



# Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

The Eleventh Season: *From Bach*

David Finckel and Wu Han, Artistic Directors

July 18–August 10, 2013

“Innovative, engaging, and artistically excellent—  
Music@Menlo is a choice chamber destination.”

—*Gramophone*

# FROM BACH

Music@Menlo, led by founding Artistic Directors David Finckel and Wu Han, has garnered a reputation as one of the world's leading chamber music festivals. In its eleventh season, the festival examines the timeless legacy of Johann Sebastian Bach, mining the depths of his work and surveying its impact on some of the world's most renowned composers who followed. Whether in the craftsmanship of composers from Haydn to Mendelssohn, the sonic magnitude of Brahms, Bartók, and Shostakovich, or even the sensual allure of Debussy, Richard Strauss, and George Gershwin, Bach's legacy endures.



# CONCERT PROGRAMS

These eight main-stage programs are the core of the festival's theme, revealing the timeless influence of Johann Sebastian Bach.

## PIANO/PIANO

Friday, July 19, 8:00 p.m. | The Center for Performing Arts at Menlo-Atherton

Johann Sebastian Bach was lauded in his own lifetime as a virtuoso organist, and his impeccable writing for keyboard became the foundation for such masters as Franz Schubert, Robert Schumann, and Béla Bartók.

- BACH Concerto for Two Pianos in C Major, BWV 1061 (1732–1735)
- SCHUBERT Rondo in A Major for Piano, Four Hands, op. 107, D. 951 (1828)
- SCHUMANN Andante and Variations for Two Pianos, Two Cellos, and Horn, op. 46 (1843)
- BARTÓK Sonata for Two Pianos and Percussion, BB 115 (1940)

Kevin Rivard, *French horn*; Gloria Chien, Derek Han, Gilbert Kalish, Hyeyeon Park, Wu Han, *pianos*; Soovin Kim, Kristin Lee, Sean Lee, Arnaud Sussmann, *violins*; Sunmi Chang, Mark Holloway, *violas*; David Finckel, Laurence Lesser, *cellos*; Scott Pingel, *bass*; Christopher Froh, Ian Rosenbaum, *percussion*

## QUARTET DIMENSIONS

Sunday, July 21, 6:00 p.m. | The Center for Performing Arts at Menlo-Atherton

The string quartet medium, arguably the spinal column of the chamber music literature, did not exist in Bach's lifetime. Yet even here, Bach's legacy is inescapable. His mastery permeates the work of the great innovators of the modern string quartet: Joseph Haydn, Ludwig van Beethoven, and Dmitry Shostakovich.

- BACH Fugue in E-flat Major, BWV 876, and Fugue in d minor, BWV 877; arr. string quartet (Mozart)
- HAYDN String Quartet in d minor, op. 76, no. 2, *Quinten* (1796)
- SHOSTAKOVICH Piano Quintet in g minor, op. 57 (1940)
- BEETHOVEN String Quartet no. 15 in a minor, op. 132 (1827)

Gilbert Kalish, *piano*; Danish String Quartet: Frederik Øland, Rune Tonsgaard Sørensen, *violins*; Asbjørn Nørgaard, *viola*; Fredrik Schøyen Sjölin, *cello*

## STRING VARIATIONS

Wednesday, July 24, 8:00 p.m. | Stent Family Hall, Menlo School

Thursday, July 25, 8:00 p.m. | The Center for Performing Arts at Menlo-Atherton

This program invites listeners to revel in the rich luminescence of string instruments, connecting the sonically rich *Brandenburg* Concerto no. 3 of Johann Sebastian Bach to the broad spectrum of sound explored by Mozart, Strauss, and Shostakovich.

- BACH *Brandenburg* Concerto no. 3 in G Major, BWV 1048 (1718)
- STRAUSS String Sextet from *Capriccio*, op. 85 (1940–1941)
- SHOSTAKOVICH String Quartet no. 3 in F Major, op. 73 (1946)
- MOZART Divertimento in E-flat Major, K. 563 (1788)

Wu Han, *harpichord*; Jorja Fleezanis, Soovin Kim, Kristin Lee, Sean Lee, Frederik Øland, Arnaud Sussmann, *violins*; Mark Holloway, Paul Neubauer, Asbjørn Nørgaard, *violas*; Dmitri Atapine, Colin Carr, Laurence Lesser, Fredrik Schøyen Sjölin, *cellos*

# PRELUDES AND FUGUES

**Saturday, July 27, 8:00 p.m. | The Center for Performing Arts at Menlo-Atherton**

More than an academic two-part structure, the prelude and fugue, in Bach's hands, spoke to something deeply human: the prelude, a fantastical invitation into Bach's wondrous imagination, and the fugue, an extension of the prelude's expression into the labyrinthine complexity of Bach's contrapuntal sophistication.

- BACH Selected Preludes and Fugues from *The Well-Tempered Clavier* (1722)  
MOZART Adagio and Fugue in c minor, K. 546 (1788)  
HAYDN String Quartet in f minor, op. 20, no. 5 (1772)  
MENDELSSOHN Capriccio in e minor, op. 81, no. 3 (1850)  
SHOSTAKOVICH Prelude and Fugue no. 4 in e minor (1946)  
DEBUSSY Selections from *Préludes*, Book I (1909–1910)  
GERSHWIN Three Preludes for Violin and Piano (transcribed by Heifetz) (1923–1926)  
BRITTEN Prelude and Fugue for Eighteen Strings, op. 29 (1943)

Gilles Vonsattel, *piano*; Sunmi Chang, Jorja Fleezanis, Kristin Lee, Sean Lee, Arnaud Sussmann, Ian Swensen, *violins*; Mark Holloway, Paul Neubauer, *violas*; Colin Carr, Laurence Lesser, *cellos*; Charles Chandler, Scott Pingel, *basses*; Danish String Quartet: Frederik Øland, Rune Tonsgaard Sørensen, *violins*; Asbjørn Nørgaard, *viola*; Fredrik Schøyen Sjölin, *cello*

# TRIO TRANSFORMATIONS

**Wednesday, July 31, 8:00 p.m. | Stent Family Hall, Menlo School**

**Thursday, August 1, 8:00 p.m. | The Center for Performing Arts at Menlo-Atherton**

The piano trio is a distinct musical tradition that came into its own only after Bach's time, yet the repertoire remains indebted to Bach's art. His sonatas for violin and keyboard—typically performed with cello augmenting the continuo—set a model for keyboard-and-strings writing that Mozart and Brahms would affirm in subsequent generations.

- BACH Trio Sonata no. 4 in c minor, BWV 1017 (1720)  
MOZART Piano Trio in G Major, K. 496 (1786)  
BRAHMS Piano Trio no. 3 in c minor, op. 101 (1886)  
SCHOENFIELD *Café Music* (1987)

Jeffrey Kahane, *piano*; Joseph Swensen, *violin*; Carter Brey, *cello*

# FRENCH CONNECTIONS

**Friday, August 2, 8:00 p.m. | Stent Family Hall, Menlo School**

**Saturday, August 3, 8:00 p.m. | The Center for Performing Arts at Menlo-Atherton**

Bach is widely regarded as the patriarch of a Germanic tradition, a lineage fulfilled by Haydn, Beethoven, and Brahms. But equally vibrant in Bach's language are the elegance, color, and romance that characterize the music of France more than a century later.

- BACH *French Suite* no. 5 for Solo Piano, BWV 816 (1722)  
SAINT-SAËNS Fantaisie in A Major for Violin and Harp, op. 124 (1907)  
DEBUSSY Sonata for Flute, Viola, and Harp (1915)  
TOURNIER Suite for Flute, Violin, Viola, Cello, and Harp, op. 34 (1929)  
FRANCK Piano Quintet (1880)

Tara Helen O'Connor, *flute*; Bridget Kibbey, *harp*; Gilles Vonsattel, Wu Han, *pianos*; Kristin Lee, Arnaud Sussmann, Ian Swensen, *violins*; Paul Neubauer, Richard O'Neill, *violas*; Dmitri Atapine, David Finckel, *cellos*

# DIE KUNST DER FUGE

Tuesday, August 6, 8:00 p.m. | Stent Family Hall, Menlo School

Wednesday, August 7, 8:00 p.m. | Stent Family Hall, Menlo School

The music of Johann Sebastian Bach has provided generations of listeners with an inexhaustible source of nourishment and curiosity, and above all else, it uplifts the soul. There is no clearer illustration of these qualities than *The Art of Fugue*, Bach's final work.

BACH *The Art of Fugue*, BWV 1080 (1742, rev. 1748–1749)

Tara Helen O'Connor, *flute*; Alan Kay, *clarinet*; James Austin Smith, *oboe*; Marc Goldberg, *bassoon*; Nicole Cash, *French horn*; Orion String Quartet: Daniel Phillips, Todd Phillips, *violins*; Steven Tenenbom, *viola*; Timothy Eddy, *cello*

# THE SOLO VOICE

Friday, August 9, 8:00 p.m. | Stent Family Hall, Menlo School

Saturday, August 10, 6:00 p.m. | The Center for Performing Arts at Menlo-Atherton

The season comes to a riveting close as we celebrate instrumental virtuosity through the concerto, a tradition forged over countless generations. The program features Bach's striking Concerto for Violin and Oboe and concludes with the Double Concerto of Felix Mendelssohn, one of the most devoted heirs of Bach's legacy and the composer responsible for the modern Bach revival.

BACH Concerto for Violin and Oboe in c minor, BWV 1060 (ca. 1736)

SCHUBERT Rondo in A Major for Violin and String Quartet, D. 438 (1816)

MOZART Piano Concerto no. 12 in A Major, K. 414 (1782)

MENDELSSOHN Double Concerto in d minor for Violin, Piano, and String Quartet (1823)

James Austin Smith, *oboe*; Gilbert Kalish, Wu Han, *pianos*; Hyeyeon Park, *harp*; Benjamin Beilman, Sunmi Chang, Jorja Fleezanis, Kristin Lee, Sean Lee, Arnaud Sussmann, *violins*; Richard O'Neill, *viola*; Dmitri Atapine, David Finckel, *cellos*; Scott Pingel, *bass*

# CARTE BLANCHE CONCERTS

Music@Menlo's series of five artist-curated recitals showcases solo and collaborative performances designed by our festival artists.

## Percussion Complexities: Christopher Froh, Ayano Kataoka, and Ian Rosenbaum

Saturday, July 20, 8:00 p.m. | The Center for Performing Arts at Menlo-Atherton

The Carte Blanche series begins with an unexpected complement to the season's Bach exploration: a thrilling program of music for percussion, revealing the vitality of the Baroque master's legacy in the twentieth and twenty-first centuries.

## The Solo Violin: Soovin Kim, *violin*

Sunday, July 21, 10:30 a.m. | Stent Family Hall, Menlo School

Hailed for his "superb" and "impassioned" performances (*Berkshire Review*), violinist Soovin Kim makes his Music@Menlo debut with a daring marathon program glorifying the violin's limitless technical and expressive capacity.

## **Cello Evolutions I: Colin Carr, *cello***

**Sunday, July 28, 10:30 a.m. | Stent Family Hall, Menlo School**

Cellist Colin Carr, who inaugurated Music@Menlo's Carte Blanche series with the complete Bach Cello Suites, returns to our stage with a program exploring the evolution of the cello from the Bach Suites to Zoltán Kodály.

## **Into the Light: Jorja Fleezanis, *violin***

**Sunday, July 28, 6:00 p.m. | The Center for Performing Arts at Menlo-Atherton**

Violinist Jorja Fleezanis teams up with soprano Elizabeth Futral and other Music@Menlo artists in this multi-faceted look at the depth of Bach's art and music's mysterious power to give voice to the human condition.

## **Cello Evolutions II: Laurence Lesser, *cello***

**Sunday, August 4, 10:30 a.m. | Stent Family Hall, Menlo School**

Laurence Lesser takes the stage to complete the cycle of Bach's Cello Suites and traces the metamorphosis of the cello through Paul Hindemith's bold modernism and Luigi Dallapiccola's masterful Ciaccona.

# **ENCOUNTERS**

Music@Menlo's signature series of evening-length multimedia symposia, led by today's most renowned musical authorities, adds an integral dimension to the festival experience.

## **In the Beginning...There Was Bach**

**LED BY ARA GUZELIMIAN**

**Thursday, July 18, 7:30 p.m. | Martin Family Hall, Menlo School**

## **Keyboard Evolution: How Bach's Instruments Became the Modern Piano**

**LED BY STUART ISACOFF**

**Friday, July 26, 7:30 p.m. | Martin Family Hall, Menlo School**

## **The Art of Late Bach: Exploring *Musical Offering* and *The Art of Fugue***

**LED BY MICHAEL PARLOFF**

**Sunday, August 4, 6:00 p.m. | Martin Family Hall, Menlo School**

## **The Passion According to Sebastian Bach**

**LED BY PATRICK CASTILLO**

**Thursday, August 8, 7:30 p.m. | Martin Family Hall, Menlo School**

Tickets go on sale in April: [www.musicatmenlo.org](http://www.musicatmenlo.org) | 650-331-0202

Go online to request a season brochure and learn about Subscriber and supporter benefits, including discounts and priority ticket processing.

# ENRICH YOUR EXPERIENCE

Music@Menlo offers a wide range of free concerts and other opportunities for both veteran concertgoers and new audiences to connect with chamber music and festival artists in engaging and innovative ways.



- **Prelude Performances and Koret Young Performers Concerts** – These free preconcert and afternoon events showcase the talented young artists of the Chamber Music Institute, giving listeners of all ages a unique chance to discover great music.
- **Café Conversations** – Born of the imagination and wide-ranging expertise of Music@Menlo's artist roster, Café Conversations create a forum for informal music- and arts-related discussions, led by festival musicians and guests.
- **Master Classes** – These educational sessions invite audiences to witness the art of musical interpretation being passed from one generation of world-class performers to the next, as the festival's artist-faculty coaches the Institute students in preparation for their concert performances.
- **Listening Room** – On select afternoons, Music@Menlo Artistic Administrator Patrick Castillo will lead an exploration of a variety of repertoire through audio and video recordings. Each session is designed to complement the season's concert programming.
- **Open House (July 20)** – Experience a full array of the festival's music-making activities in this daylong event on the beautiful grounds of Menlo School. Open House offerings include a Café Conversation, open Institute coachings, and more.

## FESTIVAL ARTISTS

### Piano

Gloria Chien  
Derek Han  
Jeffrey Kahane  
Gilbert Kalish  
Hyeyeon Park  
Gilles Vonsattel\*  
Wu Han

### Violin

Benjamin Beilman  
Sunmi Chang\*  
Jorja Fleezani  
Soovin Kim\*  
Kristin Lee  
Sean Lee  
Arnaud Sussmann  
Ian Swensen  
Joseph Swensen

### Viola

Sunmi Chang\*  
Mark Holloway\*  
Paul Neubauer  
Richard O'Neill  
Arnaud Sussmann

### Cello

Dmitri Atapine  
Carter Brey  
Colin Carr  
David Finckel  
Laurence Lesser

### Bass

Charles Chandler  
Scott Pingel

### Harp

Bridget Kibbey

### Danish String Quartet\*

Frederik Øland, *violin*  
Rune Tonsgaard Sørensen, *violin*  
Asbjørn Nørgaard, *viola*  
Fredrik Schøyen Sjölin, *cello*

### Orion String Quartet

Daniel Phillips, *violin*  
Todd Phillips, *violin*  
Steven Tenenbom, *viola*  
Timothy Eddy, *cello*

### Vocalist

Elizabeth Futral, *soprano*\*

### Percussion

Christopher Froh  
Ayano Kataoka  
Ian Rosenbaum\*

### Woodwinds

Tara Helen O'Connor, *flute*  
Alan Kay, *clarinet*\*  
James Austin Smith, *oboe*  
Marc Goldberg, *bassoon*

### Brass

Nicole Cash, *French horn*\*  
Kevin Rivard, *French horn*\*  
David Washburn, *trumpet*

### Encounter Leaders

Patrick Castillo  
Ara Guzelimian  
Stuart Isacoff  
Michael Parloff

\*Music@Menlo debut



## MUSIC@MENLO WINTER SERIES 2013/2014

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

### Emerson String Quartet

October 13, 2013, 4:00 p.m., The Center for Performing Arts at Menlo-Atherton

### Pianists in Paris: Jean-Efflam Bavouzet, Soyeon Kate Lee, Anne-Marie McDermott, and Wu Han

February 9, 2014, 4:00 p.m., The Center for Performing Arts at Menlo-Atherton

### Alessio Bax, piano

May 11, 2014, 4:00 p.m., The Center for Performing Arts at Menlo-Atherton

Tickets go on sale in April: [www.musicatmenlo.org](http://www.musicatmenlo.org) | 650-331-0202



# Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

Menlo School  
50 Valparaiso Avenue  
Atherton, California 94027

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

“Taut musicianship, team play, and professional presentation. Music@Menlo has become one of the finest and most consistent musical events in the Bay Area.”

—*San Jose Mercury News*

**Tickets for Music@Menlo's 2013 festival go on sale in April. Visit [www.musicatmenlo.org](http://www.musicatmenlo.org) or call 650-331-0202.**

Nonprofit Org.  
U.S. Postage  
PAID  
Menlo Park, CA  
Permit No. 149

Front cover: *Imprint*, by Sebastian Spreng (2006)  
Interior spread: *Inversus F*, by Ingo Bracke (2008). Photo: Studiokybra  
Above: *Au bord de l'eau*, by Sebastian Spreng (1994)