the Aix-en-Provence Festival. The recipient of the prestigious 2014 Borletti-Buitoni Trust Fellowship, a 2012 Avery Fisher Career Grant, and a 2012 London Music Masters Award, he won First Prize in the Young Concert Artists International Auditions, YCA's Helen Armstrong Violin Fellowship, and a People's Choice Award and was named First Prize Winner of the Montréal International Musical Competition in 2010. Benjamin Beilman studied with Almita and Roland Vamos at the Music Institute of Chicago, Ida Kavafian and Pamela Frank at the Curtis Institute of Music, and Christian Tetzlaff at the Kronberg Academy. He plays an Antonio Stradivari violin kindly loaned to him through the Beare's International Violin Society.

Benjamin Beilman will perform in Concert Program VI (August 2) and Carte Blanche Concert V: A Tribute to Fritz Kreisler (August 3).



Since making his New York recital debut in 1998, violinist **AARON BOYD** has concertized throughout the United States, Europe, Russia, and Asia. As a violinist of the Escher String Quartet, Boyd is an Artist of the Chamber Music Society of Lincoln Center and a recipient of the Avery Fisher Career Grant and the Martin E. Segal Award from Lincoln Center. A musician of wide stylistic interests, he has worked with legendary composers Milton Babbitt and Elliott Carter, performed with jazz legend Dick Hyman, and appeared in concert on the mandolin with flutist Paula Robison. He has been broadcast in concert by NPR, WQXR, and WQED and was profiled by Arizona Public Television. Born in Pittsburgh, Aaron Boyd began his studies with Samuel LaRocca and Eugene Phillips and graduated from the Juilliard School, where he studied with Sally Thomas and cellist Harvey Shapiro. Formerly on the violin faculties of Columbia University and the University of Arizona, Boyd currently serves as Associate Director of Chamber Music at Southern Methodist University and lives in New York with his wife, Yuko, daughter, Ayu, and son, Yuki. He plays on the "Thruston Johnson" Matteo Goffriller violin made in Venice in 1700.

Aaron Boyd will perform in Concert Program I (July 15), Concert Program III (July 20 and 22), and Carte Blanche Concert II: Quartet Connections (July 23). He will lead Encounter I: From the Birth of the Violin to J. S. Bach and the Glory of Cremona (July 14).



Hailed by the *New Yorker* as a "superb young soloist," **NICHOLAS CANELLAKIS** has become one of the most sought-after and innovative cellists of his generation. In the *New York Times*, his playing was praised as "impassioned" and "soulful," with "the audience seduced by Mr. Canellakis's rich, alluring tone." He recently made his Carnegie Hall concerto debut, performing with the American Symphony Orchestra in Isaac Stern Auditorium. He is an Artist of the Chamber Music Society of Lincoln Center, with which he performs regularly in Alice Tully Hall and on tour. Canellakis is also a regular guest artist at many of the world's leading music festivals, including Santa Fe, La Jolla, Music@Menlo, Saratoga, Ravinia, Bridgehampton, Mecklenburg, Moab, and Music in the Vineyards. Recent and upcoming season highlights include concerto appearances with the Albany Symphony, New Haven Symphony, Greenwich Symphony, and Erie Philharmonic, trio performances at New York's Merkin Hall and the Vancouver Recital Series, and a New York City recital of American cello/piano works presented by the Chamber Music Society of Lincoln Center. Filmmaking and acting are special interests of his, and he has produced, directed, and starred in several short films and music videos, many of which can be found on his website at www.nicholascanellakis.com.

Nicholas Canellakis will perform in Concert Program VI (August 2) and Concert Program VII (August 5).



The *Cleveland Plain Dealer* asserted that violinist **IVAN CHAN** "...is a musician-leader of prodigious gifts...his tonal sweetness is matched by impeccable taste, purposeful energy, and an unerring sense of phrasing." Bronze medalist of the Fourth Quadrennial International Violin Competition of Indianapolis and first violinist of the Miami String Quartet from 1995 to 2010, Chan is currently Director of Chamber Music at the Hong Kong Academy for Performing Arts. As a visiting artist, he has taught at the Curtis Institute of Music, the Juilliard School, New England Conservatory, Ravinia's Steans Institute, Morningside Music Bridge, and Beijing Central Conservatory. In 2017, Ivan Chan will return as artist-faculty at the Music@Menlo Chamber Music Institute, give chamber music master classes at the Meadowmount School of Music, and continue his role as Cochair of the String Department and Faculty at the Kent/Blossom Music Festival.

Ivan Chan is on the faculty of the Chamber Music Institute.



Taiwanese-born pianist **GLORIA CHIEN** has a very diverse musical life as a noted performer, concert presenter, and educator. She was selected by the *Boston Globe* as one of its Superior Pianists of the Year, "...who appears to excel in everything." She made her orchestral debut at the age of sixteen with the Boston Symphony Orchestra with Thomas Dausgaard and performed again with the BSO with Keith Lockhart. In recent seasons, she has performed as a recitalist and chamber musician at Alice Tully Hall, the Library of Congress, the Phillips Collection, the Kissinger Sommer festival, the Dresden Chamber Music Festival, and the National Concert Hall in Taiwan. A former member of CMS Two, she performs frequently with the Chamber Music Society of Lincoln Center. In 2009, she launched String Theory, a chamber music series at the Hunter Museum of American Art in downtown Chattanooga, which has become one of Tennessee's premier classical music presenters. The following year she was appointed Director of the Chamber Music Institute at Music@Menlo by Artistic Directors David Finckel and Wu Han. In 2017, she joined her husband, violinist Soovin Kim, as Coartistic Director of the Lake Champlain Chamber Music Festival in Burlington, Vermont. Gloria Chien received her B.M., M.M., and D.M.A. degrees from New England Conservatory of Music under the tutelage of Russell Sherman and Wha-Kyung Byun. She holds the position of Artist-in-Residence at Lee University in Cleveland, Tennessee, and is a Steinway Artist.

Gloria Chien is the Director of the Chamber Music Institute. She will perform in Concert Program I (July 15), Concert Program II (July 16 and 18), and Concert Program IV (July 23 and 24).



FRED CHILD is the host of American Public Media's *Performance Today*[®], the most listened-to classical music radio show in America. He is also the commentator and announcer for *Live from Lincoln Center* on PBS, the only live performing arts series on television. He was cohost of *Carnegie Live*, a three-year series of national broadcasts from America's premier concert venue. Child has hosted numerous live national broadcasts, including significant events from New York, Los Angeles, London, Boston, and the Aspen Music Festival. He also hosted NPR's *Creators at Carnegie*, a program of wide-ranging performers in concert, including Brian Wilson, David Byrne, Dawn Upshaw, and many others. Before going to NPR, Fred Child was Music Director and Director of Cultural Programming at WNYC in New York, host of a live daily performance and interview program on WNYC, and, for ten years, a host at Oregon Public Broadcasting. He has reviewed music for NPR's *All Things Considered* and has reported on the music scene for NPR's *Morning Edition* and *Weekend Edition*. He has been a contributor to *Billboard* magazine and a commentator and copresenter for BBC Radio 3. Child made his acting debut in a performance and video collaboration with composer Philip Glass and violinist Timothy Fain in 2011 and has performed as an actor and narrator

for the Aspen Music Festival, the Virginia Arts Festival, and the U.S. Marine Band and on a best-selling 2016 recording of Stravinsky's *The Soldier's Tale*. While growing up in Portland, Oregon, Child studied classical piano. He also dabbles in guitar, percussion, and the bagpipes. His percussion band opened for the Grateful Dead at the Oakland Coliseum, and his rare musical performances include percussion with guitarist Sharon Isbin and four-hand piano duets with André-Michel Schub. He loves baseball (throws right, bats left), is an avid hiker, climber, skier, and cyclist, and is a licensed private pilot and certified scuba diver.

Fred Child will lead Encounter V: The Violin Today (August 1).



A violist of international reputation, **ROBERTO DÍAZ** is President and CEO of the Curtis Institute of Music. As a teacher of viola at Curtis and former Principal Violist of the Philadelphia Orchestra, Díaz has already had a significant impact on American musical life and continues to do so in his dual roles as performer and educator. He has appeared as an orchestral soloist and recitalist in major cities around the globe and has worked with many of the leading conductors and composers of our time, including Krzysztof Penderecki, Jennifer Higdon, and Edison Denisov. A celebrated chamber artist and recitalist, Díaz is a member of the Díaz Trio with violinist Andrés Cárdenes and cellist Andrés Díaz and performs frequently on tour in programs featuring Curtis students. His recording of transcriptions by William Primrose with pianist Robert Koenig (Naxos) was nominated for a 2006 Grammy Award. Roberto Díaz is a 1984 graduate of the Curtis Institute of Music, where his teacher was his predecessor at the Philadelphia Orchestra, Joseph de Pasquale.

Roberto Díaz will perform in Concert Program III (July 20 and 22).



Pianist **PETER DUGAN** was hailed "a formidable soloist" by the *Washington Post* after his recent Kennedy Center debut with baritone John Brancy. Prizing versatility as the key to the future of classical music, Dugan is equally at home in classical, jazz, and pop idioms. This season, he debuts as a soloist with the San Francisco Symphony under the baton of Michael Tilson Thomas. A sought-after crossover artist, Dugan has performed in duos and trios with artists ranging from Itzhak Perlman and Joshua Bell to Jesse Colin Young and Glenn Close. His collaboration with violinist Charles Yang, which the *Wall Street Journal* called a "classical-meets-rockstar duo," has garnered critical acclaim across the United States. Dugan's recent chamber music recitals include the Chamber Music Society of Palm Beach, St. John's College Recital Series, and a Weill Hall debut presented by Carnegie Hall. A Philadelphia native, Peter Dugan holds bachelor's and master's degrees in solo piano performance from the Juilliard School, where he studied under Matti Raekallio and was awarded the John Erskine Prize. He resides in New York with his wife, mezzo-soprano Kara Dugan, and serves on the piano faculty at the Juilliard School Evening Division and the St. Thomas Choir School. He is a Yamaha Artist.

Peter Dugan will perform in Carte Blanche Concert I: Paganini's Incomparable Caprices (July 21).



The **ESCHER STRING QUARTET** has received acclaim for its profound musical insight and rare tonal beauty. A former BBC New Generation Artist, the quartet has performed at the BBC Proms at Cadogan Hall and is a regular guest at Wigmore Hall. In its home town of New York, the ensemble serves as an Artist of the Chamber Music Society of Lincoln Center, this season presenting the complete Zemlinsky quartet cycle in a concert streamed live from the Rose Studio. Currently

the String Quartet-in-Residence at Southern Methodist University in Dallas, Texas, the quartet became one of the very few chamber ensembles to be awarded the prestigious Avery Fisher Career Grant in 2013. Within months of its inception in 2005, the Escher was invited by both Pinchas Zukerman and Itzhak Perlman to be Quartet-in-Residence at each artist's summer festival,

and it has since collaborated with artists including David Finckel, Leon Fleisher, Wu Han, Lynn Harrell, Cho-Liang Lin, Joshua Bell, Vilde Frang, David Shifrin, guitarist Jason Vieaux, and pianist Benjamin Grosvenor, with whom the Escher embarks on a European tour in the current season. The Escher String Quartet has made a distinctive impression throughout Europe, with recent debuts including the Amsterdam Concertgebouw, the Berlin Konzerthaus, and Les Grands Interprètes series in Geneva. Last season also saw debuts at London's Kings Place and the Slovenian Philharmonic Hall in Ljubljana and festival appearances at Dublin's Great Music in Irish Houses and the Risør Chamber Music Festival in Norway. In the current season, the quartet undertakes further UK tours and makes debuts at the Heidelberg Spring Festival and De Oosterpoort Groningen in the Netherlands. Alongside its growing European profile, the Escher continues to flourish in its home country, performing at Alice Tully Hall in New York, the Kennedy Center in Washington, D.C., and the Ravinia, Caramoor, and Music@Menlo festivals. In the 2012–2013 season, the ensemble performed a critically acclaimed Britten quartet series at the Chamber Music Society of Lincoln Center, and this season it is one of five quartets chosen to collaborate in a complete presentation of Beethoven's string quartets. In spring 2015, the quartet released Volume 1 of the complete Mendelssohn quartets on the BIS label, received warmly by critics; the Mendelssohn series continues this season with the release of Volume 2. The quartet has also recorded the complete Zemlinsky string quartets in two volumes, released on the Naxos label in 2013 and 2014, respectively. The Escher String Quartet takes its name from Dutch graphic artist M. C. Escher, inspired by Escher's method of interplay between individual components working together to form a whole.

The Escher String Quartet will perform in Carte Blanche Concert II: Quartet Connections (July 23).



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 has also taught at Columbia University, Haverford College, and the University at Buffalo. Gibbs edited *The Cambridge Companion to Schubert* and is the author of *The Life of Schubert*, which has been translated into five languages. He is coeditor of *Franz Liszt and His World* and *Franz Schubert and His World*. He coauthored, with Richard Taruskin, *The Oxford History of Western Music, College Edition*. He is a recipient of the ASCAP Deems Taylor Award and was a Fellow of the American Council of Learned Societies in 1999–2000. As a writer and lecturer, Gibbs works with many musical institutions. He was the Musicological Director of the Schubertiade at the 92nd Street Y in New York City and served as Musicological Advisor for the bicentennial Schubert Festival at Carnegie Hall. For the past sixteen seasons, he has been the program annotator for the Philadelphia Orchestra. He gives preconcert lectures for the New York Philharmonic, the Cleveland Orchestra, the Los Angeles Philharmonic, Carnegie Hall, New York City Opera, the Metropolitan Museum of Art, Great Performers at Lincoln Center, and other institutions.

Christopher H. Gibbs will lead Encounter II: The Emergence of the Classical Tradition in Musical Style and Performance (July 16).



Cellist **CLIVE GREENSMITH** joined the Tokyo String Quartet in 1999 and has performed with the quartet at the most prestigious venues and concert series across the globe. Previously, he held the position of Principal Cellist of London's Royal Philharmonic Orchestra, and as a soloist, he has appeared with the London Symphony Orchestra, Royal Philharmonic, Seoul Philharmonic, and RAI Orchestra of Rome, among others. He has collaborated with distinguished musicians such as Leon Fleisher, Claude Frank, Steven Isserlis, Lynn Harrell, Alicia de Larrocha, Andrés Schiff, and Pinchas Zukerman. A regular visitor to many international festivals, Greensmith has performed at the Marlboro Music Festival, the Salzburg Festival, the Edinburgh Festival, the Pacific Music Festival, the Sarasota Music Festival, and Music@Menlo. His recording of works by

Brahms and Schumann with Boris Berman was recently released on the Bidulph label. Recordings with the Tokyo String Quartet include the complete Beethoven quartets and the Mozart *Prussian* Quartets. Clive Greensmith has served on the faculties of the Royal Northern College of Music, the Yehudi Menuhin School, the San Francisco Conservatory of Music, Manhattan School of Music, and the Yale School of Music. He is currently Professor of Cello and Codirector of Chamber Music at the Colburn School. A recording of clarinet trios featuring works by Beethoven and Brahms with Jon Nakamatsu and Jon Manasse was released by Harmonia Mundi in the fall of 2014. Greensmith is a founding member of the Montrose Trio with pianist Jon Kimura Parker and violinist Martin Beaver.

Clive Greensmith will perform in Concert Program V (July 28 and 29), Concert Program VI (August 2), and Concert Program VII (August 5).

Clive Greensmith holds the Kathleen G. Henschel Cello Chair in honor of David Finckel for 2017.



Acclaimed by critics worldwide for his exceptional talent and magnificent tone, twenty-three-year-old American violinist **CHAD HOOPES** appears regularly in concert halls throughout the world. He was awarded an Avery Fisher Career Grant in March 2017. Former recipients include Kirill Gerstein, Yuja Wang, Joshua Bell, and Hilary Hahn. In the 2015–2016 season, Hoopes gave debut performances with the Philadelphia Orchestra at the Bravo! Vail Festival under Bramwell Tovey, with the National Symphony Orchestra at Wolf Trap National Park for the Performing Arts under Stéphane Denève, and with the Konzerthausorchester Berlin under Dennis Russell Davies in Berlin. In spring 2016 he also made his London debut at Royal Festival Hall with the National Youth Orchestra of Great Britain and conductor Kristjan Järvi, performing Michael Daugherty's violin concerto *Fire and Blood*. In the same season, he performed with the Orchestre de Paris and was also the Munich Symphony Orchestra's first Artist-in-Residence, a position created specifically for him. Upcoming and recent performances include a recital at the Ravinia Festival and Beethovenfest Bonn (a concert presented by Sir Andrés Schiff), an appearance with the Orquestra Simfònica del Gran Teatre del Liceu of Barcelona, Spain, and a return to the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi. His debut CD with the MDR Leipzig Radio Symphony Orchestra (Mendelssohn and Adams concert) was released in spring 2014 on the Naïve label. Since 2014, Chad Hoopes has been a member of the prestigious CMS Two program of the Chamber Music Society of Lincoln Center. He plays the 1991 Samuel Zygmuntowicz ex-Isaac Stern violin.

Chad Hoopes will perform in Concert Program V (July 28 and 29).



Celebrated for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist **BELLA HRISTOVA** is a young musician with a growing international career. Her 2016–2017 season featured extensive concerto, recital, and chamber music performances in the United States and abroad, including performances of a concerto written for her by her husband, David Ludwig—a work commissioned by a consortium of eight major orchestras across the United States. The recipient of a 2013 Avery Fisher Career Grant, Hristova won First Prize in the 2009 Young Concert Artists International Auditions and the 2007 Michael Hill International Violin Competition in New Zealand and was Laureate of the 2006 International Violin Competition of Indianapolis. She has had numerous noteworthy solo appearances with orchestras including a performance alongside Pinchas Zukerman and the Orchestra of St. Luke's at Lincoln Center and with the New York String Orchestra under Jaime Laredo at Carnegie Hall. A sought-after chamber musician, Hristova has been a featured performer at Australia's Musica Viva, Music@Menlo, Music from Angel Fire, Chamber Music Northwest, the Santa Fe Chamber Music Festival, and Marlboro Music. Her most recent projects include her much-admired recording *Bella Unaccompanied* (A. W. Tonegold Records) and the commission of *Second String Force* by iconic American composer Joan Tower. A former member

of the Chamber Music Society of Lincoln Center's CMS Two, Bella Hristova attended the Curtis Institute of Music, where she worked with Ida Kavafian and Steven Tenenbom, and received her Artist Diploma with Jaime Laredo at Indiana University. She plays a 1655 Nicolò Amati violin.

Bella Hristova will perform in Concert Program VII (August 5).



HSIN-YUN HUANG has forged a career as one of the leading violists of her generation. She has been soloist with the Berlin Radio Orchestra, the Tokyo Philharmonic, the Zagreb Soloists, and the London Sinfonia, among many others. She performs regularly at festivals, including Marlboro, Spoleto, Rome, and Santa Fe. She was a member of the Borromeo String Quartet from 1994 to 2000 and is active in commissioning works for solo viola and chamber ensemble. Her 2012 recording for Bridge Records, *Viola Viola*, included commissions from Shih-Hui Chen and Steven Mackey and works by Elliott Carter, Poul Ruders, and George Benjamin. Upcoming recording projects include the complete solo Bach violin sonatas and partitas on the viola, to be released in 2017. A native of Taiwan, Hsin-Yun Huang first came to international attention as the gold medalist and youngest competitor in the 1988 Lionel Tertis International Viola Competition. She was educated at the Menuhin School in the UK prior to receiving degrees from the Curtis Institute of Music and the Juilliard School. She now serves on the faculties of both schools and lives in New York City.

Hsin-Yun Huang will perform in Concert Program I (July 15) and Concert Program II (July 16 and 18).



Recipient of a prestigious 2015 Avery Fisher Career Grant, Taiwanese-American violinist **PAUL HUANG** is quickly gaining attention for his eloquent music making, distinctive sound, and effortless virtuosity. His recent and upcoming engagements include debuts with the Houston, Pacific, and Omaha Symphonies, the Santa Barbara Chamber Orchestra, and the Louisiana and Seoul Philharmonics, as well as return engagements with the Detroit, Alabama, and Bilbao Symphonies and the national symphonies of Mexico and Taiwan. This season he appears in recital at the Melbourne Chamber Music Society, the University of Colorado, and Rockefeller University. He also appears at the White Nights Festival in St. Petersburg at the invitation of Valery Gergiev and returns to the Chamber Music Society of Palm Beach, Caramoor Festival's Rising Stars series, and Camerata Pacifica as its Principal Artist. In addition to his sold-out recital at Lincoln Center on the Great Performers series, he has performed at the Kennedy Center, the Phillips Collection, the Gardner Museum, the Seoul Arts Center in Korea, and the Louvre in Paris. His first solo CD, a collection of favorite encores, is on the CHIMEI label. Paul Huang, who earned his bachelor's and master's degrees from Juilliard, won the 2011 Young Concert Artists International Auditions. He plays the Guarneri del Gesù Cremona 1742 ex-Wieniawski violin, on loan through the Stradivari Society, and is a member of the Chamber Music Society of Lincoln Center's CMS Two.

Paul Huang will perform in Concert Program IV (July 23 and 24), Carte Blanche Concert IV: Romantic Voices (July 30), and Concert Program VI (August 2).

Paul Huang holds the Marilyn and Boris Wolper Violin Chair in honor of Philip Setzer for 2017.



Dr. **RAY IWAZUMI** pursues a career that is highly unusual with its intense combination of virtuosity, scholarship, research, and performance. In particular, his in-depth research on Eugène Ysaÿe's *Six sonates pour violon seul*, op. 27, has been critically acclaimed. He shares his expertise of this repertoire through lectures and lecture-performances and has written several articles on the subject, featured in the *Strad* and *MLA Notes*, as well as a multiyear monthly series in the Japanese journal *String*. In particular, the article series in *String* includes a close examination of the extant rare materials on the Ysaÿe solo

sonatas and is currently the largest and most comprehensive analysis and guide, in any language, of them. Iwazumi has also presented his research through featured lectures and presentations at institutions such as the Brussels Royal Conservatory (Brussels, Belgium), CAMeC (La Spezia, Italy), the Orpheus Institute (Ghent, Belgium), the Juilliard School (New York, United States), and Yamaha Ginza (Tokyo, Japan). He is on faculty at the Juilliard School and is currently in charge of the Violin Department Seminar. He is also active as an editor of critical editions and has edited the Urtext edition of Wieniawski's Scherzo-Tarantella, op. 16, and Vieuxtemps's Violin Concerto no. 5 in a minor, op. 37, for G. Henle Verlag.

Ray Iwazumi will lead Encounter IV: Towards the Age of Expression (July 27).



Pianist **GILBERT KALISH** leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator and pianist has established him as a major figure in American music making. He was the pianist of the Boston Symphony Chamber Players for thirty years and was a founding member of the Contemporary Chamber Ensemble, a group devoted to new music that flourished during the 1960s and 1970s. He is a frequent guest artist with many of the world's most distinguished chamber ensembles and is an Artist of the Chamber Music Society of Lincoln Center. His thirty-year partnership with the great mezzo-soprano Jan DeGaetani was universally recognized as one of the most remarkable artistic collaborations of our time. He maintains long-standing duos with cellists Timothy Eddy and Joel Krosnick, and he appears frequently with soprano Dawn Upshaw. As an educator, Gilbert Kalish is Distinguished Professor and Head of Performance Activities at the State University of New York at Stony Brook. From 1969 to 1997, he was a faculty member at the Tanglewood Music Center, serving as Chair of the Faculty from 1985 to 1997. In 1995, he was presented with the Paul Fromm Award by the University of Chicago Music Department for distinguished service to the music of our time. In January 2002, he was the recipient of Chamber Music America's Service Award for his exceptional contributions in the field of chamber music, and in 2006, he was awarded the George Peabody Medal for outstanding contributions to music in the United States. In 2017, he was awarded the title Champion of New Music by the American Composers Forum.

Gilbert Kalish is the Director of the Chamber Music Institute International Program. He will perform in Concert Program I (July 15), Concert Program II (July 16 and 18), Concert Program IV (July 23 and 24), and Concert Program V (July 28 and 29).

Gilbert Kalish holds the Alan and Corinne Barkin Piano Chair for 2017.



Violinist **SOOVIN KIM** is an exciting player who has built on the early successes of his prize-winning years to emerge as a mature and communicative artist. He enjoys a broad musical career, regularly performing repertoire such as Bach sonatas and Paganini caprices for solo violin and Mozart and Vivaldi concerti without conductor, as well as Romantic concerti, sonatas for violin and piano ranging from Beethoven to Ives, and world-premiere works almost every season. He also immerses himself in the string quartet literature for two months each year as first violinist of the Johannes String Quartet. Among his many commercial recordings is his "thrillingly triumphant" (*Classic FM* magazine) disc of Niccolò Paganini's demanding Twenty-Four Caprices. In 1996, Kim received First Prize at the Paganini International Violin Competition and subsequently was awarded the Henryk Szeryng Career Award, the Avery Fisher Career Grant, and the Borletti-Buitoni Trust Award. He is the founder and Artistic Director of the Lake Champlain Chamber Music Festival (LCCMF) in Burlington, Vermont. In addition to its explorative programming and extensive work with living composers, LCCMF created the ONE Strings program through which all fourth and fifth grade students of the Integrated Arts Academy in Burlington study violin as a regular part of their curriculum.

Soovin Kim will perform in Concert Program I (July 15), Concert Program II (July 16 and 18), Concert Program III (July 20 and 22), and Concert Program VII (August 5). He will lead Encounter III: The Devil's Violinist: Niccolò Paganini (July 19).



PIERRE LAPOINTE is the violist of the Escher String Quartet and founded the group in 2005 with violinists Adam Barnett-Hart and Wu Jie and cellist Andrew Janss. The Escher was a member of the Chamber Music Society of Lincoln Center's CMS Two from 2006 to 2009, and during that period, Lapointe collaborated with several of its established artists. In 2012, he completed a thesis on Zemlinsky's Second Quartet and earned a doctorate from Manhattan School of Music and almost simultaneously completed a recording project of all four Zemlinsky string quartets on the Naxos label. As a member of the Escher String Quartet, he has performed at numerous venues across the United States and all over the world. Before deciding to devote himself entirely to the viola, he played the violin and studied composition. His main teachers were Yaëla Hertz Berkson and Calvin Sieb for the violin, Paul Yarbrough and Lawrence Dutton for the viola, and Steven Gellman in musical composition. In 2002 he was a member of a quartet that was presented to great acclaim on the radio show *Jeunes Artistes* on CBC Radio in Canada. He received a prize in 2004 from the lieutenant governor of Quebec for his work at the Gatineau Music Conservatory and was granted a gold medal by the University of Ottawa in 2000 for his undergraduate studies in composition and violin performance. Since 2010 Pierre Lapointe has played on a viola ingeniously designed and made by the luthier Christophe Landon.

Pierre Lapointe will perform in Concert Program I (July 15), Concert Program II (July 16 and 18), Concert Program III (July 20 and 22), and Carte Blanche Concert II: Quartet Connections (July 23).



Violinist **JESSICA LEE**, Grand Prize winner of the 2005 Concert Artists Guild International Competition and Assistant Concertmaster of the Cleveland Orchestra, has been hailed as "a soloist which one should make a special effort to hear, wherever she plays." Her international appearances include solo performances with the Pilsen Philharmonic, Gangnam Symphony, and Malaysia Festival Orchestra and at the Rudolfinum in Prague. She has appeared with orchestras such as the Houston, Grand Rapids, Richmond, and Modesto Symphonies. Lee has performed in recital at venues including Weill Hall at Carnegie Hall and the Phillips Collection and the Kennedy Center in Washington, D.C. A longtime member of the Johannes String Quartet as well as of the Chamber Music Society of Lincoln Center's CMS Two, she has also toured frequently with Musicians from Marlboro, including at the Metropolitan Museum of Art and Boston's Gardner Museum. She has appeared at the Bridgehampton, Santa Fe, Seoul Spring, Olympic, and Music@Menlo festivals. Jessica Lee was accepted to the Curtis Institute of Music at age fourteen following studies with Weigang Li and graduated with a bachelor's degree under Robert Mann and Ida Kavafian. She completed her master's degree at the Juilliard School.

Jessica Lee is on the faculty of the Chamber Music Institute. She will perform in Concert Program III (July 20 and 22).



Violinist **SEAN LEE** has attracted audiences around the world with his lively performances of the classics. A recipient of a 2016 Avery Fisher Career Grant, Lee enjoys a multifaceted career as both performer and educator. Embracing the legacy of his late teacher, Ruggiero Ricci, Lee is one of the few violinists who perform Niccolò Paganini's Twenty-Four Caprices in concert, and his YouTube series, Paganini POV, continues to draw attention for his use of the GoPro video camera to share new perspectives and insights for aspiring young violinists. As an Artist of the Chamber Music Society of Lincoln Center, Lee has performed regularly in New York City at Lincoln Center as well as on tour in the 2016–2017 season across the United States and Asia. He has called New York City home since moving at the age of seventeen to study at the Juilliard School with his longtime mentor, violinist Itzhak Perlman. He currently teaches at the Juilliard School's Pre-College Division and the Perlman Music Program, where he was also a student. Sean Lee performs

on a violin originally made for violinist Ruggiero Ricci in 1999 by David Bague.

Sean Lee will perform in Concert Program III (July 20 and 22) and Carte Blanche Concert I: Paganini's Incomparable Caprices (July 21).



Violinist/violist **YURA LEE** is a multifaceted musician as a soloist and chamber musician and is one of the very few who are equally virtuosic on the violin and the viola. She has performed with major orchestras including those of New York, Chicago, Baltimore, Cleveland, San Francisco, and Los Angeles and has given recitals in London's Wigmore Hall, Vienna's Musikverein, Salzburg's Mozarteum, Brussels's Palais des Beaux-Arts, and the Concertgebouw in Amsterdam. At age twelve, she became the youngest artist ever to receive the Debut Artist of the Year prize at the Performance Today Awards given by National Public Radio. Lee is a recipient of the 2007 Avery Fisher Career Grant and the First Prize winner of the 2013 ARD Competition. She has received numerous other international prizes, including top prizes in the Mozart, Indianapolis, Hannover, Kreisler, Bashmet, and Paganini competitions. Her CD *Mozart in Paris*, with Reinhard Goebel and the Bayerische Kammerphilharmonie, received the prestigious Diapason d'Or Award. As a chamber musician, she regularly takes part in the festivals of Marlboro, Salzburg, Verbier, and Caramoor. Her main teachers included Dorothy DeLay, Hyo Kang, Miriam Fried, Paul Biss, Thomas Riebl, Ana Chumachenco, and Nobuko Imai. A former member of the Chamber Music Society of Lincoln Center's CMS Two, Yura Lee is on the violin and viola faculty at the Mason Gross School of the Arts at Rutgers University. She divides her time between New York City and Portland, Oregon.

Yura Lee will perform in Concert Program IV (July 23 and 24) and Carte Blanche Concert III: Violin Universe (July 26).



Violinist **AMY SCHWARTZ MORETTI** has a musical career of broad versatility that spans nearly two decades. Recent projects include performing Beethoven's complete cycle of string quartets in Seoul, Korea; recording Schubert and Sibelius string quartets in England; leading the McDuffie Center String Ensemble's Carnegie Hall debut; and performing the international premiere in Kobe, Japan, of *Three Shades of Blue*, Grammy winner Matt Cattingub's concerto written for her. Former Concertmaster of the Oregon Symphony and Florida Orchestra, Moretti has served as Guest Concertmaster for the symphony orchestras of Pittsburgh and Atlanta, the New York and Hawaii Pops, and the festival orchestras of Brevard, Colorado, and Grand Teton. Director of the McDuffie Center for Strings since its inception at the Mercer University Townsend School of Music in 2007, she has developed the Fabian Concert Series on campus and holds the Caroline Paul King Chair in Strings. She is a member of the internationally acclaimed Ehnes String Quartet and maintains an active schedule of solo, chamber, and concertmaster appearances. Her dedication to collaboration and performance complements her directorship and inspires her teaching and coaching of the center's gifted young musicians. Through the generous efforts of the Stradivari Society, Amy Schwartz Moretti plays the G. B. Guadagnini violin, ca. 1744. She lives in Georgia with her husband and two young sons, enjoying all aspects of motherhood, especially Saturday morning soccer games.

Amy Schwartz Moretti will perform in Concert Program I (July 15) and Concert Program II (July 16 and 18).



Violist **PAUL NEUBAUER**'s exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." He is the newly appointed Artistic Director of the Mostly Music series in New Jersey. In September, he was featured in a *Live from Lincoln Center* broadcast with the Chamber Music Society of Lincoln Center. He also performs with his trio with soprano Susanna Phillips and pianist Anne-Marie McDermott and as a soloist with orchestras. His recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia, a work he

premiered with the St. Paul Chamber, Los Angeles Chamber, and Idyllwild Arts Orchestras and the Chautauqua Symphony, will be released on Signum Records. Appointed Principal Violist of the New York Philharmonic at age twenty-one, he has appeared as soloist with over one hundred orchestras including the New York, Los Angeles, and Helsinki Philharmonics; the National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth Symphonies; and the Santa Cecilia, English Chamber, and Beethovenhalle Orchestras. He has premiered viola concerti by Bartók (the revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS's *Sunday Morning* and *A Prairie Home Companion* and in the *Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical, and in 2016 he released a solo album of music recorded at Music@Menlo. Paul Neubauer is on the faculty of the Juilliard School and Mannes College.

Paul Neubauer will perform in Concert Program V (July 28 and 29), Concert Program VI (August 2), and Concert Program VII (August 5).



Violist **RICHARD O'NEILL** is an Emmy Award winner, a two-time Grammy nominee, and an Avery Fisher Career Grant recipient. He has appeared as soloist with the London, Los Angeles, Seoul Philharmonic, BBC, Hiroshima, KBS, and Korean Symphony Orchestras, the Kremerata Baltica, Moscow, Vienna, and Württemberg Chamber Orchestras, and Alte Musik Köln with conductors Andrew Davis, Vladimir Jurowski, Yannick Nézet-Séguin, Vassily Sinaisky, and François-Xavier Roth. As a recitalist he has performed at Carnegie, Avery Fisher, Alice Tully, Wigmore, and Madrid's National Concert Halls, the Salle Cortot, Tokyo's International Forum and Opera City, Osaka Symphony Hall, and the Seoul Arts Center. He has made eight solo albums that have sold more than 200,000 copies as a Universal/DG recording artist. An Artist of the Chamber Music Society of Lincoln Center, he frequently collaborates with the world's great artists. He is dedicated to the music of our time, and composers Elliott Carter, John Harbison, Huang Ruo, and Paul Chihara have dedicated works to him. Now in his tenth-anniversary season as Artistic Director of DITTO (his South Korean chamber music initiative), he has introduced tens of thousands to chamber music in South Korea and Japan. The first violinist to receive the Artist Diploma from the Juilliard School, he was honored with a Proclamation from the New York City Council for his achievement and contribution to the arts. He serves as a Goodwill Ambassador for the Korean Red Cross and UNICEF and runs marathons for charity.

Richard O'Neill will perform in Concert Program VII (August 5).



Selected as an Artist of the Year by the Seoul Arts Center, **HYEYeon PARK** has been described as a pianist "with power, precision, and tremendous glee" (*Gramophone*). She has appeared as a soloist and chamber musician on major concert stages in the United States, Korea, Japan, Italy, Germany, Austria, England, Mexico, Spain, and Australia, performing with orchestras such as the Seoul Philharmonic, KNUA Symphony, Incheon Philharmonic, Gangnam Symphony, and Seoul Festival Orchestra, among others. She is a prizewinner of numerous international competitions, including Oberlin, Ettlingen, Hugo Kauder, Maria Canals, Prix Amadè, and Corpus Christi, and her performances have been broadcast on KBS and EBS television (Korea) and RAI3 (Italy), WQXR (New York), WFMT (Chicago), WBJC (Baltimore), and WETA (Washington, D.C.) radio. Her performances at the Dame Myra Hess Recital Series in Chicago, the Trinity Wall Street Series in New York City, the Phillips Collection in Washington, D.C., and the Seoul Arts Center Concert Series have led her to venues such as Zankel Hall at Carnegie Hall, Merkin Recital Hall, the Kennedy Center, and the Seoul Arts Center, among others. As an active chamber musician, she has been invited to festivals such as Music@Menlo, Chamber Music Northwest, Santander,

and Yellow Barn and has collaborated with such distinguished musicians as David Shifrin, Cho-Liang Lin, Ani and Ida Kavafian, Paul Neubauer, and many others. Hyeeyeon Park holds degrees from the Peabody Institute of the Johns Hopkins University, Yale School of Music, and Korea National University of Arts. She is Artistic Director of Apex Concerts (Nevada) and a professor of piano at the University of Nevada, Reno. Her first solo CD recording, *Klavier 1853*, was released in spring 2017 on the Blue Griffin label.

Hyeeyeon Park is on the faculty of the Chamber Music Institute. She will perform in Concert Program I (July 15), Concert Program V (July 28 and 29), Carte Blanche Concert V: A Tribute to Fritz Kreisler (August 3), and Concert Program VII (August 5).



SCOTT PINGEL began playing the double bass at age seventeen because of a strong interest in jazz, Latin, and classical music. At age twenty-nine, he became Principal Bass of the San Francisco Symphony and was named by the *San Francisco Chronicle* as one of the most “prominent additions” to the ensemble. Previously, he served as Principal Bass of the Charleston Symphony Orchestra; performed with the Metropolitan Opera, the Boston Symphony Orchestra at Tanglewood, and the Metamorphosen Chamber Orchestra; and served as Guest Principal with the National Arts Centre Orchestra in Canada. As a chamber musician, he has toured throughout the United States with the Chamber Music Society of Lincoln Center and has collaborated with such luminaries as Yo-Yo Ma, Julia Fischer, Gilbert Kalish, Wu Han, Joseph Silverstein, Jorja Fleezanis, Yefim Bronfman, and members of the Emerson, Miró, Pacifica, St. Lawrence, and Takács quartets. He can often be heard at the Music in the Vineyards festival and on television and radio programs including NPR’s *Performance Today*®. Pingel has taught master classes at prestigious institutions such as the Curtis Institute of Music, the Juilliard School, the Colburn School, Manhattan School of Music, the Shanghai Conservatory, and the New World Symphony. He has served on the faculty of the University of Michigan and is currently a faculty member of the San Francisco Conservatory of Music. Pingel’s primary instructors were James Clute, Peter Lloyd, and Timothy Cobb. He earned a B.M. degree from the University of Wisconsin–Eau Claire and an M.M. degree and a P.S.D. from Manhattan School of Music and spent two years as a fellow at the New World Symphony.

Scott Pingel will perform in Concert Program I (July 15).



Celebrated as one of Finland’s most outstanding pianists, **JUHO POHJONEN** is widely praised for his stellar musicianship and distinctive interpretations of a broad range of repertoire from Bach to Salonen. Pohjonen has appeared with the Los Angeles Philharmonic, the San Francisco, Danish National, Finnish Radio, and Swedish Radio Symphonies, the Scottish Chamber Orchestra, and the Lahti Symphony, with which he toured Japan. He has been presented on recital series in Carnegie’s Zankel Hall and the Kennedy Center and in Vancouver, San Francisco, and Detroit. Season highlights include his debuts with the Vancouver and Baltimore Symphonies, his third invitation to the Atlanta Symphony Orchestra, and chamber programs at Lincoln Center’s Alice Tully Hall and the Library of Congress. European engagements include a performance of Esa-Pekka Salonen’s Piano Concerto with the Szczecin Philharmonic and Rune Bergmann, Mozart’s Piano Concerto no. 23 with the Finnish Radio Orchestra and Tomas Djupsjöbacka, and a debut with the Antalya State Symphony and conductor Adrian Prubava, performing Rachmaninov’s Piano Concerto no. 2. His debut recording, *Plateaux*, features works by Scandinavian composer Pelle Gudmundsen-Holmgreen, and his recital at the 2010 Music@Menlo festival led to a recording for the Music@Menlo LIVE series. The winner of numerous prizes in both Finnish and international competitions, he was selected by Sir Andrés Schiff as winner of the Klavier-Festival Ruhr Scholarship in 2009. Juho Pohjonen has studied with Meri Louhos and Hui-Ying Liu at the Sibelius Academy, where he completed his master’s degree in 2008. He

is a former member of the Chamber Music Society of Lincoln Center’s CMS Two.

Juho Pohjonen will perform in Concert Program III (July 20 and 22) and Concert Program IV (July 23 and 24).



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. Robinson has had numerous solo appearances with orchestras throughout the United States including the New World Symphony, the American Sinfonietta, and the Miami Chamber Symphony, and in 1989 he won the PACE Classical Artist of the Year Award. His most recent recording, released on Blue Griffin Records, features Mendelssohn’s complete works for cello and piano with his colleague Donna Lee. As a member of the Miami String Quartet, he has recorded for the BMG, CRI, Musical Heritage Society, and Pyramid recording labels. In 1992, the Miami String Quartet became the first string quartet in a decade to win First Prize of the Concert Artists Guild New York Competition. The Miami has also won recognition in competitions throughout the world, including the 1993 Evian Competition, the 1991 London String Quartet Competition, and the 1989 Fischhoff Chamber Music Competition (Grand Prize winner). In 2000 the quartet received the prestigious Cleveland Quartet Award and was named to the Chamber Music Society of Lincoln Center’s CMS Two program. Robinson regularly attends festivals across the United States, including Santa Fe, Kent/Blossom, Mostly Mozart, Bravo! Vail Valley, Savannah, Music@Menlo, Music from Angel Fire, and the Virginia Arts Festival. Highlights of recent seasons include performances in New York at Lincoln Center’s Alice Tully Hall and engagements in Boston, Indianapolis, Los Angeles, New Orleans, San Francisco, Seattle, St. Paul, and Philadelphia. International highlights include appearances in Bern, Cologne, Istanbul, Lausanne, Montreal, Rio de Janeiro, Hong Kong, Taipei, and Paris. Keith Robinson hails from a musical family, and his siblings include Sharon Robinson of the Kalichstein–Laredo–Robinson Trio and Hal Robinson, Principal Bass of the Philadelphia Orchestra. He plays a Carlo Tononi cello made in Venice and dated 1725.

Keith Robinson is on the faculty of the Chamber Music Institute. He will perform in Concert Program I (July 15), Concert Program II (July 16 and 18), Concert Program III (July 20 and 22), and Concert Program IV (July 23 and 24).



Los Angeles native **BROOK SPELTZ**, cellist of the Escher String Quartet, has performed as a soloist, chamber musician, and recitalist throughout the United States, Canada, Latin America, Europe, and Asia. Since winning First Prize in the Ima Hogg Competition, he has performed as a soloist with the Houston Symphony, Colorado Music Festival Orchestra, and International Contemporary Ensemble, among others, and has been a regular performer at England’s IMS Prussia Cove and on tour with Musicians from Marlboro. As an avid and sought-after chamber musician, Speltz has collaborated in chamber music recitals throughout the country with such distinguished artists as Itzhak Perlman and Richard Goode, and as a result, he was nominated for the inaugural Warner Music Prize, a newly established prize presented by Warner Music and Carnegie Hall. Based in New York City, he tours and performs with ensembles such as SHUFFLE Concert and the East Coast Chamber Orchestra and on the Omega Ensemble Series. Performance highlights of his upcoming season include two Carnegie Hall recitals with Richard Goode, a tour in Israel with SHUFFLE Concert, the Musicians from Marlboro East Coast tour, and a premiere of Chris Rogerson’s Cello Concerto in Buffalo, New York. Brook Speltz studied at the Curtis Institute of Music with Peter Wiley and at the Juilliard School with Joel Krosnick, after his formative years of study with Eleonore Schoenfeld in Los Angeles. He performs on a 1756 J. C. Gigli on loan from his father, a cellist and his first inspiration in a family of professional musicians.

Brook Speltz will perform in Concert Program I (July 15), Concert Program III (July 20 and 22), and Carte Blanche Concert II: Quartet Connections (July 23).



Winner of a 2009 Avery Fisher Career Grant, violinist **ARNAUD SUSSMANN** has distinguished himself with his unique sound, bravura, and profound musicianship. *Minnesota's Pioneer Press* writes, "Sussmann has an old-school sound reminiscent of what you'll hear on vintage recordings of Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener." A thrilling

young musician capturing the attention of classical critics and audiences around the world, he has appeared on tour in Israel and in concert at Lincoln Center's Alice Tully Hall, the Dresden Music Festival in Germany, and the Phillips Collection in Washington, D.C. He has been presented in recital in Omaha on the Tuesday Musical series, New Orleans by the Friends of Music, Tel Aviv at the Museum of Art, and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Bridgehampton, and Moab Music festivals. Arnaud Sussmann has performed with many of today's leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, Jan Vogler, and members of the Emerson String Quartet. A former member of the Chamber Music Society of Lincoln Center's CMS Two, he regularly appears with CMS in New York and on tour, including performances at London's Wigmore Hall.

Arnaud Sussmann will perform in Concert Program I (July 15), Concert Program II (July 16 and 18), Concert Program III (July 20 and 22), Concert Program V (July 28 and 29), and Concert Program VII (August 5).



Violinist **DANBI UM** has appeared as soloist with the Israel Symphony, Vermont Symphony, Herzliya Chamber Symphony, Auckland Philharmonic, and Dartmouth Symphony and in venues such as the Kennedy Center, the Perelman Theater at the Kimmel Center, the Isabella Stewart Gardner Museum, Kumho Art Hall, the Tel Aviv Museum of Art, Bennett Gordon Hall at the Ravinia Festival, and for the Seattle Chamber Music Society. She is a winner of Astral Artists' 2015 National Auditions and is a member of the Chamber Music Society of Lincoln Center's CMS Two. With CMS, she has performed at the Saratoga Performing Arts Center, Alice Tully Hall, the Harris Theater, and St. Cecilia Music Center. An avid chamber musician, she has made appearances at Marlboro, Ravinia, Music@Menlo, Yellow Barn, Prussia Cove, Caramoor, Moab, and the North Shore Chamber Music Festival. She tours frequently with Musicians from Marlboro, including a national tour, and has played with the Jupiter Chamber Players and Omega Ensemble. Um received Second Prize in the Young Artists Division of the Menuhin International Violin Competition and Third Prize at the Michael Hill International Violin Competition. At age ten, she was admitted to the Curtis Institute of Music, where she graduated with a bachelor's degree. She also holds an Artist Diploma from Indiana University. Her teachers include Shmuel Ashkenasi, Joseph Silverstein, Jaime Laredo, and Hagai Shaham. Danbi Um plays on a 1683 "ex-Petschek" Nicolò Amati violin, on loan from a private collection.

Danbi Um will perform in Carte Blanche Concert IV: Romantic Voices (July 30), Concert Program VI (August 2), and Concert Program VII (August 5).



One of the leading instrumentalists of his generation, French hornist **RADOVAN VLATKOVIĆ** has traveled the globe performing extensively as a soloist and popularizing the horn as a recording artist and teacher. Born in Zagreb in 1962, he completed his studies with Prerad Detiček at the Zagreb Academy of Music and is the recipient of many First Prizes in national and international competitions, including the Premio Ancona in 1979 and the ARD Competition in Munich in 1983—the first time it was awarded to a horn player in fourteen years. As a soloist, Radovan Vlatković has appeared with many distinguished symphony and chamber orchestras around the world and is very much in demand as a chamber musician. He has also been Artistic Director of the September Chamber Music Festival in Maribor, Slovenia. He has participated in first performances of works by Elliott Carter, Sofia Gubaidulina, Heinz Holliger, and several Croa-

tian composers who have written concerti for him. In May 2008, he premiered Krzysztof Penderecki's Horn Concerto, written for him, under the baton of the composer. In 2014 Vlatković was awarded an Honorary Membership of the Royal Academy of Music (Hon RAM), an honor bestowed upon only three hundred distinguished musicians worldwide.

Radovan Vlatković will perform in Concert Program IV (July 23 and 24).



One of the most sought-after soloists in his generation of young American musicians, pianist **ORION WEISS** has performed with the major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. His deeply felt and exceptionally crafted performances go far beyond technical mastery and have won him worldwide acclaim.

His 2015–2016 season saw him performing with the Iceland Symphony, among others, and in collaborative projects with the Pacifica Quartet, as well as with Cho-Liang Lin and the New Orford String Quartet in a performance of the Chausson Concerto. The 2014–2015 season featured his third performance with the Chicago Symphony as well as a North American tour with the world-famous Salzburg Marionette Theater in a performance of Debussy's *La boîte à bijoux*. In 2015, his recording of Christopher Rouse's *Seeing* was released, and in 2012 he released a recital album of Dvořák, Prokofiev, and Bartók. That same year, he spearheaded a recording project of the complete Gershwin works for piano and orchestra with his longtime collaborators the Buffalo Philharmonic and JoAnn Falletta. Named the Classical Recording Foundation's Young Artist of the Year in 2010, Orion Weiss made his debut with the Boston Symphony Orchestra at Tanglewood in 2011 as a last-minute replacement for Leon Fleisher. In 2004, he graduated from the Juilliard School, where he studied with Emanuel Ax.

Orion Weiss will perform in Concert Program V (July 28 and 29), Carte Blanche Concert IV: Romantic Voices (July 30), and Concert Program VI (August 2).

Orion Weiss holds the Kathleen G. Henschel Piano Chair in honor of Wu Han for 2017.



Violin maker **SAMUEL ZYGMUNTOWICZ** began his instrument-making studies at age thirteen. He has made instruments for performers such as Isaac Stern, Cho-Liang Lin, Joshua Bell, Maxim Vengerov, Yo-Yo Ma, Leila Josefowicz, David Finckel, and the Emerson String Quartet members. The HarperCollins book *The Violin Maker* documents his making of a violin for Eugene Drucker. He is a graduate of the SLC Violin Making School of America in Salt Lake City and studied advanced making and restoration with Carl Becker and René Morel. He has worked closely with acoustic researchers and is often on staff at both the Violin Making and Violin Acoustics Workshops at Oberlin College. Zygmuntowicz is Creative Director of Strad3D.org, which the *Strad* magazine called "the most comprehensive study of the violin form ever conceived." He has presented his findings throughout the United States and internationally, including at the Chamber Music Society of Lincoln Center, the Juilliard School, the Friends of the St. Paul Chamber Orchestra, Music@Menlo, La Jolla SummerFest, the American Society of Acoustics, the School of Arts and Sciences at CUNY, the EG Conference, the Musical Instrument Museum in Phoenix, Arizona, and the MoMath museum in New York City. Samuel Zygmuntowicz lives in Brooklyn, New York, with his wife and two sons and plays fiddle with a variety of performing folk music groups.

Samuel Zygmuntowicz will lead a Café Conversation on July 31.

Chamber Music Institute International Program Artists



As an artist who “leaves no question about his riveting presentation and technical finesse” (*Seattle Times*), acclaimed Canadian-born pianist **KEVIN AHFAT** is “poised to become one of the young heirs of the classical piano realm, with a bold, boundary-pushing, millennial style matched by refined execution” (*Vanguard Seattle*). The multifaceted artist has appeared at venues and festivals nationally and internationally, most notably at

Boettcher Hall in Denver, Benaroya Hall in Seattle, Fumin Hall in Kyoto, Japan, and Troidhaugen in Bergen, Norway. He has performed with a wide range of artists and orchestras including Jean-Yves Thibaudet, Joshua Roman, Paul Katz, Ani Kavafian, and the Breckenridge Music Festival orchestra, as well as the orchestras of Colorado, Seattle, and Juilliard. In addition to being a two-time winner of the Juilliard Concerto Competition, he has won top prizes at numerous competitions worldwide, including the Schimmel International Piano Competition, the Steinway & Sons Concerto Competition, and the inaugural Seattle Symphony International Piano Competition. Currently, Kevin Ahfat studies with Joseph Kalichstein and Stephen Hough at the Juilliard School. He also works as part of the Juilliard Global Ventures team, helping to develop new digital learning environments to reach musicians across the globe.



Venezuelan violinist **RAMÓN CARRERO MARTÍNEZ** began his music lessons in Caracas when he was eight years old with El Sistema, the Venezuelan National Youth Orchestra Foundation founded by José Antonio Abreu in 1975. He has played with orchestras such as the Simón Bolívar Symphony Orchestra (Guest Collaborator) and the Teresa Carreño Youth Orchestra of Venezuela (Principal Violist), which he performed with in prestigious

festivals including Beethoven Fest (Bonn) and the Salzburg Festival. He also has performed in legendary venues including Carnegie Hall, the Berlin Philharmonie, the Konzerthaus of Vienna, and the Concertgebouw of Amsterdam. Carrero Martínez has had the honor of being conducted by Claudio Abbado, Sir Simon Rattle, Gustavo Dudamel, Benjamin Zander, and Rafael Frühbeck de Burgos, among others. As a founding member of the Teresa Carreño String Quartet, he studied with professors from Cuarteto Latinoamericano for several years. He also took lessons with José Antonio Abreu and members of the Chilingirian String Quartet and the Borromeo String Quartet. In 2014, the quartet won First Prize in a chamber music competition in Caracas and also played in the String Quartet Festival in Esterházy Palace (Austria). Currently, Ramón Carrero Martínez is an undergraduate at Manhattan School of Music, where he attends on a full scholarship under the tutelage of Daniel Avshalomov.



Born in 1994, **BRANNON CHO** began studying the cello at age seven with Marnie Kaller. He attended the Meadowmount School of Music from an early age, where he met Hans Jørgen Jensen, with whom he still studies today. Cho's notable prizes include Sixth Prize at the 2017 Queen Elisabeth Competition, Second Prize at the 2015 Naumburg International Cello Competition, First Prize at the 2015 Minnesota Orchestra Young Artists Competition, and Third Prize at the 2013 Cassado International Cello Competition. He has performed as a soloist with several orchestras, most notably the Tokyo Philharmonic Orchestra and the PyeongChang Music Festival Orchestra. An avid chamber musician, he has performed with Christian Tetzlaff, Gidon Kremer, Philip Setzer, Stephen Williamson, and Barbara Westphal and went on a chamber music tour with Joshua Bell to New York City, London, Washington, D.C., and Miami. Cho has participated in several prestigious summer festivals, such as the Verbier Festival Academy and the Chamber Music Society of Lincoln Center's Encounters. His 2016–2017 season highlights include the Dame Myra Hess Concert Series, the Bargemusic Masterworks Series, and the Schubert Club of St. Paul. Brannon Cho studies at Northwestern University's Bienen School of Music and plays on a rare cello made by Antonio Casini in 1668 in Modena, Italy.



Violinist **BRANDON GARBOT** has appeared in solo and chamber performances in venues including Carnegie's Weill Recital Hall, Severance Hall, the Isabella Stewart Gardner Museum, the Kennedy Center, and in Tainan, Taiwan. He recently appeared as a soloist with the Curtis Chamber Orchestra, performing Mozart's Fourth Violin Concerto on tour in Philadelphia, Washington, D.C., Florida, and California. Garbot is a substitute violinist with the Philadelphia Orchestra and has been a guest musician with the Saint Paul Chamber Orchestra. As a chamber musician, he has collaborated with members of eighth blackbird, Theodore Arm, Timothy Eddy, Hsin-Yun Huang, Paul Katz, Richard O'Neill, Steven Tenenbom, and Jason Vieaux, as well as composer/percussionist Andy Akiho and composer/electric guitarist Steven Mackey. He has been invited to perform at festivals including Chamber Music Northwest, Festival Mozaic, the Taos School of Music, Santa Fe Pro Musica, Music from Angel Fire, and the Perlman Music Program and was chosen to participate in the inaugural Chamber Music Encounters of the Chamber Music Society of Lincoln Center. Brandon Garbot's performances have been featured on APM's *Performance Today* and WHY?Y's *On Stage at Curtis*. He studies with violinists Ida Kavafian and Arnold Steinhardt at the Curtis Institute of Music and has previously studied with Catherine Cho, Itzhak Perlman, and William Preucil.



Praised by the *Epoch Times* for his “unusually beautiful and expressive playing,” Swedish cellist **ANTONIO HALLONGREN** is a prizewinner of several international competitions. Highlights of his 2016–2017 season include a solo debut with the Simón Bolívar Symphony Orchestra and the world premiere of a cello concerto, written especially for him, with the Conservatorio de Música de Puerto Rico. Hallongren is currently Artist-in-Residence with the Montgomery Symphony Orchestra after winning the orchestra's fellowship competition. As a chamber musician, he has performed with artists such as Philip Setzer and Eugene Drucker of the Emerson String Quartet and Miguel da Silva of the Ysaÿe Quartet. As the Principal Cellist of the Swedish National Youth Orchestra and the Juilliard Orchestra, he has worked under the batons of world-renowned musicians such as Esa-Pekka Salonen, Gianandrea Noseda, Alan Gilbert, and Itzhak Perlman. Continuously looking for ways to share his love of chamber music, he is the Artistic Director and cofounder of Avalon Music Consort, which has been producing chamber music concerts in Löfstabruk, Sweden, since 2013. In 2016, he launched the Avalon Young Musicians Prize, a prize for exceptional young classical musicians to encourage careers in classical music. Antonio Hallongren is a graduate of the University of Gothenburg Academy of Music and Drama (Sweden), the Royal College of Music in Stockholm, and the Juilliard School, where he studied with David Finckel and Richard Aaron. He plays a cello made in 1706 by J. F. Lott, kindly on loan from the Järnäker Foundation.



Cellist **ALEXANDER HERSH** is quickly establishing himself as a rising young talent. In 2015, he made his Symphony Hall debut with the Boston Pops and performed at the Kennedy Center. He has won many competitions and received numerous awards both as a soloist and as a chamber musician, including the 2016 Schadt String Competition, Luminarts Classical Music Fellowship, Hellam Young Artists' Competition, Boston Pops/New England

Conservatory Competition, Saint Paul String Quartet Competition, and Fischhoff National Chamber Music Competition. A passionate chamber musician, Hersh has performed at Ravinia's Steans Music Institute, the Perlman Music Program Chamber Music Workshop, the Piatigorsky International Cello Festival, the Cello Biënnale Amsterdam, the Kronberg Academy Cello Masterclasses, the Olympic Music Festival, and Kneisel Hall. In the summer of 2014, he served as Principal Cellist for the Lucerne Festival Academy Orchestra in Lucerne, Swit-

zerland. He is a fourth-generation string player, and his parents, Stefan and Roberta, are both active professional violinists. His grandfather, Paul Hersh, is professor of viola and piano at the San Francisco Conservatory of Music, and his great-grandfather, Ralph Hersh, was a member of the Stuyvesant String Quartet and Principal Violist of the Dallas and Atlanta Symphony Orchestras. Raised in Chicago, Alexander Hersh began playing the cello at the age of five. His teachers have included Hans Jørgen Jensen and Laurence Lesser. In May of 2017, he earned his M.M. from New England Conservatory under the tutelage of Paul Katz and Kim Kashkashian. He plays a G. Ceruti cello on generous loan from a sponsor through Darnton & Hersh Fine Violins in Chicago.



“Unstinting in energetic projection every step of the way” (*Calgary Herald*), violinist **DANNY KOO** has appeared as a chamber musician, soloist, and concertmaster all around the world. As a new member of Ensemble DITTO, an extraordinary chamber music group with a vision to introduce new audiences to the chamber music repertoire, Koo will go on tour this summer throughout South Korea. A

avid chamber musician, he has recently collaborated with Johannes Moser, Lluís Claret, Kim Kashkashian, Jaime Laredo, Sharon Robinson, Joseph Kalichstein, Michael Nicolas, Richard O’Neill, Burt Hara, Donald Weilerstein, David Hetherington, Soovin Kim, and members of the Parker and Dover Quartets. He has been invited as a “rising star” to La Jolla SummerFest, the Perlman Chamber Music Program, the Lake Champlain Chamber Music Festival, and the Banff Centre Chamber Music Program and performs frequently with the Wellesley Chamber Players, Music Street, and Music for Food. A passionate educator, Danny Koo teaches at New England Conservatory’s Preparatory School as well as privately in Boston and Korea. A strong believer in creating a tangible change in the world through music, he has been a part of Kim Kashkashian’s Music for Food initiative since its inception and is currently the coordinator for the Women’s Lunch Place Concert Series. Born in Chicago and raised in Philadelphia, Koo received his bachelor’s and master’s degrees from New England Conservatory, studying with Donald Weilerstein, Soovin Kim, and Malcolm Lowe, and was the recipient of the Beneficent Society Scholarship and Vernon Scholarship.



Hailed for her “big, gorgeous tone and a mesmerizing touch” by the *Philadelphia Inquirer* and her “sensitivity, finesse of touch, and musical intelligence” by the Concours Clara Haskil, pianist **ZHENNI LI** has garnered worldwide recognition with top prizes at the 2017 New York Concert Artists Worldwide Debut Audition, Astral

Artists’ 2016 National Auditions, and the Grieg International, Concours Musical de France, International Russian, Midwest International, Kosciuszko Chopin, and Heida Hermanns International Piano Competitions. Recent appearances include performances of Beethoven’s Concerto no. 4 with the Bergen Philharmonic Orchestra under Edward Gardner, Beethoven’s Concerto no. 2 and Rachmaninov’s Concerto no. 3 with the McGill Symphony Orchestra under Alexis Hauser, and Beethoven’s Concerto no. 5 with the Waterloo-Cedar Falls Symphony under Jason Weinberger. Her upcoming engagements include recitals in Montreal, debut recitals in Carnegie Hall’s Zankel Hall and the Berlin Philharmonie, an appearance on Astral Artists’ Center City Concert Series in Philadelphia, and her CD recording debut on the Steinway & Sons label. Li attended the Juilliard School, where she earned her bachelor and master of music degrees on a full scholarship studying under Seymour Lipkin and Joseph Kalichstein. After obtaining her Artist Diploma with Peter Frankl at the Yale School of Music, she is now completing her doctoral studies at the Schulich School of Music at McGill University under the tutelage of Dr. Stéphane Lemelin.



Korean violinist **JENNI SEO** is a versatile soloist, chamber, and orchestral musician who has performed extensively with international artists all over the United States in prestigious venues such as Carnegie Hall, Alice Tully Hall, Hahn Hall, the Granada Theatre, Walt Disney Hall, the Sarasota Opera House, and many more. The winner of the 2011 ASTA

National Solo Competition, Seo is the recipient of the Irene Diamond Graduate Fellowship, the Beatrice Schacher-Myers Scholarship, the C. V. Starr Scholarship, and the Juilliard Alumni Scholarship. A recent alumna of the Music Academy of the West, she is also a returning artist of the Perlman Music Program and its traveling residencies to Sarasota and Israel. She has been coached by world-renowned chamber musicians such as Merry Peckham, Donald Weilerstein, and Roger Tapping, as well as members of the Cleveland, Takács, and Juilliard String Quartets. She is currently the violist of the Bordone Quartet, which recently performed at Alice Tully Hall and the Harvard Club of New York City, on WQXR, and in Mountain Lake, Florida. She has worked under influential conductors such as Alan Gilbert, Emmanuel Villaume, Itzhak Perlman, Larry Rachleff, Leonard Slatkin, Jeffrey Milarsky, Michael Tilson Thomas, James DePreist, Nicholas McGegan, Osmo Vänskä, Christoph von Dohnányi, and James Gaffigan. Jenni Seo is currently a Principal Violist of the Juilliard Orchestra and is a frequent substitute with the New York Philharmonic, New York City Ballet Orchestra, and Los Angeles Philharmonic. Her previous teachers include Heidi Castleman, Steven Tenenbom, and Donald McInnes. She is currently a graduate student at the Juilliard School under the tutelage of Cynthia Phelps.



Hailed as “accomplished in mechanism and style” (*Buenos Aires Herald*), Argentinean violinist **JEREMÍAS SERGIANI-VELÁZQUEZ** was awarded First Prize at the Argentinean Hebrew Foundation Competition and at the 2012–2013 and 2013–2014 New England Conservatory Honors Ensemble Competition. He has performed with the renowned Orpheus Chamber Orchestra at Carnegie Hall and in Germany, as well as throughout the United States

and in Canada, serving as Principal Second Violinist on several occasions. Other engagements include a tour of Nepal and Japan with violinist Midori as part of the Music Sharing International Community Engagement Program. Sergiani-Velázquez started playing the violin at the age of three and made his first solo appearances at the age of ten. His solo appearances include the Córdoba Youth Orchestra, the Córdoba National University Symphony, and the San Martín Theater Youth National Symphony. He received his bachelor of music degree from New England Conservatory under the tutelage of Miriam Fried and his master of music degree at the Juilliard School with Sylvia Rosenberg and Ronald Copes. He is currently pursuing a Professional Studies Certificate at Manhattan School of Music with Sylvia Rosenberg. Jeremías Sergiani-Velázquez has attended the Aspen Music Festival, Perlman Music Program, Taos School of Music, and Kneisel Hall Chamber Music Festival. He is a recipient of the 2011, 2012, and 2013 “Fondo de Becas” and 2016 Teresa Grüneisen scholarships from the Argentine Mozarteum.



Violinist **JAMES THOMPSON**, originally from Cleveland, Ohio, is a master’s student at the Cleveland Institute of Music (CIM), studying with Jaime Laredo. His previous teachers include William Preucil and Paul Kantor. In 2014, Thompson was selected to solo with the Cleveland Orchestra at Severance Hall as part of the ensemble’s education series. He has appeared as a soloist with numerous orchestras

including the CIM Orchestra, the Blue Water Chamber Orchestra, the Cleveland Pops, and the Cleveland Philharmonic, in addition to touring as a soloist with the Cleveland Orchestra Youth Orchestra in the Boston area. An active member of Cleveland’s thriving local music community, Thompson has given many recitals throughout the city over the course of the past eight years in collaboration with pianist Julia Russ. Alongside his performance career, he is establishing a firm reputation as a private instructor and chamber music coach. He is currently on the faculty at the Aurora School of Music and has served as a teaching fellow at both the Encore Chamber Music Festival and the Western Reserve Chamber Music Festival. He views his work with children as a crucial aspect of his calling as a musician and is grateful to have the opportunity to share the joy he has found making music with young people everywhere.

Chamber Music Institute Young Performers Program Artists



Jenny Bahk, cello

Hometown: Seoul, South Korea
Instructor: Clive Greensmith
Age: 17



Yi En (Ian) Hsu, violin

Hometown: Taipei, Taiwan
Instructor: Robyn Bollinger & Soovin Kim
Age: 17



J. J. (Jun Li) Bui, piano

Hometown: Toronto, Ontario, Canada
Instructor: Li Wang
Age: 13



Grace Kim, viola

Hometown: Seoul, South Korea
Instructor: Mai Motobuchi
Age: 17



Munan Cheng, piano

Hometown: Cupertino, CA
Instructor: Hans Boepple
Age: 10



Hannah Kim, violin

Hometown: Seoul, South Korea
Instructor: Soovin Kim
Age: 18



Josephine Chou, piano

Hometown: Saratoga, CA
Instructor: Hans Boepple
Age: 14



Ian Kim, cello

Hometown: Saratoga, CA
Instructor: Jonathan Koh
Age: 17



Aileen Chung, violin

Hometown: Irvine, CA
Instructor: Margaret Batjer
Age: 17



Joshua Kovac, cello

Hometown: Jonesborough, TN
Instructor: Daniel Veis
Age: 10



Sofia Gilchenok, viola

Hometown: Columbia, CT
Instructor: Hsin-Yun Huang
Age: 15



Cheng "Allen" Liang, cello

Hometown: Kaohsiung, Taiwan
Instructor: Clive Greensmith
Age: 18



Amy Goto, cello

Hometown: Kingston, RI
Instructor: Vladimir Perlin
Age: 13



Da Young Lim, violin

Hometown: Incheon, South Korea
Instructor: Marc Rovetti
Age: 18



Eric Guo, piano

Hometown: Toronto, Ontario, Canada
Instructor: Li Wang
Age: 15



Jun Lin, violin

Hometown: Larchmont, NY
Instructor: Catherine Cho
Age: 15

Chamber Music Institute Young Performers Program Artists (cont.)



Laura Caroline Liu, viola
Hometown: Miami, FL
Instructor: Michael Klotz
Age: 16



Hana Wakamatsu, violin
Hometown: Paris, France
Instructor: Roland Daugeireil & Kyoko Takezawa
Age: 16



Yu-Wen "Lucy" Lu, violin
Hometown: Kaohsiung, Taiwan
Instructor: Martin Beaver
Age: 15



Emily Wang, violin
Hometown: Scotch Plains, NJ
Instructor: Deborah Buck
Age: 17



Ian Maloney, cello
Hometown: Hackensack, NJ
Instructor: Madeleine Golz
Age: 13



Annie Wu, viola
Hometown: New Providence, NJ
Instructor: Brett Deubner
Age: 17



Jason Moon, violin
Hometown: Cupertino, CA
Instructor: Wei He
Age: 17



Sara Yamada, violin
Hometown: Villanova, PA
Instructor: Lucie Robert
Age: 13



Claire Park, cello
Hometown: Los Angeles, CA
Instructor: Richard Naill
Age: 17



Tristan Yang, piano
Hometown: Cupertino, CA
Instructor: John McCarthy
Age: 18



Benjamin T. Rossen, piano
Hometown: Great Neck, NY
Instructor: Jeffrey Cohen
Age: 14



Marco Sabatini, viola
Hometown: Rome, Italy
Instructor: Yi-Fang Huang
Age: 17



Sophia Inés Valenti, viola
Hometown: Santa Rosa, CA
Instructor: Jodi Levitz
Age: 14

Music@Menlo Arts Management Internship Program

Music@Menlo's internship program provides college students and recent college graduates with the opportunity to learn what goes on behind the scenes at an internationally acclaimed music festival.

Each summer, Music@Menlo hires approximately twenty-two interns to assist with all areas of the festival, including merchandising, operations, hospitality, production, and many others. Through project-based, hands-on work, the summer experience allows interns to learn skills in project management, customer service, organization, communication, and planning.

"The demanding responsibilities of the Music@Menlo internship program provided me with the experience I needed to kick-start a career in arts administration. There is no other program like it. The festival continues to inspire my work years later."

—Marina Vidor, Digital Assistant, Philharmonia Orchestra and Rite Digital (London), Music@Menlo Intern, 2004 and 2005

Music@Menlo interns are integral to the success of the festival. Working side by side with the festival's staff, the interns are highly visible members of the Music@Menlo team. In keeping with Music@Menlo's mission, a unique component of the internship program is a series of educational seminars on various topics including marketing in the arts, strategic planning for nonprofit organizations, fundraising, and career planning and development. While these sessions are primarily focused on the arts, their main themes apply across many disciplines. Since 2003, Music@Menlo has provided more than two hundred fifty students and recent graduates with internships in the arts.

Many former interns have launched careers in the field of arts management, working at institutions such as Carnegie Hall, the San Francisco Symphony, the New York Philharmonic, Orpheus Chamber Orchestra, and the Chamber Music Society of Lincoln Center, as well as in other fields in the for-profit and nonprofit sectors. Students have traveled from nearly one hundred twenty colleges and universities across the United States and internationally to take part in Music@Menlo's internship program.

INTERNSHIP PROGRAM

Music@Menlo Arts Management Interns



Jeffery Baker
Production/Stage Crew Intern
California Lutheran University
Hometown: Moorpark, CA



Alex Chien
Production/Stage Crew Intern
Princeton University
Hometown: San Jose, CA



Kristen Berling
Merchandising and Sales Intern
Santa Clara University
Hometown: Fremont, CA



Alex Chong
Patron and Donor Stewardship Intern
Pitzer College
Hometown: Davis, CA



Jessica Cao
Hospitality Intern
University of California at Los Angeles
Hometown: San Jose, CA



Mariko De Napoli
Production/Stage Crew Intern
University of California at Los Angeles
Hometown: Pasadena, CA



Howard Cheng
Production/Stage Crew Intern
Juilliard School
Hometown: New York, NY



Corbin Dodd
Development Intern
Macalester College
Hometown: Palo Alto, CA

Music@Menlo Arts Management Interns (cont.)



Adellyn Geenen
Production/Stage Crew Intern
University of Michigan
Hometown: Portola Valley, CA



María Alejandra Niño Aguirre
Production/Stage Crew Intern
San Francisco State University
Hometown: Bogotá, Columbia



Jack Goldberg
Production/Stage Crew Intern
Oberlin College
Hometown: South Orange, NJ



Cynthia Reinecke
Hospitality Intern
University of Cincinnati
Hometown: Cincinnati, OH



Gwen Howard
Student Liaison Intern
University of Southern California
Hometown: Palo Alto, CA



Megan Steinke
Publications and Publicity Intern
California Polytechnic State University
Hometown: San Jose, CA



Kimberly Klustner
Hospitality Intern
Loyola Marymount University
Hometown: Menlo Park, CA



Patricia Tang
Merchandising and Sales Intern
Northwestern University
Hometown: Palo Alto, CA



Brandon Lin
Development Intern
Northwestern University
Hometown: Hong Kong



Katja Teichmann
Student Liaison Intern
Boston College
Hometown: Menlo Park, CA



Ryan McGavin
Operations Intern
University of Northern Colorado
Hometown: Highlands Ranch, CO



Lesley Warren
Development Intern
Southern Methodist University
Hometown: Burleson, TX



Eric McMillan
Patron and Donor Stewardship Intern
Ohio University
Hometown: Mason, OH



Nathan Wong
Production/Stage Crew Intern
California Polytechnic State University
Hometown: San Jose, CA

Musical Glossary

Ad libitum – Latin: at pleasure. An indication that a performer is at liberty, according to the context, to vary the tempo or to improvise, embellish, or devise a cadenza; it was often used in the late eighteenth century to indicate that a part so marked could be omitted (the opposite of “obbligato”).

Adagio – Italian: leisurely. “Adagio” designates a slow tempo.

Affettuoso – Italian: affectionate, loving. Used in musical scores to indicate an affectionate or affect-conscious style of performance; can be used as a qualification to tempo designations, as a tempo (and mood) designation in its own right, and as a mark of expression.

After-beat – See Offbeat.

Agitato – Italian: agitated, restless. In an agitated manner.

Allegro – Italian: merry, lively. “Allegro” designates a fast tempo. (“Allegretto,” a diminutive of “allegro,” is used to indicate a tempo slightly slower than “allegro.”)

Allemande – One of the most popular of Baroque instrumental dances and a standard movement, along with the courante, sarabande, and gigue, of the Baroque suite.

Andante – Italian: at a walking pace. “Andante” designates a moderate tempo. (“Andantino,” a diminutive of “andante,” is used to indicate a tempo slightly quicker than “andante.”)

Appassionato – Italian: impassioned, passionate. A performance direction indicating an impassioned style.

Appoggiatura – A “leaning note.” As a melodic ornament, it usually implies a note one step above or below the “main” note. It usually creates a dissonance with the prevailing harmony and resolves by step on the following weak beat.

Aria – Italian: air. A lyrical work for voice (though the term has been used in instrumental works, as well) typically part of a larger work such as an opera or cantata.

Arpeggio – The sounding of individual notes of a chord in succession rather than all at once.

Assai – Italian: very (as in “Allegro assai,” “Assai vivace”).

Attacca – Italian: attack, begin. Without breaking between movements.

Bagatelle – (French, German) A short and modest instrumental piece, usually written for keyboard.

Baroque – A term used to describe music of the seventeenth and early eighteenth centuries. Baroque music is characterized by strict musical forms, contrapuntal textures, and florid ornamentation.

BWV – Bach-Werke-Verzeichnis (German): Bach works catalogue. The BWV index is used to catalogue the works of Johann Sebastian Bach.

Cadence – The conclusion or resolution of a musical phrase.

Cadenza – A virtuosic passage at the end of a concerto or aria that is either improvised by the performer or written out by the composer.

Canon – A musical passage in which several instruments or voices state the same melody in succession.

Cantabile – Italian: songlike, singable.

Cantilena – A lyrical vocal melody or instrumental passage performed in a smooth style, particularly in the eighteenth century.

Capriccio (caprice) – Italian: whim, fancy. A term applied to a piece of music, vocal or instrumental, of a fantastical or capricious nature.

Chaconne (ciaccone) – Before 1800, the term referred to a lively dance that often used variation techniques; in nineteenth- and twentieth-century music, it referred to a set of ostinato (ground-bass) variations, usually of a serious character.

Chorale – A polyphonic passage typically comprising a sequence of chords in rhythmic unison or near unison; the chorale originated as four-part congregational German Protestant hymns.

Chromatic – (From the Greek word for color) Chromatic notes fall outside the central tonality of a piece (i.e., in C major—C, D, E, F, G, A, B—such notes as C-sharp and A-flat are chromatic).

Cimbalom – A Hungarian dulcimer.

Classical – Music composed roughly between 1750 and 1830 (i.e., after the Baroque period and before the Romantic era), when the classical symphony and concerto were developed. It implies music of an orderly nature, with qualities of clarity and balance and emphasizing formal beauty rather than emotional expression.

Coda – Italian: tail. New musical material added to the end of a standard musical structure.

Col legno – Italian: with the wood. A musical direction for string players to use the stick of the bow to hit the strings, rather than drawing the bow across the strings with the hair.

Con brio – Italian: with vivacity.

Con calore – Italian: with warmth, with passion.

Con forza – Italian: with force, with strength. Strongly accented.

Con fuoco – Italian: with fire. Wild and fast.

Con moto – Italian: with motion.

Con spirito – Italian: with vivacity.

Concertante – A term used to describe a concerto-like composition in which one or more voices is featured in a soloistic manner.

Concertino – See Concerto grosso.

Concerto – Typically an instrumental work marked by the contrast between an instrumental soloist (or group of soloists) and an orchestral ensemble (plural: concerti).

Concerto grosso – An early form of the concerto. In the seventeenth and eighteenth centuries, the term generally referred to a style of concerto where the musical material is passed between a larger group (known as the “ripieno” or “concerto grosso”) and a smaller group (the “concertino”).

Continuo (basso continuo) – Italian: continuous bass. Usually played by a keyboard and bass instrument (for example, cello), it is used to accompany soloists or an ensemble.

Corrente – A fast triple-meter dance and instrumental form popular from the late sixteenth century until the mid-eighteenth, often occurring as a movement in a suite (old Italian plural: correnti). Usually considered an Italian version of the courante.

Counterpoint (contrapuntal) – The musical texture produced by note-against-note movement between two or more instruments.

Csárdás – (From Hungarian csárda: country inn) The primary national dance of Hungary in the nineteenth century. The popular dance style was often featured at formal aristocratic dance events, where it was meant to represent an idealized expression of a peasant dance.



Development – See Sonata form.

Divertissement – (French) A term used since the seventeenth century partly as an equivalent of the Italian *divertimento* but also in a wider sense for music, usually with spectacle, intended for entertainment or diversion.

Dolce – Italian: sweet. “*Dolcissimo*,” the superlative version, means “very sweet.”

Double-stop – The technique of bowing two strings of a stringed instrument at once (triple- and quadruple-stops are also employed).

Downbeat – The explicit or implied impulse that coincides with the beginning of a bar in measured music.

Espressivo – Italian: expressive. Used as an emotive qualification of a tempo marking, as in “*Andante espressivo*.”

Étude – French: study. Used to describe short pieces designed to explore and develop a certain performance technique.

Exposition – See Sonata form.

Expressionism – A Modernist movement in the early twentieth century in which art was created to evoke emotion rather than represent reality.

Fantasia (Fantasy, Fantasie) – A term used to describe a work whose form derives “solely from the fantasy and skill of an author who created it” (Luis de Milán, 1536).

Forte – Italian: loud. (*Fortissimo*: very loud.)

Fugue (fugato) – A movement or passage of music based on the contrapuntal development

of a short musical idea called the subject, which is stated in succession by each voice.

Furiant – A fiery, rapid Bohemian dance in decided rhythm with frequently changing accents, literally describing “a proud, swaggering, conceited man.”

Gavotte – An old French dance in common time beginning on the third beat of the bar.

Glissando – A sliding movement from one note to another.

Grave – French: serious, solemn. A tempo indication which in the seventeenth century meant very slow but which by the eighteenth came to mean the same as “*Andante*.”

Grazioso – Italian: graceful.

Half-step – See *Semitone*.

Harmonics – On a stringed instrument, high ringing notes produced by lightly placing the finger at nodal points along the string.

Harmony – The combination of notes producing chords and chord progressions and the subsequent determination of the mood or atmosphere of a piece of music.

Hemiola – A rhythmic device where two notes are superimposed in the time of three or three in the time of two.

Hob. – Abbreviation for Hoboken, used to catalogue Haydn’s works; after Anthony van Hoboken (1887–1983), who spent thirty years compiling the extensive catalogue. A Roman numeral indicates the genre (e.g., XV for piano trio), followed by an Arabic number, which places

the work chronologically within that genre, as in the Piano Trio in G Major, Hob. XV: 25.

Impromptu – A work for solo instrument, usually piano, the nature of which occasionally suggests improvisation. The most famous are those of Schubert and Chopin.

Incidental music – Music composed to accompany a dramatic production.

Intermezzo – Originally, a musical interlude, such as an *entr’acte* in a dramatic work. Since the nineteenth century, “intermezzo” has been used as a designation for independent works or individual movements within multimovement works.

K. – Abbreviation for Köchel, used to catalogue Mozart’s works; after Ludwig Ritter von Köchel (1800–1877).

Kapellmeister – German: choirmaster.

Largo – Italian: broad. “*Largo*” indicates a slow tempo. (“*Larghetto*,” a diminutive of “*largo*,” is used to indicate a tempo slightly quicker than “*largo*.”)

Legato – Italian: bound. A musical expression indicating that a succession of notes should be played smoothly and without separation.

Lied – German: song (plural “*lieder*”).

Maestoso – Italian: majestic.

Maître de chapelle – French: choirmaster. (Italian: *maestro di cappella*.)

Malinconico – Italian: sad, melancholy.

Marcato – Italian: marked, stressed, accented.

Mazurka – A traditional Polish country dance.

Meter – The rhythmic organization of a piece of music (e.g., 4/4 meter: ONE-two-three-four, ONE-two-three-four).

Mezza voce – Italian: half voice. A direction in both vocal and instrumental music to produce a quiet, restrained tone.

Minuet – An aristocratic French dance, played in a moderate triple tempo, which became a standard movement in works of the Classical period. It came to be replaced toward the end of the eighteenth century by the scherzo. (French: menuet; Italian: minuetto.)

Mode (modal) – A harmonically altered scale type.

Moderato – Italian: moderately.

Modulation – The harmonic shift in tonal music from one key to another.

Molto – Italian: very. Used as a qualification of a tempo marking, as in “Molto allegro.”

Motif – A short musical gesture.

Motive – See Motif.

Moto perpetuo – Italian: perpetual motion. A title sometimes given to a piece in which rapid figuration is persistently maintained. (Latin: perpetuum mobile.)

Movement – A self-contained section of a larger composition. Movements of a piece of music are analogous to chapters in a book: although they can stand on their own to some degree, they more significantly combine with and relate to each other in ways that produce a cohesive whole.

Nocturne – A Romantic work for solo piano characterized by a lyrical melody played by the right hand above an arpeggiated accompaniment played by the left. (Italian: notturno)

Non troppo, non tanto – Italian: not too much (as in, e.g., “Allegro ma non tanto,” “Adagio ma non troppo”).

Obligato (obligato) – Italian: necessary. The term is often used for a part that ranks in importance just below the principal melody and is not to be omitted. “Obligato” is the opposite of “Ad libitum.”

Octave – The interval between two notes that are seven diatonic scale degrees apart.

Offbeat – Any impulse in a measured rhythmic pattern except the first (called the downbeat).

The term is commonly applied to rhythms that emphasize the weak beats of the bar.

Opus – Latin: work. The most common method of cataloguing a composer’s work, although opus numbers are often unreliable in establishing the chronology of composition. (Abbreviation: op.)

Oratorio – A large-scale musical setting of sacred texts, e.g., Bach’s *St. Matthew Passion* and Mendelssohn’s *St. Paul* and *Elijah*.

Ostinato – A motif that repeats continuously, generally as an accompaniment to other motifs (such as melodies or harmonies) that are changing.

Passacaglia – In nineteenth- and twentieth-century music, a set of ostinato variations, usually of a deliberate character. (Italian: passagallo; French: passacaille.)

Passamezzo – An Italian dance in duple meter popular from the mid-sixteenth century to about 1650; its musical scheme was frequently used as a subject for instrumental variations until the 1680s.

Phrase – A musical gesture. Melodies, as complete ideas, typically comprise a series of interdependent phrases.

Piano – Italian: soft. (Pianissimo: very soft.)

Più – Italian: more. An adverb used in music particularly for tempo adjustments, as in “più mosso” (faster), “più animato” (more animated), etc.

Pizzicato – Played by plucking the strings of a stringed instrument.

Poco – Italian: a little, rather, as in “poco lento” (rather slow).

Polyphony – A musical texture with two or more relatively independent parts.

Prelude (preludium) – A piece preceding other music; its function is to introduce the mode or key.

Presto – Italian: ready, prompt. “Presto” designates a fast tempo.

Quintuplet – A group of five equal notes occurring irregularly, occupying the space of a note or notes of regular metric duration.

Recapitulation – See Sonata form.

Recitativo (recitative) – A style of writing, typically employed in opera and other vocal music, designed to imitate dramatic speech.

Ripieno – See Concerto grosso.

Romanticism – A literary, artistic, and philosophical movement during the late eighteenth and early nineteenth centuries that emphasized imagination and emotions over form and order.

Rondo – A musical structure, commonly used throughout the Classical and Romantic eras, in which a main passage, called the refrain, alternates with episodes, which depart from the movement’s central musical material.

Rubato – Italian: robbed or stolen (time). “Rubato” designates a flexible or unmarked tempo.

Sarabande – Music often composed for a seventeenth-century courtly dance in slow triple meter.

Scherzo – Italian: joke. A fast movement that came to replace the minuet around the turn of the nineteenth century. (Scherzando/scherzoso: playfully.)

Semitone – The smallest interval of the Western tone system (e.g., C-natural to C-sharp); 1/12 of an octave.

Septuplet – A group of seven notes of equal time values written where a group of four or six notes is suggested by the time signature.

Serenade – A musical composition often intended for outdoor celebrations. In the late eighteenth century, they were written quickly and regarded as ephemera, rarely with an expectation of future performance.

Sonata – A composition for one or more instruments, usually comprising several movements. While the term has been used to describe works quite different from each other formally and stylistically depending on the period of composition, a sonata almost always describes a work for solo instrument with or without piano accompaniment.

Sonata form – The most standard musical structure throughout the Classical and Romantic eras for first, and often final, movements of multimovement pieces composed for solo, chamber, or orchestral forces. In sonata form, musical ideas are organized into three sections: the exposition, in which the main themes are introduced; the development, in which the themes are transformed; and the recapitulation, in which the music restates each theme in the home key. (Also sonata-allegro form.)

Sostenuto – Italian: sustained.

Sotto voce – Italian: below the voice. In an undertone or barely audible (as in an aside). Applied to vocal and instrumental performance.



Staccato – Italian: detached. A musical expression indicating that notes should be played with separation.

Sturm und Drang – German: storm and stress. An artistic movement that valued impulse and emotion over more Classical virtues such as balance and form. The *Sturm-und-Drang* movement had a profound influence on the entire Romantic generation.

Subject – The central musical idea of a fugue, which is stated in succession by each instrument to begin the fugue.

Sul ponticello – The technique of playing near the bridge of a stringed instrument, impeding the vibration of the string to produce an unsettling sound.

Symphonic poem (tone poem) – An orchestral work that includes a program to provide an illustrative narrative to the music.

Syncopation (syncopated) – The technique of shifting the rhythmic accent from a strong beat to a weak beat.

Ternary (A-B-A) form – A musical structure consisting of three parts or sections. In ternary form, the final section is a repeat of the first, with the middle section often providing a strong contrast to the outer two, both in tonality and thematic material.

Theme – A central musical idea which serves as substantive material in a piece of music.

Theme and variations – A standard musical form in which a main theme is followed by a succession of variations on that theme. (Italian: tema con variazioni.)

Tombeau – French: tomb, tombstone. A composition written in memory of someone.

Tranquillo – Italian: quiet. Occasionally a tempo designation but more frequently used as an indication of mood in music of the later nineteenth century.

Tremolando (tremolandi) – With a tremolo effect; trembling.

Tremolo – Italian: trembling. A musical expression indicating the rapid reiteration of a single note or chord.

Trill – A rapid alternation between the main note and a semitone above or below it; an embellishment.

Trio – The contrasting middle section of a minuet or scherzo.

Trio sonata – A term applied to Baroque sonatas for two or three melody instruments and continuo.

Triplet – A group of three notes performed in the time of two of the same kind.

Tutti – Italian: all, together. The term refers to all instruments playing together in a ritornello (a recurring passage in Baroque concerto form).

Una corda – In piano playing, an instruction to depress the “soft” pedal, resulting in a quieter sound and muted timbre.

Unison – Performance of the same melody or note by various instruments or voices.

Vibrato – A wavering of pitch used to enrich and intensify the tone of a voice or instrument; it is practiced in particular by wind players, string players, and singers.

Vivace – Italian: lively. “Vivace” designates a fast tempo, in between “allegro” and “presto.”

Vivo – Italian: lively, brisk.

Waltz – A dance in 3/4 time. (French: valse.)



Music@Menlo Membership Circles

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

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!

Paganini (\$100–\$249) Members enjoy:

- receiving the festival brochure in advance of the general public
- CODA, Music@Menlo's donors-only e-newsletter – *Enjoy behind-the-scenes stories, special offers, and engaging musical content curated just for you.*
- acknowledgment in the festival program book

Joachim (\$250–\$499) Members enjoy:

- a 10 percent discount on Music@Menlo merchandise

Caruso (\$500–\$999) Members enjoy:

- the Caruso Coffee – *Join the Chamber Music Institute faculty and staff for the annual Caruso Coffee, a late-morning breakfast reception and behind-the-scenes look at aspects of the festival.*

Composers Circle (\$1,000–\$24,999)

Enjoy advance reservations for Chamber Music Institute performances, VIP ticketing, and special events with festival artists and Institute students and faculty.

Bach (\$1,000–\$2,499) Members enjoy:

- Concierge Services¹ – *Order tickets first during a special early access period, utilize no-fee exchanges, and receive dedicated assistance through a donors-only phone line throughout the year.*
- advance reservations for one Prelude Performance or Koret Young Performers Concert of your choice²
- the Festival Season Preview – *Learn about the season to come from festival artistic staff and enjoy musical previews and the company of festival friends at this private spring performance and reception.*

- 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:

- Premium Seating³ – *Upgrade any two tickets of your choice to include assigned seating reflecting your preferences.*
- the Haydn Circle Dinner Party – *Mingle with festival musicians and friends at this casual post-concert dinner party.*
- two complimentary beverage passes to use at a performance during the festival

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

- Premium Seating³ – *Upgrade a total of four tickets.*
- Mozart at Midday – *Mingle with your fellow patrons at a charming garden brunch reception during the festival.*
- a Mozart Circle Dinner Party⁴ – *Get to know the Artistic Directors and musicians at one of our private post-concert dinner parties.*

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

- Premium Seating³ – *Upgrade a total of twelve tickets.*
- a concert dedication – *In recognition of your generosity, a summer festival performance will be dedicated to you.*
- the Beethoven Circle Dinner Party – *Savor a gourmet dinner while mingling with the Artistic Directors, festival musicians, and Institute faculty at this elegant patron-hosted post-concert dinner.*

Patrons Circle (\$25,000 and up)

In addition to all Composers Circle and Performers Circle benefits, Members enjoy recognition in the Season Dedication, intimate dinners, and the annual Patrons Circle Season Announcement event.

To learn more, please call Lee Ramsey, Development Director, at 650-330-2133 or email lee@musicatmenlo.org.



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 student-faculty 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

Established in 2008, the Music@Menlo Fund holds board-designated funds to support Music@Menlo's long-term financial health and for board-designated 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.

Isaac Stern Circle: Planned commitments, 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.

Please note:

- ¹ 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.
- ² Advance reservations provide tickets for general-admission seating at a Chamber Music Institute concert and may be used for up to four people. Contact VIP ticket services to reserve your unassigned free ticket at least twenty-four hours in advance. See Premium Seating reservations (Haydn Circle and above) for assigned seating opportunities.
- ³ Premium Seating reservations provide an assigned seat for paid or free concerts of your choice (a paid ticket is required for each performance you wish to reserve). Specific seating requests cannot be guaranteed.
- ⁴ 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.

To learn more, please call Lee Ramsey, Development Director, at 650-330-2133 or email lee@musicatmenlo.org.

Thank You for Your Support!

Music@Menlo is grateful for the generosity of contributing organizations and individuals, who have made this year's festival possible through gifts to the Annual Fund and to the Ann S. Bowers Young Artist Fund.

(Gifts, grants, and pledges received as of June 2017.)

Medici Circle (\$100,000+)

Ann S. Bowers
Chandler B. & Oliver A. Evans
The William and Flora Hewlett Foundation
The Martin Family Foundation

Carnegie Circle (\$50,000-\$99,999)

Paul & Marcia Ginsburg
Michael Jacobson & Trine Sorensen

Esterházy Circle (\$25,000-\$49,999)

Jim & Mical Brenzel
Terri Bullock
The David B. & Edward C. Goodstein Foundation
Libby & Craig Heimark
Leslie Hsu & Rick Lenon
Koret Foundation Funds
Margulf Foundation
Laurose & Burton Richter
George & Camilla Smith
U.S. Trust
Marcia & Hap Wagner

Beethoven Circle (\$10,000-\$24,999)

In memory of Barbara Almond
Alan & Corinne Barkin
Dan & Kathleen Brenzel
Iris & Paul Brest
Hazel Cheilek
Michèle & Larry Corash
The Jeffrey Dean & Heidi Hopper Family
David Finckel & Wu Han
The Ann and Gordon Getty Foundation
Sue & Bill Gould
Jerome Guillen & Jeremy Gallaher
Kathleen G. Henschel & John W. Dewes
The Meta Lilienthal Scholarship Fund
Mary Lorey
Betsy Morgenthaler
The David and Lucile Packard Foundation
Vivian Sweeney
Melanie & Ron Wilensky
Marilyn Wolper

Mozart Circle (\$5,000-\$9,999)

Dave & Judy Preves Anderson
Jeff & Jamie Barnett
Lindy Barocchi
Eileen & Joel Birnbaum
Bill & Bridget Coughran
Mark Flegel
Earl & Joy Fry
Betsy & David Fryberger
Mr. Laurance R. Hoagland Jr. & Mrs. Grace M. Hoagland
Rosann & Ed Kaz
Howard & Laura Levin, in memory of Kenneth Levin
Gladys & Larry Marks
Drs. Michael & Jane Marmor/Marmor Foundation
Bill & Paula Powar
Dr. Condoleezza Rice
Barry & Janet Robbins
Abe & Marian Sofaer
In memory of Michael Steinberg
Andrea & Lubert Stryer
Peter & Georgia Windhorst
Elizabeth Wright

Haydn Circle (\$2,500-\$4,999)

Anonymous
Judy & Doug Adams
Dr. Michael & Mrs. Joanne Condie
Linda DeMelis & Ted Wobber
Maureen & Paul Draper

Enterprise Holdings Foundation
Sally Glaser & David Bower
Peter & Laura Haas
In memory of Suk Ki Hahn
Lavinia Johnston
Kris Klint
Susan & Knud Knudsen
Margy & Art Lim, in honor of Myrna Robinson and Don DeJongh
David Lorey, in memory of Jim Lorey
Gordon Russell & Dr. Bettina McAdoo
The Shrader-Suriyapa Family
Alice J. Sklar
Edward & Kathy Sweeney
Third Horizon Foundation
Hal & Jan Thomas
Joe & Anne Welsh
Edwin & Kathe Williamson
Janet & David Wilson, in honor of Jim & Kit Mitchell
Ronald & Alice Wong
Susan & David Young

Bach Circle (\$1,000-\$2,499)

Anonymous (3)
The ACMP Foundation
Millie & Paul Berg
Charlotte & David Biegelsen
Dr. & Mrs. Melvin C. Britton
Marda Buchholz
Chris Byrne
Anne Cheilek & Alexander Klaiber
Betsy Clinch
George Cogan & Fannie Allen
Kathleen Daley
Jo & John De Luca
Peggy & Reid Dennis
Howard Dillon & Nell Dillon-Ermers
Scott & Carolyn Feamster
Lynn & Bruce Felt
Marilee Gardner
Adele M. Hayutin
Susan Hoebich
Mary Page Hufty & Daniel Alegria
Sunny Kaplan
Marianne R. LaCrosse & Ihab S. Darwish
John & Nicki Lin
Carol & Mac MacCorkle
Cordelia Manning, in memory of Helen Finckel
Joan Mansour
MIT Community Running Club (MITcr)
George & Holde Muller
Rebecca & John Nelson
Neela Patel
Shela & Kumar Patel
Kay Pauling
Anne Peck
Pegasus Family Foundation
Robert & Shirley Raymer
Rossannah & Alan Reeves
Robert & Diane Reid
Nancy & Norm Rossen
Merritt Sawyer
Eve Schooler & Bob Felderman
Armand A. Schwartz Jr.
Bill & Joan Silver
Dalia Sirkin
Peter Straus & Katie Gardella
Ellen & Mike Turbow
Susan Wilson
Elizabeth Yun & Jehyoung Lee

Caruso Circle (\$500-\$999)

Anonymous (2)
Jeffrey M. Adams & Susan M. Hunter
Carl Baum & Annie McFadden

Andrew Binstock
Janice Boelke
Jacqueline M. & Robert H. Cowden
Anne Dauer
Miriam DeJongh
Susan & Eric Dunn
Thomas & Ellen Ehrlich
Joan & Allan Fisch
Shelley Floyd & Albert Loshkajian
Jim Hagan, in memory of Linda J. Hagan
Jennifer Hartzell & Donn R. Martin
Elsa & Raymond Heald
David Heintz
Terri Lahey & Steve Smith
Leslie Lampport
Dr. Leon Lipson & Susan Berman
Drs. John & Penny Loeb
Rudolf & Page Loeser
Vera Luth
Harvey Lynch
Brian P. McCune
William & Muriel McGee
Peter & Liz Neumann
Janice & Jeff Pettit
Michelle & Laurent Philonenko
David & Virginia Pollard
Janice Rebhan
Robert & Adelle Rosenzweig
Steven E. Shladover
Judy & Lee Shulman
Art & Sharon Smaller
Peggy & Art Stauffer
Betty Swanson
Sallie & Jay Whaley, in honor of David Lorey
MyungJu Yeo & Andrew Bradford

Joachim Circle (\$250-\$499)

Anonymous
Frederick H. & Elizabeth M. Bliss
William J. & Martha F. Bowden
Julie & Ellis Brenner
Ruth Brill
Joan Brodovsky
Alison Campbell
Joanne & Peter Carey
Sandra & Chris Chong
Robert & Ann Chun
Christine & Frank Currie
John & Mary Dahlquist
Earl & Barbara Douglass
Gregory S. & Debra F. Durden
Leonard & Margaret Edwards
Aaron Egidian
Ruth Eliel & Bill Cooney
Maria & George Erdi
Sam Ersan
Bruce & Marilyn Fogel
Neil & Ruth Foley
Patricia Foster
Lawrence & Leah Friedman
Gladys R. Garabedian
Linda Gerber
Peg & Buzz Gitelson
Gerry H. Goldsholle & Myra K. Levenson
Michael Golub
William Green & Antoinette Earley
Sharon E. & Robert F. Hoffman
James E. Honkisz & Catherine A. Binns
Clarice & Dale Horelick
Jim & Kathy Johnson
Andrea G. Julian
Betty & Jim Kasson
Jeannie Kaufman
Marjo Lachman
William C. & Mary Y. Land
Joan & Philip Leighton

Jean Bernard & Elisabeth Le Pecq
Michael & Vicki Link
Robert March & Lisa Lawrence
Carol Masinter
Adam Mendelsohn
Bill Miller & Ida Houby
Rudolf & Bernice Moos
Frances & John Morse
Joan Norton
Ann Ratcliffe
Barry Rosenbaum & Eriko Matsumoto
J. Ryan & Y. Matsumoto
Benn & Eva Sah
Elizabeth M. Salzer
Susan Schendel
Lorraine & Gerard Seelig
Ed & Linda Selden
Sharon & Dennis Sheehan
Mrs. Lena Tailo
Barbara Tam
Elizabeth Trueman & Raymond Perrault
Ian & Julia Wall
Dr. George & Bay Westlake
Robert L. Williams & L. Beth Williams
Margaret Wunderlich
Jane Fowler Wyman

Pagnini Circle (\$100-\$249)

Anonymous (5)
Bill & Marsha Adler
Carole Alexander
Matthew & Marcia Allen
Susan L. Ammons
Michiharu & Nagisa Ariza
Rolene AuClaire
Anne & Robert Baldwin
Susan Albro Barkan
Kathryn & Frederick Baron
Betsy Bayha
Mark Berger & Candace DeLeo
Enrico & Jane Bernasconi
Donna Bestock
Frederick & Alice Bethke
Melanie Bieder & Dave Willis
Crownie & Martin Billik
John & Lu Bingham
Kaye Bishop
Bill Blankenburg
Arnold & Barbara Bloom
Catherine Bolger
James Randy Borden
Ms. Lea Anne Borders
Mark Boslet
Carol Bradley, in memory of Michael Bradley
Susan Howell Branch
Harry Bremond & Peggy Forbes
Lillian Brewer
Laurel Brobst
Ms. Joyce Lynne Bryson
Mr. George Bunting
J. Anne Carlson
Dr. Denise Chevalier
Renee Chevalier
P. L. Cleary
Margo Crabtree
Constance Crawford
Pamela Culp
Ms. Jean Dana
Marge & Jim Dean
Esther & Jerry Delson
Chauncey & Emily DiLaura
Norman & Jennie Dishotsky
Samuel Dixon
Ann & John Dizikes
Robert & Loretta Dorsett
Wendy & Vincent Drucker

Edma Dumanian
 Jeanne Duprau
 Philip & Jean Eastman
 Phil Egan
 Alan M. Eisner
 Lynn Ellington
 Jane Enright
 Jan Epstein
 Edward & Linda Ericson
 Tom & Nancy Fiene
 Robert Frear & Tim Kennedy
 Carol C. & Joel P. Friedman, M.D.
 Shannon Griscom
 Edie & Gabe Groner
 Suzanne & Richard Gunther
 Claes Gustafsson
 Andrea Harris
 Marc Henderson & Sue Swezey
 David & Jane Hibbard
 Freda Hofland & Les Thompson
 Laurie Hunter & Jonathan MacQuitty
 Hilda Korner
 Nina Kulgein
 Barton Lane
 Michael & Carol Lavelle
 William & Lucille Lee
 Naomi Bernhard Levinson
 Linda & Sid Liebes
 Marjorie Lin
 John Markham
 John & Rosemary Maulbetsch
 Denny McShane & Rich Gordon
 Sally Mentzer, in memory of Myrna Robinson
 and Lois Crozier Hogle
 Dimitrios Michailidis
 Bryan & Jean Myers, in honor of Andrea &
 Lubert Stryer
 James & Barbara Newton
 Monika & Raul Perez
 Joyce & Allen Phipps
 Dr. Patricia R. Plante
 Patricia Porter & Stephen Browning
 Michael Poster
 Anne Prescott
 Mr. Roland Quintero
 Marlene Rabinovitch & Richard Bland
 Beverly Radin & Larry Breed
 Richard & Karen Recht
 Eduardo Rodriguez
 Donald D. Russ
 Phyllis & Jeffrey Scargle
 Victor & Jan Schachter
 Kenneth Seeman, M.D.
 Joan & Paul Segall
 Dr. George W. Simmonds & Garnet L. Spielman
 Clinton & Sharon Snyder
 Peter & Natalia Sorotokin
 Michael & Susan Southworth
 Ethan Mickey Spiegel
 Gary Stein
 Madeleine Stovel
 Jocelyn Swisher
 Golda Tatz
 Marion Taylor
 David & Mary Alice Thornton
 Richard F. Tigner

Mabel Tyberg
 Suzanne Voll
 Daphne & Stuart Wells
 Darlene & Charles Whitney
 Lyn & Greg Wilbur
 Frank Wiley
 Bryant & Daphne Wong
 Weldon & Carol Wong
 Brenda Woodson
 Felicia Zekauskas & Peter Maloney

Friends (Gifts up to \$99)

Anonymous (3)
 J. M. Abel
 Leslie Armistead
 Michael & Maria Babiak
 Julia Wilson Ball
 Clay & Nancy Bavor
 Elaine & Herb Berman
 Larry & Joan Bethel
 Shlomit Blum
 Mrs. Carol N. Boslet
 James Brandman
 Patricia Brandt
 Peter Brodie
 Henry & Lottie Burger
 Benjamin Burr
 Mari & Gary Campbell
 Heather Carson
 Gregory Cheung
 Alexis & David Colker
 Dr. David Copeland
 Anne Marie Cordingly
 William Courington
 Peter Deutsch
 Anne Sterling Dorman
 Sherrie Epstein
 Roseann Fanucchi & Al Rappoport
 Uta Francke
 Jesse Franklin
 Sarah & Robert Freedman
 Jo R. Gilbert
 Larry Gordon
 Richard Green
 Rose Green
 Mickey & Ike Griffin
 Jane Harris
 Margaret Harvey
 Ernest Hayden
 Karin Heck
 Laura Hofstadter & Leonard Shar
 Petya Hristova
 Inge Infante
 Gilda & Harold Itskovitz
 Walter & Diana Jaye
 Dr. Shamit Kachru
 Jonathan Kaplan
 Joan Karlin & Paul Resnick
 Susan Kinloch
 Thomas & Jean Kirsch
 Betsy Koester
 Mr. Hollis Lenderking
 Gwen Leonard
 Henry & Jane Lesser
 Bardin Levavy
 Douglas Levinson

Jennifer Lezin
 Jeremy Lezin
 Carol & Harry Louchheim
 Marina Makarenko
 James McKeown
 Shirley-Lee Mhatre
 William & Betsy Miller
 David Morandi
 Cindy & Craig Morris, in honor of Paul &
 Marcia Ginsburg
 Merla Murdock
 Seiji Naiki
 Joseph Neil
 Julia Oliver
 Roger Potash
 Jan Willem L. Prak
 Mr. Thomas Charles Robinson
 Bill Rose
 Howard B. Rosen & Susan M. Doherty
 Sidney & Susan Rosenberg
 Kumiko Sakamoto
 Kenneth Schreiber
 Laurie Spaeth
 Armin Spura
 Erin Stanton
 Dr. Gary Steinberg
 Bill Stensrud & Suzanne Vaucher
 Alexander & Helen Stepanov
 JoAnne & Richard Stultz
 Arielle Sumits
 Matthew Thompson
 Ms. Anne Trela
 Prof. Robert Vernon Wagoner
 Lauren Weinstein
 Susan Weisberg, in memory of Myrna Klee
 Robinson
 Dr. & Mrs. David Weisenberg
 Joan Willingham
 Kathy Wong

Matching Gifts

AbbVie Foundation Employee Engagement Fund
 Apple Matching Gift Program
 Bristol-Myers Squibb Foundation Matching
 Gift Program
 Chevron Humankind Matching Gift Program
 Genentech Giving Station
 Google Matching Gift Program
 The William and Flora Hewlett Foundation
 IBM Matching Grants Program
 LAM Research
 Macy's Matching Gift Program
 Microsoft Matching Grants Program
 The David and Lucile Packard Foundation
 SPX Foundation Matching Gift Program

Community Foundations and Donor-Advised Funds

The Fidelity Charitable Gift Fund
 The Goldman Sachs Philanthropy Fund
 The Jewish Community Federation and
 Endowment Fund
 The Marin Community Foundation
 Schwab Charitable Fund
 The Silicon Valley Community Foundation

In-Kind Contributions

Amici's East Coast Pizzeria, Menlo Park
 Avanti Pizza Fresh Pasta, Menlo Park
 Costco, Foster City
 Costco, Redwood City
 Cream, Palo Alto
 Dehoff's Key Market, Redwood City
 Delucchi's Market & Delicatessen,
 Redwood City
 Grocery Outlet Bargain Market, Redwood City
 Hobee's, Palo Alto
 Kara's Cupcakes, Palo Alto
 The Melt, Palo Alto
 Numi Tea
 Safeway, Foster City
 Safeway, Sequoia Station, Redwood City
 Safeway, Sharon Park Road, Menlo Park
 Starbucks, California Avenue, Palo Alto
 Starbucks, El Camino Real, Menlo Park
 Starbucks, El Camino Real, Palo Alto
 Starbucks, El Camino Real, Redwood City
 Starbucks, Marsh Road, Redwood City
 Starbucks, Middlefield Road, Palo Alto
 Starbucks, Santa Cruz Avenue, Menlo Park
 Starbucks, Sharon Park Drive, Menlo Park
 Starbucks, Woodside Road, Redwood City
 Subway, Menlo Park
 Subway, Woodside Road, Redwood City
 Target, Redwood City
 Trader Joe's, Menlo Park
 The Willows Market
 Woodside Bakery and Cafe

Hotel Sponsor

Music@Menlo is proud to partner with the Crowne Plaza Palo Alto Hotel for the 2017/18 season.

City of Menlo Park

Music@Menlo is grateful to the City of Menlo Park for its support of our performances at the Center for Performing Arts at Menlo-Atherton.

Menlo School

Music@Menlo would like to extend special thanks to Head of School Than Healy, the Board of Trustees, faculty, staff, students, and the entire Menlo School community for their continuing enthusiasm and support.

SPECIAL THANKS

Music@Menlo is made possible by a leadership grant from the **William and Flora Hewlett Foundation**. Additional support provided by **Koret Foundation Funds, U.S. Trust**, and the many individuals and organizations that share the festival's vision.



Santa Cruz Mountains



Acknowledgments

Music@Menlo thanks the following individuals and organizations for their dedication and commitment.

Seasonal Staff and Service Professionals

Dmitri Atapine, Faculty, Chamber Music Institute
Joe Beahm, Production Consultant
Matthew Carr, Assistant Recording Engineer
Ivan Chan, Faculty, Chamber Music Institute
Gloria Chien, Director, Chamber Music Institute
Kelly Frisch, Production Stage Manager
Carlos García León, Resident Advisor
Rachel Huang, Artist Liaison
Mark Hurty, Web Architect
Gilbert Kalish, Director, Chamber Music Institute International Program
Mattias Lange-McPherson, Technical Director
Jesse Lara, Technology Services Consultant
Jessica Lee, Faculty, Chamber Music Institute
Julie Lewis, Editor
Emma Lin, Resident Advisor
David Lorey, Strategy Consultant
Carlin Ma, Photographer
Michael Manke, Livestream Producer
Alexis Nguyen, Resident Advisor
Jason O'Connell, Video Producer
Hyeyeon Park, Faculty, Chamber Music Institute
Claire Prescott, Bookkeeper
Adriana Ramirez Mirabal, House Manager
Keith Robinson, Faculty, Chamber Music Institute
Da-Hong Seetoo, Recording Engineer
Nick Stone, Graphic Designer
Tchie Tao, Technology Services Consultant

Milina Barry PR

Milina Barry, President
Jane Thorngren, Associate
Karen Adams, Office Manager
Olivia Monin, Publicity Assistant
Maggie Peng, Publicity Intern

Internship Program

Music@Menlo's internship program is underwritten, in part, by the David B. and Edward C. Goodstein Foundation. Special thanks to the foundation directors and staff for their support in sustaining the program:

Francesca Eastman
Edward Goodstein
Catherine Morris
Sarah Bumpus
Nancy Fadis
Ryan Gilmore
AnaGrace Fernandez
Jay Melchor

2017 Interns

Jeffery Baker, Production/Stage Crew Intern
Kristen Berling, Merchandising and Sales Intern
Jessica Cao, Hospitality Intern
Howard Cheng, Production/Stage Crew Intern
Alex Chien, Production/Stage Crew Intern
Alex Chong, Patron and Donor Stewardship Intern
Mariko De Napoli, Production/Stage Crew Intern
Corbin Dodd, Development Intern
Adelilyn Geenen, Production/Stage Crew Intern
Jack Goldberg, Production/Stage Crew Intern
Gwen Howard, Student Liaison Intern
Kimberly Klustner, Hospitality Intern
Brandon Lin, Development Intern
Ryan McGavin, Operations Intern

Eric McMillan, Patron and Donor Stewardship Intern
María Alejandra Niño Aguirre, Production/Stage Crew Intern
Cynthia Reinecke, Hospitality Intern
Megan Steinke, Publications and Publicity Intern
Patricia Tang, Merchandising and Sales Intern
Katja Teichmann, Student Liaison Intern
Lesley Warren, Development Intern
Nathan Wong, Production/Stage Crew Intern

Menlo School

Special thanks to Menlo School's Board of Trustees, faculty, staff, students, and families for their continuing enthusiasm and support:

Than Healy, Head of School
Ben Belfrey, Event Setup and Janitorial Supervisor
Linda Bertetta, Controller
Paul Gillick, Director of Operations
Jeff Healey, Operations Service Coordinator
Jeanne Honig, Human Resources Director
Vidya Kagan, Director of Data Management and Research for Development
Katherine Kelly, Director of Alumni Giving and Engagement, Director of Events Management
Allen I. Lantor, Chief Financial Officer (incoming)
Tony Lapolla, Dean of Students
Sandy Lee, Payroll Accountant
La Vina Lowery, Middle School Director
Steven Minning, Director of Creative Arts
Sarah Murphy, Director of Annual Giving
Shayne Olson, Associate Director for Communications
Alex Perez, Director of Communications
Lisa Rillamas, Development Database Coordinator
John Schafer, Upper School Director
Lara Sellers, Director of Major Gifts and Campaigns
William R. Silver, Chief Financial Officer (outgoing)
Eric Spross, Director of Technology
Alex Tenorio, Chief Development Officer
Albert Vasquez, Facilities Supervisor

The Center for Performing Arts at Menlo-Atherton

Simone Rick-Kennel, Principal
Aaron Grinstead, Theater Manager
Karl Losekoot, Administrative Vice Principal
Noemy Mimi Menjivar, Administrative Assistant
Brien Oliver, Plant Manager

The Oshman Family Jewish Community Center

Zach Bodner, Chief Executive Officer
Ed Bancroft, Director of Sales and Event Services
Brian Hendrickson, Technical Coordinator
Jennifer Landucci, Event Services Coordinator

City of Menlo Park

Kirsten Keith, Mayor
Alex D. McIntyre, City Manager
Cherise Brandell, Community Services Director

Derek Schweigart, Community Services Manager
Matt Milde, Recreation Coordinator

American Public Media®

American Public Media® is the leading national producer of classical music programming, including Performance Today®, SymphonyCast, Pipedreams, Composers Datebook, and Classical 24®.
Brian Newhouse, Managing Director, Classical 24®
Bradley Althoff, Managing Producer, National Programs, Classical 24®
Fred Child, Host, Performance Today®
Julie Amacher, Director, Classical 24® and CMPR

Home and Event Hosts

Anonymous
Betsy Alexander
Richard Almond
Jeff & Jamie Barnett
Donna Bestock
Ann S. Bowers
Terri Bullock
The Jeffrey Dean & Heidi Hopper Family
Karen & Rick DeGolia
Eric & Susan Dunn
Francesca Eastman & Edward Goodstein
Chandler B. & Oliver A. Evans
Sally & Noel Fenton
Beatrice Fioretti
Mickie & Ike Griffin
Jerome Guillen & Jeremy Gallagher
Christine Hansen & Roger Knopf
Peter & Diane Hart
Libby & Craig Heimark
Mr. Laurance R. Hoagland Jr. & Mrs. Grace M. Hoagland
Leslie Hsu & Rick Lenon
Mary Page Hufty & Daniel Alegria
Laurie Hunter & Jonathan MacQuitty
Michael Jacobson & Trine Sorensen
Joan & Philip Leighton
Jennifer Lezin
Margo & Art Lim
Gladys & Larry Marks
Drs. Michael & Jane Marmor
Patty & Eff Martin
Denny McShane & Rich Gordon
Betsy Morgenthaler
Eileen & Gary Morgenthaler
Geoff Nuttall & Livia Sohn
Kay Pauling
Jack Phillips
Virginia & David Pollard
Beckie Robertson
Kim & Lee Scheuer
Alice Sklar
Francine Toder & Joe Hustein
Ian & Julia Wall
Ron & Melanie Wilensky
Elizabeth Wright
Jennifer Yiu

2017 Volunteers

Judy Preves Anderson
Anna Berman
Ruth Birman
Clinton Blount
Jan Boelke
Cy Britt
Marda Buchholz
June Cancell
Elizabeth Chang
Miriam DeJongh
Nancy Flowers
Peggy George
Edie & Gabe Groner
Clarice & Dale Horelick
Tiffany Hsu
Shirley Ingalls
Andrea G. Julian
Amy Laden
Marcia Leonhardt
Jennifer Lezin
Margo & Art Lim
Emma Lin
Eriko Matsumoto
Betty Meissner
Sally Mentzer
Anita Mitchell
Jean Nixon
Anne Peck
Lee Ramsey
Lourdes Richardson
Myrna Rossen
Deborah Scheraga
Margaret Simmons
Richard Steinberg
Barbara Tam
Sara Tanke
Carol Toppel
Miron & Tatyana Tuchinsky
Vivian Wang
Susan Weisberg
Alice Wong
Felicia Zekauskas

More Thanks

A-1 Party Rentals
BEAM, Stanford Career Education
Crowne Plaza Palo Alto, Thor Kennedy and Kelsey Krimmer
Deutsche Grammophon
Diptyque
Lilian Finckel
Kevin Fryer
Enrico Giannini, 2017 Visual Artist
Great American Framing Company
Hyperion Records
Mark Laverty, JW Catering
Musson Theatrical
New England Conservatory of Music
Nonprofit Finance Fund
Seromi Park, Steinway & Sons
Pegasus Products Group, Inc.
Pro Piano, Ricard de la Rosa
Residence Inn, Rocio Deras and Amanda Posadas
Santa Clara University Career Center
Stanford Park Hotel, Chaya Donne
Marlene Scherer Stern
Peter Straus, The Grand Tour
Tiffany & Co.
Travel Dynamics
Weir & Associates Catering and Event Planning, Samantha Bryer and Kevin Weir

Friends Council

Alice Wong, Chair
Rich Gifford
Anne Peck
Jack Phillips
Jane Fowler Wyman

The Music@Menlo Fund

Established in 2008, the Music@Menlo Fund provides long-term financial health for the organization and supports special board-designated projects and artistic opportunities. Music@Menlo is grateful to the following individuals and organizations for their gifts to the Music@Menlo Fund through bequests and planned gifts, the Tenth-Anniversary Campaign, and other designated contributions. For more information about the Music@Menlo Fund, please contact Lee Ramsey at lee@musicatmenlo.org or 650-330-2133.

(Gifts, grants, and pledges received as of June 2017.)

Leadership Circle (\$100,000+)

Anonymous
The Estate of Avis Aasen-Hull
Ann S. Bowers
Chandler B. & Oliver A. Evans
Paul & Marcia Ginsburg
Michael Jacobson & Trine Sorensen
The Martin Family Foundation
Bill & Lee Perry

\$10,000-\$99,999

Anonymous
Darren H. Bechtel
Jim & Mical Brenzel
Iris & Paul Brest
Terri Bullock
Michèle & Larry Corash
Karen & Rick DeGolia
The David B. and Edward C. Goodstein Foundation
Sue & Bill Gould
Libby & Craig Heimark
Kathleen G. Henschel
Leslie Hsu & Rick Lenon
Michael J. Hunt & Joanie Banks-Hunt
The Kaz Foundation, in memory of Steve Scharbach
Jeehyun Kim
Hugh Martin
William F. Meehan III
Betsy Morgenthaler
Dr. Condoleezza Rice
The Shrader-Suriyapa Family, in memory of Michael Steinberg
Marcia & Hap Wagner
Melanie & Ronald Wilensky
Marilyn & Boris* Wolper

\$1,000-\$9,999

Anonymous (3)
Judy & Doug Adams
Eileen & Joel Birnbaum
Kathleen & Dan Brenzel
Dr. & Mrs. Melvin C. Britton
Sherry Keller Brown
Chris Byrne
Patrick Castillo
Jo & John De Luca
Delia Ehrlich
Mike & Allyson Ely
Scott & Carolyn Feamster
Suzanne Field & Nicholas Smith
David Finckel & Wu Han
Joan & Allan Fisch
Earl & Joy Fry
Betsy & David Fryberger
Karen & Ned Gilhuly
Laura & Peter Haas
Adele M. Hayutin
Kris Klint
Margy & Art Lim, in memory of Myrna Robinson, Don DeJongh, and Pat Blankenburg
Mary Lorey
Carol & Mac MacCorkle
Lawrence Markosian & Deborah Baldwin
Gladys & Larry Marks
Drs. Michael & Jane Marmor/Marmor Foundation
Brian P. McCune
Carol & Doug Melamed
Nancy & DuBose Montgomery
George & Holde Muller

Music@Menlo Chamber Music
Institute Faculty Members,
2010-2012
Linda & Stuart Nelson, in honor of David Finckel & Wu Han
Rebecca & John Nelson
Shela & Kumar Patel
Anne Peck
Bill & Paula Powar
Robert & Diane Reid
Laurose & Burton Richter
Barry & Janet Robbins
Annie E. Rohan
Barry Rosenbaum & Eriko Matsumoto
Gordon Russell & Dr. Bettina McAdoo
Bill & Joan Silver
Jim & Mary Smith
Abe & Marian Sofaer
Edward & Kathy Sweeney
Vivian Sweeney
Ellen & Mike Turbow
Joe & Anne Welsh
Peter & Georgia Windhorst
Elizabeth Wright
Frank Yang

\$100-\$999

Anonymous (3)
Matthew & Marcia Allen
Alan & Corinne Barkin
Millie & Paul Berg
Mark Berger & Candace DeLeo
Melanie Bieder & Dave Wills
John & Lu Bingham
Bill Blankenburg
Jocelyn & Jerome Blum
Joan Brodovsky
Marda Buchholz
Louise Carlson & Richard Larrabee
Malkah & Donald* Carothers
Hazel Cheilek
Dr. Denise Chevalier
Sandra & Chris Chong
Robert & Ann Chun
Alison Clark
Betsy & Nick* Clinch
Neal & Janet Coberly
Norm & Susan Colb
Jacqueline M. & Robert H. Cowden
Anne Dauer
Gordon & Carolyn Davidson
Miriam DeJongh
Edma Dumanian
Leonard & Margaret Edwards
Thomas & Ellen Ehrlich
Alan M. Eisner
Sherrie & Wallace* Epstein
Maria & George Erdi
Michael Feldman
Tom & Nancy Fiene
Bruce & Marilyn Fogel
Lawrence & Leah Friedman
Lulu & Larry Frye, in honor of Eff & Patty Martin
Rose Green
Edie & Gabe Groner
Jerome Guillen
Helen & Gary Harmon
Elsa & Raymond Heald
Erin L. Hurson
Melissa Johnson
Andrea G. Julian
Meredith Kaplan
Dr. Ronald & Tobye Kaye
Yeuen Kim & Tony Lee

Susan & Knud Knudsen
Hilda Korner
Mimi & Alex Kugushev
Daniel Lazare
Joan & Philip Leighton
Lois & Paul Levine
Raymond Linkerman & Carol Eisenberg
Drs. John & Penny Loeb
David E. Lorey, in memory of Jim Lorey
Susie MacLean
Frank Mainzer & Lonnie Zwerin
Robert March & Lisa Lawrence
Valerie J. Marshall
Sally Mentzer, in memory of Myrna Robinson and Lois Crozier Hogle
Ellen Mezzera
Bill Miller & Ida Houby
In memory of Lois Miller
Thomas & Cassandra Moore
Peter & Liz Neumann
Neela Patel
Lynn & Oliver Pieron
David & Virginia Pollard
Ann Ratcliffe
Hana Rosenbaum
Sid & Susan Rosenber
Elizabeth Salzer
Birgit & Daniel Schettler
Elaine & Thomas Schneider
Gerry & Coco Schoenwald
Nancy G. Schrier
Armand A. Schwartz Jr.
Steven E. Shladover
Judy & Lee Shulman
Edgar Simons
Alice Sklar
Betty Swanson
Barbara Tam
Golda Tatz
Isaac Thompson
Jana & Mark Tuschman
Jack & Margrit Vanderryn
Dr. George & Bay Westlake
Sallie & Jay Whaley
Lyn & Greg Wilbur
Bryant & Daphne Wong
Ronald & Alice Wong

Gifts under \$100

Anonymous (3)
Susan Berman
Veronica Breuer
Marjorie Cassingham
Constance Crawford
David Fox & Kathy Wosika
Sandra Gifford
Andrew Goldstein
Laura Green
Barbara Gullion & Franck Avril
Jennifer Hartzell & Donn R. Martin
Margaret Harvey
Mark Heising
Abe Klein
Hiroko Komatsu
Amy Laden
Marcia Lowell Leonhardt
Carol & Harry Louchheim
Ben Mathes
James E. McKeown
Janet McLaughlin
Michael Mizrahi, in honor of Ann Bowers

*Deceased

Merla Murdock
Joan Norton
Rossannah & Alan Reeves
Shirley Reith
Nancy & Norm Rossen
Ed & Linda Selden
Helena & John Shackleton
Charlotte Siegel
Alice Smith
Denali St. Amand
Misa & Tatsuyuki Takada
Margaret Wunderlich
Chris Ziegler

Matching Gifts

Abbott Fund Matching Grant Plan
Chevron
The William and Flora Hewlett Foundation
IBM Matching Grants Program
Microsoft Matching Grants Program

The artistic directorship, the young artist fund, special artistic ventures, the coaching staff of the Chamber Music Institute, Prelude Performances, the visual artist, the Chamber Music Institute Music Library, and the instrumental chairs are also supported through generous gifts to the Music@Menlo Fund.

Fill your summer with music!

Explore the musical riches and unique settings of these allied festivals of the Western United States.

California

Cabrillo Festival of Contemporary Music
July 30 - August 12, 2017
Santa Cruz, CA
cabrillomusic.org

Carmel Bach Festival
July 15 - 29, 2017
Carmel, CA
bachfestival.org

La Jolla Music Society
August 4 - 25, 2017
La Jolla, CA
ljms.org

Mainly Mozart Festival
June 2 - 25, 2017
San Diego, CA
mainlymozart.org

Music@Menlo
July 14 - August 5
Atherton, CA
musicatmenlo.org

Colorado

Aspen Music Festival and School
June 29 - August 20, 2017
Aspen, CO
aspenmusicfestival.com

Bravo! Vail
June 22 - August 4, 2017
Vail, CO
bravovail.org

Strings Music Festival
June 22 - August 20, 2017
Steamboat Springs, CO
stringsmusicfestival.com

New Mexico

Santa Fe Chamber Music Festival
July 16 - August 21, 2017
Santa Fe, NM
santafechambermusic.com

Oregon

Chamber Music Northwest Summer Festival
June 26 - July 30, 2017
Portland, OR
cmnw.org

Oregon Bach Festival
June 29 - July 15, 2017
Eugene, OR
oregonbachfestival.com

Washington

Seattle Chamber Music Society Summer Festival
July 3 - 29, 2017
Seattle, WA
seattlechambermusic.org

Wyoming

Grand Teton Music Festival
July 3 - August 20, 2017
Jackson Hole, WY
gtmf.org

**CLASSICAL MUSIC FESTIVALS
OF THE WEST 2017**

Ticket and Performance Information

Ticket Services

On-site ticketing and the **will-call table** open one hour prior to the start of each ticketed event.

All programs and artists are subject to change without notice. All tickets are nonrefundable, except in cases of canceled events. 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; credits not used within the same season will become a tax-deductible donation to Music@Menlo), 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 exchange fee.

Seating Policies

- Doors open approximately twenty-five minutes before the start time of each event.
- 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 is by general admission.
- **Tickets for those under age thirty** are available at a greatly reduced rate. Patrons using these discounted tickets to enter a performance must be prepared to present a valid ID/proof of age at the door.
- **Latecomers** will be seated at the discretion of the House Manager at an appropriate interval in the performance.
- All performance venues are wheelchair accessible, and **wheelchair seating** is available in all venues in the designated wheelchair locations only. One companion seat is reserved next to each wheelchair location. Please let our patron services staff know of any special seating needs at the time you place your order.

Concert and Event Policies

- As a courtesy to the artists and to your fellow audience members, **please silence** cell phones, pagers, watch alarms, personal organizers, hearing aids, and all sound-emitting devices prior to the start of all events.
- Please make a conscious effort to keep **noises**, such as coughing and conversation, to a minimum as they can be quite distracting. Please unwrap any lozenges or other products before the performance starts. We appreciate your consideration, as will the musicians, your fellow listeners, and our recording engineer.
- **Children** need to be at least seven years of age and able to sit quietly throughout a full performance to attend paid concerts and Encounters. Please see pages 62–71 for events designed for younger audiences.
- **Unauthorized recording or photographing** of any kind is strictly prohibited.
- **Food or beverages** are not allowed inside the performance venues. Concessions are generally available for purchase outside of the concert halls. Water fountains are available at all venues.

Prelude Performances and Koret Young Performers Concerts

Prelude Performances and Koret Young Performers Concerts are free and open to the public. **A free ticket** is required for these popular concerts. In addition to picking up your ticket in person at will call starting one hour before the concert, **you can also reserve your tickets online in advance**. Reservations can be made on the day of the performance from 9:00 a.m. up until ninety minutes prior to the concert start time. To make your reservation, visit Music@Menlo's website at www.musicatmenlo.org and click the red "TICKETS" button in the upper-right corner of the home page and select the desired performance from the drop-down menu or visit the online festival calendar. **Note: All reservations must be claimed no later than fifteen minutes prior to the performance start time, at which time they will be released to walk-up audience members. Seating is by general admission.**

Exiting Free Concerts

At the end of Prelude Performances and Koret Young Performers Concerts, guests will be asked to clear the venue with personal belongings in hand for admission to the next event. Any items left behind when exiting Prelude Performances or Koret Young Performers Concerts may be claimed at the will-call table outside the venue. Music@Menlo is not responsible for lost or stolen articles.

Locations and Parking

Menlo School, Stent Family Hall, and Martin Family Hall are located at 50 Valparaiso Avenue in Atherton, between El Camino Real and Alameda de las Pulgas at the Menlo Park border. **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** in all of the venues' available lots. Overflow parking is available on nearby neighborhood streets. Please be mindful of neighbors and posted parking restrictions.

Restrooms and Exits

Restrooms at Menlo School are located in the building behind Martin Family Hall. Restrooms at the Center for Performing Arts at Menlo-Atherton are located toward the back of the venue's lobby. Fire exits are marked at each venue.

Lost and Found

Any personal items found at festival venues will be held at the festival Welcome Center at Menlo School. Inquire at the Welcome Center or call 650-330-2030. The festival assumes no responsibility for personal property.

Help Us Achieve a Greener Festival Experience

As Music@Menlo works to enhance the community through music, we also strive to practice environmental responsibility. Please join our efforts in being a more eco-friendly organization. Please reuse your program book throughout the festival and dispose of recyclable and compostable waste in the bins provided on campus. Thank you.



EXCLUSIVE OFFER FOR THE MENLO PROGRAM BOOK READERS

Subscribe to *BBC Music Magazine* and SAVE 49% off the shop price!

Here's what you'll find in every issue...



FREE DISC – build up a listening library with a complete work on each month's cover CD

GET THE LATEST – on music news, reviews and events

FASCINATING INTERVIEWS – with world-famous performers and composers

MUSIC COLLECTION – our links with BBC Radio 3 give you the best new thinking and CD buying advice

SUBSCRIBERS GET THE BEST DEAL...

Save **\$75.92** on a year's subscription, paying just \$155.87 for 13 issues

Every issue delivered direct to your door

Never miss an issue of your favourite magazine

DON'T MISS OUT! SUBSCRIBE TODAY!

Subscribe online at www.britsubs.com/music or call toll-free on 866-461-4730 **ORDER CODE MPBP17**

*49% discount and \$75.92 saving based on US shop price and US offer price of \$155.87. Offer ends 31 December 2017

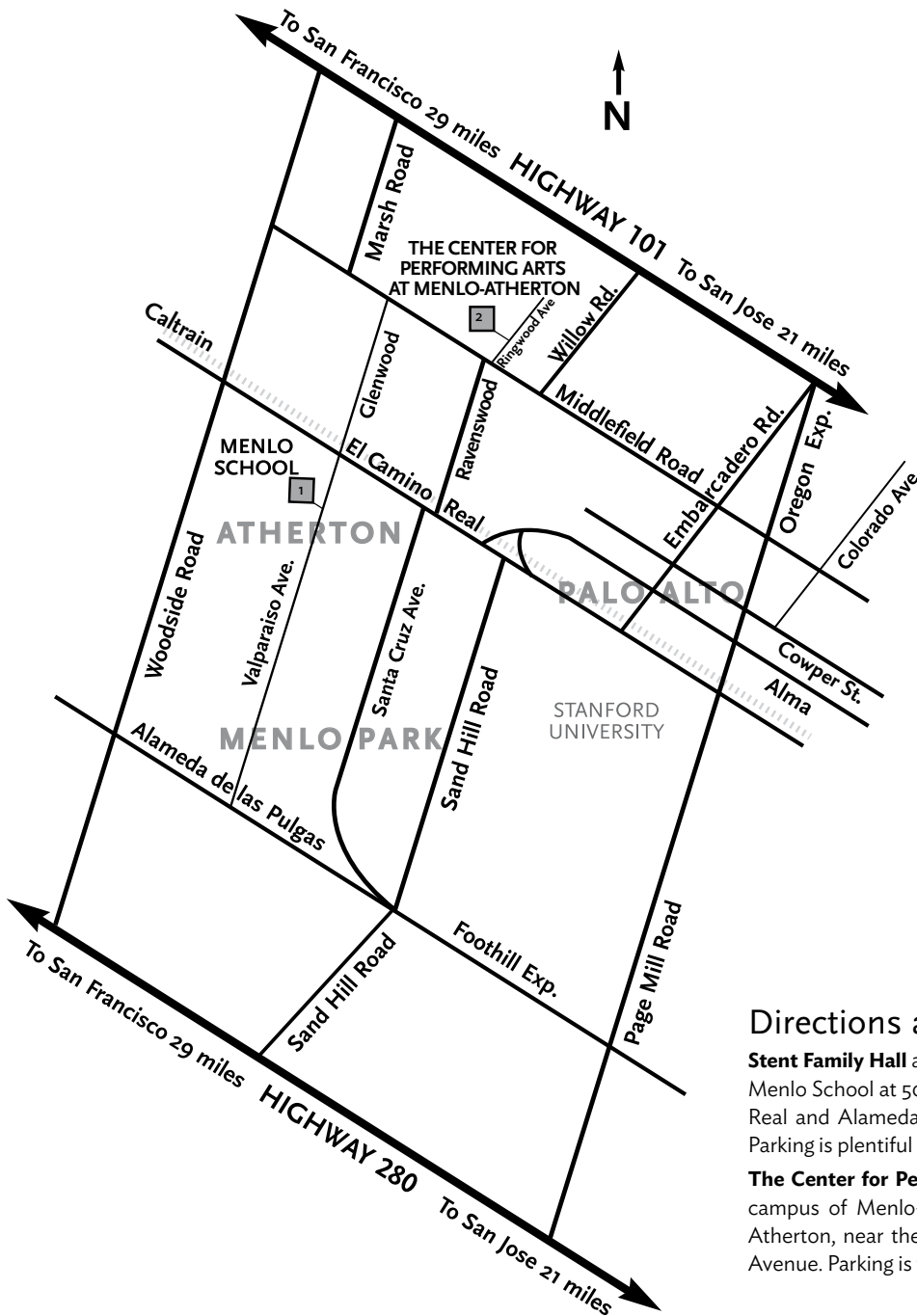
Palo Alto Weekly

Palo Alto online

Palo Alto's local source for community news and information.



Map and Directions



MAP NOT DRAWN
TO SCALE

1. Menlo School:
50 Valparaiso Ave., Atherton
2. The Center for Performing Arts
at Menlo-Atherton:
555 Middlefield Road, Atherton

Directions and Parking

Stent Family Hall and **Martin Family Hall** are located on the campus of Menlo School 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 in the adjacent lot.

Photo Credits

Cover Artwork: marbled paper by Enrico Giannini. **Artist Portraits:** David Finckel and Wu Han (pp. 3 and 78): Lisa-Marie Mazzucco. Dmitri Atapine (p. 78): Do Hyung Kim. Adam Barnett-Hart (p. 78): Lisa-Marie Mazzucco. Benjamin Beilman (p. 78): Giorgia Bertazzi. Aaron Boyd (p. 79): Carlin Ma. Nicholas Canellakis (p. 79): Sophie Zhai. Ivan Chan (p. 79): Zheng Yang. Gloria Chien (p. 79): Lisa-Marie Mazzucco. Fred Child (p. 79): American Public Media. Roberto Diaz (p. 80): Alisa Garin. Peter Dugan (p. 80): Gerard Collett. Escher String Quartet (p. 80): Sophie Zhai. Christopher H. Gibbs (p. 80): John Galayda. Clive Greensmith (p. 80): Philip Pirolo. Chad Hoopes (p. 81): Lisa-Marie Mazzucco. Bella Hristova (p. 81): Lisa-Marie Mazzucco. Hsin-Yun Huang (p. 81): Lin Li. Paul Huang (p. 81): Marco Borggreve. Ray Iwazumi (p. 81): Damiano Rosa. Gilbert Kalish (p. 82): Anneliese Varaldieve. Soovin Kim (p. 82): Woo-Ryong Chai. Pierre Lapointe (p. 82): Lisa-Marie Mazzucco. Jessica Lee (p. 82): Jodi Buren. Sean Lee (p. 82): Eric Ryan Anderson. Yura Lee (p. 83): Giorgia Bertazzi. Amy Schwartz Moretti (p. 83): Angela Morris. Paul Neubauer (p. 83): Bernard Mindich. Richard O'Neill (p. 83): CREDIA. Hyecheon Park (p. 83): courtesy of the University of Nevada, Reno. Scott Pingel (p. 84): Matthew Washburn. Juho Pohjonen (p. 84): J. Henry Fair. Keith Robinson (p. 84): Tara McMullen. Brook Speltz (p. 84): Maia Cabeza. Arnaud Sussmann (p. 85): Matt Dine. Danbi Um (p. 85): Vanessa Briceno. Radovan Vlatković (p. 85): Branko Hrkač. Orion Weiss (p. 85): Jacob Blickenstaff. Samuel Zygmuntowicz (p. 85): Isaiah Tanenbaum. **Music@Menlo LIVE:** Da-Hong Seetoo (p. 75): Christian Steiner. **Winter Series:** Montrose Trio (p. 76): Jerry Zolynsky. Artists of the Chamber Music Society of Lincoln Center (p. 77): Karli Cadel. Schumann Quartet (p. 77): Kaupo Kikkas. **Carte Blanche Concerts:** Escher String Quartet (p. 43): Sophie Zhai. Yura Lee (p. 47): Giorgia Bertazzi. Danbi Um (p. 51): Vanessa Briceno. Orion Weiss (p. 51): Jacob Blickenstaff. Benjamin Beilman (p. 56): Giorgia Bertazzi. Hyecheon Park (p. 56): Do-Hyung Kim. **Music@Menlo Photographs:** Edward Sweeney (p. 4): Tristan Cook. Michael Steinberg (p. 10): Tristan Cook. Chamber Music Institute (pp. 60-72) and 2016 festival performances (pp. 4, 73, 93, and 95): Carlin Ma. Intern photos (pp. 90-91): courtesy of the interns. Music@Menlo patrons (pp. 96-97): Carlin Ma.

Art Direction and Design by Nick Stone www.nickstonedesign.com

Music@Menlo Calendar

July 14–August 5, 2017

Date	Free Events	Paid Events
Friday, July 14		<p>7:30 p.m. Encounter I: From the Birth of the Violin to J. S. Bach and the Glory of Cremona, led by Aaron Boyd PAGE 10 Martin Family Hall (\$48)</p>
Saturday, July 15	<p>3:30 p.m. Prelude Performance PAGE 62 The Center for Performing Arts at Menlo-Atherton</p>	<p>6:00 p.m. Concert Program I: The Path to Bach PAGE 13 The Center for Performing Arts at Menlo-Atherton (\$70/\$62)</p> <p>8:30 p.m. Fête the Festival PAGE 13 Menlo Park Arrillaga Family Recreation Center (\$65)</p>
Sunday, July 16		<p>3:00 p.m. Encounter II: The Emergence of the Classical Tradition in Musical Style and Performance, led by Christopher H. Gibbs PAGE 11 Martin Family Hall (\$48)</p> <p>6:00 p.m. Concert Program II: The Classical Style PAGE 17 The Center for Performing Arts at Menlo-Atherton (\$70/\$62)</p>
Monday, July 17	<p>11:45 a.m. Master Class with Roberto Díaz, violist PAGE 72 Martin Family Hall</p>	
Tuesday, July 18	<p>11:45 a.m. Master Class with Amy Schwartz Moretti, violinist PAGE 72 Martin Family Hall</p> <p>5:00 p.m. Prelude Performance PAGE 62 Martin Family Hall</p>	<p>7:30 p.m. Concert Program II: The Classical Style PAGE 17 Stent Family Hall (\$80)</p>
Wednesday, July 19	<p>11:45 a.m. Café Conversation: Kreisleriana, with Aaron Boyd PAGE 73 Martin Family Hall</p> <p>5:00 p.m. Prelude Performance PAGE 63 Stent Family Hall</p>	<p>7:30 p.m. Encounter III: The Devil's Violinist: Niccolò Paganini, led by Soovin Kim PAGE 11 Martin Family Hall (\$48)</p>
Thursday, July 20	<p>11:45 a.m. Master Class with Gilbert Kalish, pianist PAGE 72 Martin Family Hall</p> <p>5:00 p.m. Prelude Performance PAGE 63 Martin Family Hall</p>	<p>7:30 p.m. Concert Program III: German Virtuosity PAGE 21 Stent Family Hall (\$80)</p>
Friday, July 21	<p>11:45 a.m. Master Class with Paul Huang, violinist PAGE 72 Martin Family Hall</p> <p>5:00 p.m. Prelude Performance PAGE 64 The Center for Performing Arts at Menlo-Atherton</p>	<p>7:30 p.m. Carte Blanche Concert I: Paganini's Incomparable Caprices PAGE 41 Stent Family Hall (\$80)</p>
Saturday, July 22	<p>1:00 p.m. Koret Young Performers Concert PAGE 69 The Center for Performing Arts at Menlo-Atherton</p>	<p>6:00 p.m. Concert Program III: German Virtuosity PAGE 21 The Center for Performing Arts at Menlo-Atherton (\$70/\$62)</p>
Sunday, July 23		<p>10:30 a.m. Carte Blanche Concert II: Quartet Connections PAGE 43 Stent Family Hall (\$80) Picnic Lunch (\$18)</p> <p>6:00 p.m. Concert Program IV: In Joachim's Orbit PAGE 25 The Center for Performing Arts at Menlo-Atherton (\$70/\$62)</p>
Monday, July 24	<p>11:45 a.m. Master Class with Ivan Chan, violinist PAGE 72 Martin Family Hall</p> <p>5:00 p.m. Prelude Performance PAGE 64 Martin Family Hall</p>	<p>7:30 p.m. Concert Program IV: In Joachim's Orbit PAGE 25 Stent Family Hall (\$80)</p>
Tuesday, July 25	<p>11:45 a.m. Master Class with Keith Robinson, cellist PAGE 72 Martin Family Hall</p>	

Date	Free Events		Paid Events			
Wednesday, July 26	11:45 a.m.	Café Conversation: Digging Ysaÿe's Performance Ideas, with Ray Iwazumi Martin Family Hall	PAGE 73	7:30 p.m.	Carte Blanche Concert III: Violin Universe Stent Family Hall (\$80)	PAGE 47
	5:00 p.m.	Prelude Performance Martin Family Hall	PAGE 65			
Thursday, July 27	11:45 a.m.	Master Class with Clive Greensmith, cellist Martin Family Hall	PAGE 72	7:30 p.m.	Encounter IV: Towards the Age of Expression, led by Ray Iwazumi Martin Family Hall (\$48)	PAGE 12
	5:00 p.m.	Prelude Performance Stent Family Hall	PAGE 65			
Friday, July 28	11:45 a.m.	Master Class with Arnaud Sussmann, violinist Martin Family Hall	PAGE 72	7:30 p.m.	Concert Program V: French Luminaries Stent Family Hall (\$80)	PAGE 29
	5:00 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton	PAGE 66			
Saturday, July 29	1:00 p.m.	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton	PAGE 70	6:00 p.m.	Concert Program V: French Luminaries The Center for Performing Arts at Menlo-Atherton (\$70/\$62)	PAGE 29
Sunday, July 30	3:30 p.m.	Prelude Performance Martin Family Hall	PAGE 66	6:00 p.m.	Carte Blanche Concert IV: Romantic Voices Stent Family Hall (\$80)	PAGE 51
Monday, July 31	11:45 a.m.	Café Conversation: How to Talk to Your Violin Maker, with Samuel Zygmuntowicz Martin Family Hall	PAGE 73			
Tuesday, August 1	11:45 a.m.	Master Class with Orion Weiss, pianist Martin Family Hall	PAGE 72	7:30 p.m.	Encounter V: The Violin Today, led by Fred Child Martin Family Hall (\$48)	PAGE 12
	5:00 p.m.	Prelude Performance Stent Family Hall	PAGE 67			
Wednesday, August 2	11:45 a.m.	Master Class with Bella Hristova, violinist Martin Family Hall	PAGE 72	7:30 p.m.	Concert Program VI: The Age of Expression The Center for Performing Arts at Menlo-Atherton (\$70/\$62)	PAGE 33
	5:00 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton	PAGE 67			
Thursday, August 3	11:45 a.m.	Master Class with Dmitri Atapine, cellist Martin Family Hall	PAGE 72	7:30 p.m.	Carte Blanche Concert V: A Tribute to Fritz Kreisler Stent Family Hall (\$80)	PAGE 56
Friday, August 4	11:45 a.m.	Master Class with Wu Han, pianist Martin Family Hall	PAGE 72			
	5:00 p.m.	Final Prelude Performance The Center for Performing Arts at Menlo-Atherton	PAGE 68			
Saturday, August 5	1:00 p.m.	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton	PAGE 71	6:00 p.m.	Concert Program VII: National Flavors The Center for Performing Arts at Menlo-Atherton (\$70/\$62)	PAGE 37

AN APPROACH THAT
BRINGS GLOBAL VISION
AND LOCAL INSIGHT TO

your front door

Bringing dedication, insight and a global perspective to Silicon Valley. Deeply understanding your individual needs. Creating a customized wealth management strategy that's right for you. All aspects of an approach that connects to your values and goals. One that's been trusted for over 200 years. Life's better when we're connected®



To learn more, please contact:

Marc A. Compton
Managing Director
Market Executive
marc.a.compton@ustrust.com

3075B Hansen Way
Palo Alto, CA 94304
650.849.2140
ustrust.com/siliconvalley

U.S. Trust operates through Bank of America, N.A., Member FDIC.
© 2017 Bank of America Corporation. All rights reserved. | ARXR96KG | UST-133-AD

U.S. TRUST 
Bank of America Private Wealth Management