



20
Music@Menlo
CHAMBER MUSIC FESTIVAL AND INSTITUTE

The Twentieth Season:
Haydn Connections

July 14–August 6, 2022

DAVID FINCKEL AND WU HAN,
ARTISTIC DIRECTORS

WELCOME TO MUSIC@MENLO



Dear Friends,

In the twilight of our festival's second decade, the world took a wrenching detour as it dealt with the reality of a deadly virus. Music@Menlo, through one winter and two summers, transformed itself into a festival of the possible. This summer, *Haydn Connections* brings us back to the Music@Menlo we know and love.

The consequences of Joseph Haydn's music resonate deeply with the significance of Music@Menlo's milestone season. His work is a tree of musical life, whose roots grew from the rich soil left by Bach into branches extending across cultures and centuries, upwards towards music's firmament. Haydn reinvented music, establishing forms which support dialogue, conflict and resolution, and equity among voices. Ever fresh in the ear, his symphonies, oratorios, trios, quartets, and piano sonatas are miracles of inspired ingenuity. With Haydn as a point of both arrival and departure, we will marvel at the wit and profundity of his chamber music, and also delight in the surprising connections his art so convincingly creates, with Greek mythology, cellos, Shostakovich, folk music, Beethoven, and even the sport of hunting.

Haydn embraced his past, reveled in his present, and gifted posterity with invaluable ideas and ever inspiring music. It is in this spirit that Music@Menlo returns to its roots and gazes towards its future. Please join Music@Menlo as we strive to follow Haydn's supreme example of service to the art of music.

A handwritten signature in black ink, appearing to read "David Finckel and Wu Han".

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

subscribe at www.musicatmenlo.org | 650-331-0202





Schubert's *Trout* Quintet, July 16, 2021, Spieker Center. Left to right:
Wu Han, Arnaud Sussmann, David Finckel, Scott Pingel, Matthew Lipman.

HAYDN CONNECTIONS



It is the melody which is the charm of music, and it is that which is most difficult to produce. The invention of a fine melody is a work of genius.

— Joseph Haydn

Christian Ludwig Seehas (1753–1802).
Portrait of Joseph Haydn, 1785, oil on canvas.
The Haydn Foundation, Eisenstadt, Germany.
Photo credit: Walter Reicher

FESTIVAL ARTISTS

Piano

Michael Brown
Gilbert Kalish
Hyeyeon Park
Mika Sasaki*
Shai Wosner*
Wu Han

Violin

Aaron Boyd
Ivan Chan†
Jennifer Frautschi
Bella Hristova
Kristin Lee
Richard Lin*
Daniel Phillips
Todd Phillips
Arnaud Sussmann
James Thompson
Tien-Hsin Cindy Wu

Viola

Aaron Boyd
Matthew Lipman
Paul Neubauer
Tien-Hsin Cindy Wu

Cello

Dmitri Atapine
Nicholas Canellakis
Estelle Choi
David Finckel
Mihai Marica*
Inbal Segev*

Bass

Scott Pingel

Calidore String Quartet

Jeffrey Myers, *violin*
Ryan Meehan, *violin*
Jeremy Berry, *viola*
Estelle Choi, *cello*

Orion String Quartet

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

Woodwinds

Amir Hoshang Farsi, *flute**
Sooyun Kim, *flute*
James Austin Smith, *oboe*
Stephen Taylor, *oboe*
Romie de Guise-Langlois, *clarinet*
Tommaso Lonquich, *clarinet*
Steven Dibner, *bassoon**
Peter Kolkay, *bassoon*

Brass

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

Voice

Meigui Zhang, *soprano**
Sasha Cooke, *mezzo-soprano*
Nicholas Phan, *tenor**
Matthew Worth, *baritone**
Fred Child, *narrator*

Encounter Leaders

Aaron Boyd
Ara Guzelimian
Michael Parloff

*Music@Menlo festival debut

†Guest artist-faculty

CONTENTS

2 Welcome from the Artistic Directors

Concerts

6 Concert Programs
14 Encounters
16 Carte Blanche Concerts
18 Overture Concerts
21 Prelude Performances and
Koret Young Performers Concerts
22 Music@Menlo Focus Residencies

Discovery and Engagement

19 Mornings@Menlo
19 AudioNotes
19 Music@Menlo *LIVE*
19 YourClassical®/American Public Media
20 Chamber Music Institute

Artists

5 Artist Roster
23 Visual Artist
23 Artist Biographies

Ticket and Patron Information

30 Support Music@Menlo
30 Music@Menlo Membership
32 Reserving Your Tickets
32 Subscribe and Save
34 Festival Calendar

CONCERTOS AND CANTATAS

SATURDAY 7/16 | 7:30 P.M.
SPIEKER CENTER



The festival begins on a celebratory note, connecting Joseph Haydn, the father of the Classical style, with the Baroque era's greatest master, Johann Sebastian Bach. Carl Philipp Emanuel Bach, son of Johann Sebastian, composed his dashing A major Cello Concerto only three years after his father's death, setting a new standard of instrumental brilliance. In Haydn's dramatic cantata, the heroine Ariadne is abandoned during the night on the island of Naxos by her lover Theseus, whom she had saved from the Minotaur. Haydn's ever popular C major Violin Concerto follows, and the evening closes with Johann Sebastian Bach's secular cantata *Be still, stop chattering* (in essence, a short comic opera), which tells the humorous, cautionary tale of a young woman addicted to coffee.

- BACH, C.P.E.** Cello Concerto in A major, W. 172 (1753)
- HAYDN** *Arianna a Naxos*, Cantata for Voice, String Quintet, and Harpsichord, Hob. XXVIb:2 (1789–90) (arr. Jaffe)
- HAYDN** Violin Concerto no. 1 in C major, Hob. VIIa:1 (ca. 1761–65)
- BACH, J.S.** *Schweig stille, plaudert nicht*, BWV 211, *Coffee Cantata* (1732–35)

Meigui Zhang, *soprano*; Sasha Cooke, *mezzo-soprano*; Nicholas Phan, *tenor*; Matthew Worth, *baritone*; Amir Hoshang Farsi, *flute*; Gilbert Kalish, Hyeyeon Park, Mika Sasaki, Wu Han, *harpsichords*; Aaron Boyd, Jennifer Frautschi, Kristin Lee, Arnaud Sussmann, James Thompson, *violins*; Aaron Boyd, Tien-Hsin Cindy Wu, *violas*; Dmitri Atapine, David Finckel, Inbal Segev, *cellos*; Scott Pingel, *bass*



WIND VARIATIONS

SUNDAY 7/17 | 4:00 P.M.
SPIEKER CENTER



During the eighteenth century, divertimentos and serenades lived up to their names as pleasant “diversions” and musical gestures of affection. Often performed outdoors, the clear timbres of wind instruments could be perfectly heard. Inspired by the examples of Joseph Haydn and Wolfgang Amadeus Mozart, composers that followed evolved a colorful tradition of chamber music for winds. Ludwig van Beethoven’s ingratiating Serenade, written for a unique ensemble combination, is essential listening for fans of the flute, and Béla Bartók’s bracing *Contrasts*, composed for the legendary band leader Benny Goodman, thrills classical and jazz aficionados alike.

HAYDN	Divertimento in D major, Hob. II:D18 (ca. 1760–61)
BEETHOVEN	Serenade in D major for Flute, Violin, and Viola, op. 25 (1801)
BARTÓK	<i>Contrasts</i> for Clarinet, Violin, and Piano (1938)
SAINT-SAËNS	Tarantelle in A minor for Flute, Clarinet, and Piano, op. 6 (1857)
MOZART	Serenade in E-flat major for Winds, K. 375 (1781)

Sooyun Kim, *flute*; James Austin Smith, Stephen Taylor, *oboes*;
Romie de Guise-Langlois, Tommaso Lonquich, *clarinets*;
Steven Dibner, Peter Kolkay, *bassoons*; Mark Almond,
Kevin Rivard, *horns*; Gilbert Kalish, Hyeyeon Park, *pianos*;
Kristin Lee, James Thompson, *violins*; Paul Neubauer, *viola*



THE THRILL OF THE HUNT

SATURDAY 7/23 | 7:30 P.M.
SPIEKER CENTER

Visual artists captured the exhilaration, drama, and deadliness of the hunt, and composers were similarly inspired, replicating the sonics and spirit of the chase through music. Indeed, Joseph Haydn's very first quartet is subtitled *La chasse*, which opens with the iconic sound of hunting horns. Wolfgang Amadeus Mozart's quartet bears the same nickname, for good reason. A century later, Johannes Brahms alluded to the hunt in his final quartet, and in Jörg Widmann's delightfully macabre *Hunting Quartet*, the cellist, playing the role of the animal, is pursued by her colleagues and issues a blood-curdling scream of death near the conclusion.



HAYDN

String Quartet in B-flat major, op. 1, no. 1, Hob. III:1, *La chasse* (ca. 1757–62)

MOZART

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

WIDMANN

String Quartet no. 3, *Jagdquartett (Hunting Quartet)* (2003)

BRAHMS

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

Calidore String Quartet: Jeffrey Myers, Ryan Meehan, *violins*; Jeremy Berry, *viola*; Estelle Choi, *cello*



CELLOS AND FUGUES

SUNDAY 7/24 | 4:00 P.M.
SPIEKER CENTER



This eclectic program celebrates both a beloved instrument and classical music's most rigorous contrapuntal form. Arguably the king of musical innovators, Joseph Haydn took from the past and created the future, as in his Opus 20 Quartet which begins with a cello solo (a historical first) and concludes with a lively fugue which could have come straight from the pen of J.S. Bach. From cellist-composers Luigi Boccherini and Michael Finckel (David Finckel's cousin) to the Frenchman Alexandre Tansman and the Russian Aleksandr Glazunov, we will hear cellos throughout this concert in delightful combinations, even cello quartets, with exhilarating fugues popping up unexpectedly.

HAYDN	String Quartet in C major, op. 20, no. 2, Hob. III:32, <i>Sun</i> (1772)
BOCCHERINI	String Quintet in E major, op. 11, no. 5, G. 275 (1771)
TANSMAN	<i>Deux mouvements pour quatuor de violoncelles</i> (1935)
FINCKEL	<i>The Red Cow Is Dead</i> for Four Cellos and Narrator (1964)
GLAZUNOV	String Quintet in A major, op. 39 (1892)

Fred Child, *narrator*; Aaron Boyd, Jennifer Frautschi, *violins*; Paul Neubauer, *viola*; Dmitri Atapine, Nicholas Canellakis, Estelle Choi, David Finckel, Inbal Segev, *cellos*; Calidore String Quartet: Jeffrey Myers, Ryan Meehan, *violins*; Jeremy Berry, *viola*; Estelle Choi, *cello*



ADMIRATION

TUESDAY 7/26 | 7:30 P.M.
SPIEKER CENTER

Bestowing possibly the greatest music review in history, Joseph Haydn remarked 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..." In this program, you will hear the exact quartet by Wolfgang Amadeus Mozart that inspired these words, preceded by one of Haydn's finest works that inspired Mozart to dedicate quartets to the elder master. French composers Reynaldo Hahn, Paul Dukas, Vincent D'Indy, and Charles-Marie Widor contribute colorful homages to Haydn, for solo piano, written on the hundredth anniversary of his death. Concluding the concert is a bracing juxtaposition of the defining giants of Impressionism, Claude Debussy and Maurice Ravel, bringing their mutual respect—and perhaps even rivalry—to life on stage.



HAYDN

String Quartet in C major, op. 33, no. 3, Hob. III:39, *The Bird* (1781)

MOZART

String Quartet in C major, K. 465, *Dissonance* (1785)

HAHN

Thème varié sur le nom de Haydn (1909)

DUKAS

Prélude élégiaque sur le nom de Haydn (1909)

D'INDY

Menuet sur le nom d'Haydn, op. 65 (1909)

WIDOR

Fugue sur le nom d'Haydn (1909)

DEBUSSY

Violin Sonata (1916–17)

RAVEL

La valse for Piano, Four Hands (1920)

Michael Brown, Hyeyeon Park, Mika Sasaki, Wu Han, *pianos*; Arnaud Sussmann, *violin*; Orion String Quartet: Daniel Phillips, Todd Phillips, *violins*; Steven Tenenbom, *viola*; Timothy Eddy, *cello*



A LITTLE FUN

THURSDAY 7/28 | 7:30 P.M.
SPIEKER CENTER



A Little Fun celebrates music's power to express the depths of profundity and the height of absurdity in a program that unashamedly combines the sublime with the ridiculous. Well-behaved all the way to its conclusion, Joseph Haydn's quartet nicknamed *The Joke* plays a cunning prank on the audience, not to be revealed in advance! Jumping centuries, Charles Ives's only piano trio combines transcendental serenity in its outer movements with self-proclaimed outrageousness of its scherzo, titled *TSIAJ (This Scherzo is a Joke)*. The twentieth-century Russians Alfred Schnittke and Dmitry Shostakovich supply potent doses of ironic humor, and Haydn gets the last word with a clever arrangement for chamber ensemble of his *Surprise Symphony*, so nicknamed on account of a single, outrageous note.

- HAYDN** String Quartet in E-flat major, op. 33, no. 2, Hob. III:38, *The Joke* (1781)
- IVES** Piano Trio, S. 86 (ca. 1909–10, rev. ca. 1914–15)
- SCHNITTKKE** *Moz-Art* for Two Violins (1976)
- SHOSTAKOVICH** Polka for String Quartet (1931)
- HAYDN** Symphony no. 94 in G major, Hob. I:94, *Surprise* (1791) (arr. Salomon)

Sooyun Kim, *flute*; Michael Brown, *piano*; Kristin Lee, Daniel Phillips, Todd Phillips, Arnaud Sussmann, James Thompson, *violins*; Matthew Lipman, *viola*; Dmitri Atapine, Nicholas Canellakis, *cellos*; Orion String Quartet: Daniel Phillips, Todd Phillips, *violins*; Steven Tenenbom, *viola*; Timothy Eddy, *cello*



FROM HAYDN

FRIDAY 7/29 | 7:30 P.M.

STENT FAMILY HALL

SATURDAY 7/30 | 7:30 P.M.

SPIEKER CENTER

Haydn is well-known for his 104 symphonies and 68 string quartets, but his piano trios supply equal delight for listeners and inspiring challenges for performers. In this program, we hear the direct effect of Haydn's genius on Beethoven, as three familiar and formidable Music@Menlo musicians tackle a four-work juxtaposition of seminal trios by both composers. We will hear each composer's trios evolve, as they did side by side in Vienna, where Haydn and Beethoven enjoyed a cordial if somewhat competitive relationship. Beethoven's *Ghost* Trio concludes, its eerie slow movement reportedly inspired by the witches' scene from *Macbeth*.



HAYDN

Piano Trio in A major, op. 36, no. 1, Hob. XV:18 (1794)

Wu Han, *piano*; Arnaud Sussmann, *violin*; David Finckel, *cello*

BEETHOVEN

Piano Trio in C minor, op. 1, no. 3 (1794–95)

HAYDN

Piano Trio in E major, op. 86, no. 2, Hob. XV:28 (1797)

BEETHOVEN

Piano Trio in D major, op. 70, no. 1, *Ghost* (1808)



FOLK SPIRIT

SATURDAY 8/6 | 6:00 P.M.
SPIEKER CENTER



Great works have been inspired not only by lofty ideals, but also by the colorful music composers heard played as entertainment outside the concert hall. Among the most mesmerizing performers heard by composers such as Joseph Haydn and Johannes Brahms were the itinerant Roma, whose musical skills combined almost supernatural virtuosity with visceral excitement. Later, before tragically perishing in a Nazi prison, Erwin Schulhoff composed stunning, eclectic music that drew on idioms from folk to jazz, and the Spanish virtuoso Pablo de Sarasate provided violinists with ideal vehicles for simply showing off. Music@Menlo's twentieth season appropriately closes with Brahms's first piano quartet, its *Rondo alla Zingarese* finale, perhaps the greatest chamber music crowd-pleaser of them all.

HAYDN

Piano Trio in G major, op. 82, no. 2,
Hob. XV:25, *Gypsy* (1795)

SCHULHOFF

Duo for Violin and Cello (1925)

SARASATE

Zigeunerweisen (Gypsy Airs) for Violin and
Piano, op. 20 (1878)

BRAHMS

Piano Quartet no. 1 in G minor, op. 25 (1861)

Gilbert Kalish, Hyeyeon Park, Wu Han, *pianos*; Kristin Lee, Richard Lin, Arnaud Sussmann, *violins*; Matthew Lipman, *viola*; David Finckel, Mihai Marica, *cellos*





ENCOUNTERS

Music@Menlo's Encounter series of full-evening lectures was inaugurated during the festival's first season. Designed not for musical experts, but rather for those wishing to become musical experts, the Encounters dive deeply into the themes of each festival. Music@Menlo's Encounter leaders offer both great expertise and accessible appeal, presenting evenings filled with fascinating facts, musical examples, and often surprising revelations. The series is dedicated to the memory of musicologist Michael Steinberg, who as a regular Encounter leader during the festival's first decade combined encyclopedic knowledge with enveloping warmth in a way that has set the standard ever since.



Haydn's Life and Times Led by Michael Parloff

THURSDAY 7/14 | 7:30 p.m. Martin Family Hall

Music@Menlo is delighted to announce the return of Michael Parloff to the 2022 festival. Former Principal Flutist of the Metropolitan Opera Orchestra, Michael has established a reputation as one of the finest classical music lecturers of our time. His past lectures for Music@Menlo have included riveting and fact-filled evenings on subjects as diverse as Franz Schubert's *Winterreise*, late Johann Sebastian Bach, and the musical soul of Russia.

In this unmissable Encounter, Michael answers the following questions: who really was Joseph Haydn and how did he become known as "Papa?" What was the "Classical style" that he invented all about? How did he make a living? Was he a family man? What did he do in London? How could he have possibly composed 104 symphonies? And finally, after his death in 1809, why were his head and body not reunited until 1954?



Haydn's String Quartets Led by Aaron Boyd

FRIDAY 7/22 | 7:30 p.m. Martin Family Hall

Violinist Aaron Boyd is regarded by everyone who has heard him speak as a prodigious educator and lecturer. With an accessible and convivial style, Aaron delivers the most informative, erudite, fascinating, and entertaining talks on the inner workings of music and performance to be heard anywhere. As a previous Encounter leader and Café Conversation host, he has brought to life the art of great musicians of the past, and as a violinist, he is equally remembered for stellar performances on Music@Menlo's concert stages.

An experienced quartet player, Aaron is deeply engaged with all of Haydn's nearly 70 string quartets. In this Encounter, we will hear through live performances how Haydn's quartet composing began, developed, and matured to set the standard for quartet composition for hundreds of years to come. Aaron Boyd will lead this Encounter as both speaker and First Violinist of the Music@Menlo Haydn String Quartet (in a unique appearance) with fellow festival artists James Thompson, Paul Neubauer, and David Finckel.



Music@Menlo at 20: A Special Anniversary Celebration Led by Ara Guzelimian

WEDNESDAY 8/3 | 6:00 p.m. Spieker Center

In a unique twentieth-anniversary Encounter, Ara Guzelimian shines a revealing light on Music@Menlo's progress from an ambitious start-up to a renowned international festival. An inspiring presence at Music@Menlo since its inaugural season, Ara's journey through 20 years of extraordinary chamber music will be a highlight of the summer. This lively celebration will focus on the exceptional musicians and thinkers who have defined the festival, as well as the eminent young artists who began their careers at Music@Menlo. Ara promises an evening of surprise guests, special performances, a look back at musical milestones, and, as always, a look ahead at the young generation who will help define the future of chamber music.

Fête the Festival 8:00 p.m., following the Encounter

Join the Artistic Directors, festival musicians, and friends to toast the twentieth-anniversary season at an outdoor, catered dinner reception on the Menlo School campus.

CARTE BLANCHE CONCERTS

Music@Menlo's Carte Blanche Concert series features individual artists in programs of their own design which complement or contrast the festival's main-stage programming.

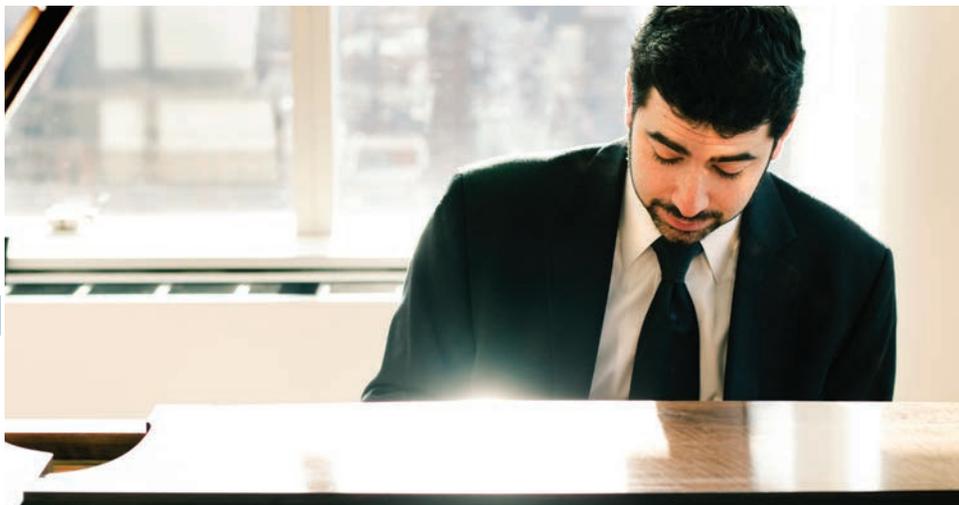


Gilbert Kalish, *piano*

FRIDAY 7/15 | 7:30 p.m. Stent Family Hall

Though rightfully regarded as the father of the piano trio, string quartet, and symphony, Joseph Haydn remains underrecognized for his contribution to the solo keyboard literature. Yet Haydn also excelled in this arena, producing over four dozen sonatas among other solo keyboard works. The 2022 festival season's Carte Blanche Concert series begins with a recital program by Music@Menlo luminary and longtime Haydn specialist Gilbert Kalish, who offers four of Haydn's finest sonatas that span two decades of the composer's life.

- | | |
|--------------|-------------------------------------------------------|
| HAYDN | Keyboard Sonata in G minor, Hob. XVI:44 (ca. 1771-73) |
| HAYDN | Keyboard Sonata in E minor, Hob. XVI:34 (before 1784) |
| HAYDN | Keyboard Sonata in D major, Hob. XVI:42 (1784) |
| HAYDN | Keyboard Sonata in E-flat major, Hob. XVI:52 (1794) |



Michael Brown, *piano*

SUNDAY 7/31 | 4:00 p.m. Stent Family Hall

"This is a program of works that kept me company during the lockdown and carried me through the most difficult times. They explore the gamut of emotions and speak to the most vulnerable places of the human spirit. There are many threads uniting the music—the celebration of Haydn, the experience of injury and heartbreak, the influence of nature, and the evocation of dance. This program is a window into my inner world, presenting composers that I love while illuminating connections between music and life."

— Michael Brown

HAYDN	Fantasia in C major, Hob. XVII:4, <i>Capriccio</i> (1789)
DEBUSSY	<i>Hommage à Haydn</i> (1909)
RAVEL	<i>Menuet sur le nom d'Haydn</i> (1909)
BROWN	<i>Etude-Fantasy on the Name of Haydn</i> (2020) (Music@Menlo Commission, West Coast premiere)
RAVEL	<i>Miroirs</i> (1904–05)
SCHAUROTH	<i>Lieder ohne Worte (Songs Without Words)</i> in E major, op. 18, no. 1 (ca. 1830)
MENDELSSOHN	Rondo Capriccioso in E major, op. 14 (1830)
BROWN	<i>Breakup Etude</i> for Right Hand Alone (2020) (West Coast premiere)
SCRIABIN	Nocturne for Left Hand Alone, op. 9 (1894)
SCHULZ-EVLER	<i>Concert Arabesques</i> on Themes from Johann Strauss's <i>The Beautiful Blue Danube</i> , op. 12 (ca. 1904)



Bella Hristova, *violin*; Shai Vosner, *piano*

THURSDAY 8/4 | 7:30 p.m. Stent Family Hall

Violinist Bella Hristova and pianist Shai Vosner present a recital program anchored by two violin sonatas by Wolfgang Amadeus Mozart, whom Haydn proclaimed to be "much my superior." The program also features two fantasies that highlight the celestial quality of these sonatas: Mozart's Fantasy in C minor, completed by Robert Levin, and David Serkin Ludwig's haunting *Swan Song*, the latter an homage to the fantasies of Franz Schubert.

MOZART	Violin Sonata in F major, K. 377 (1781)
LUDWIG	<i>Swan Song</i> (2013)
MOZART	Fantasy in C minor, K. 396 (1782, completed by Levin 2014)
MOZART	Violin Sonata in B-flat major, K. 454 (1784)

OVERTURE CONCERTS

The Overture Concerts present world-renowned festival artists sharing their knowledge, experience, and expertise with the burgeoning International Program musicians. This summer, International Program artists will perform across two concert programs side by side with violinists Bella Hristova, James Thompson, and Tien-Hsin Cindy Wu, violists Matthew Lipman and Paul Neubauer, cellist Mihai Marica, pianist Shai Wosner, and clarinetist Tommaso Lonquich.

Overture Concert I

TUESDAY 7/19 | 7:30 p.m. Spieker Center

Overture Concert II

TUESDAY 8/2 | 7:30 p.m. Spieker Center





Mornings@Menlo

Mornings@Menlo take place on weekdays at 11:00 a.m. beginning on July 18. They include master classes with festival artists and Chamber Music Institute students, and Café Conversations led by both artists and special guests exploring a rich variety of musical subjects. Details for these open-access events will be posted on Music@Menlo's website shortly before the festival.

AudioNotes

AudioNotes are Music@Menlo's unique, in-depth program notes that are provided free of charge to ticket holders prior to every festival. AudioNotes are authored by festival artistic staff and narrated by a host of speakers, including festival performers. They provide complete preparation for enjoying the festival's music at a deeper level, and include fascinating historical background, helpful and informal analysis of the music, and plentiful audio examples, guiding the listener through the festival repertoire.

Music@Menlo LIVE

The festival's exclusive recording label, Music@Menlo LIVE has captured festival performances since the inaugural season. Recorded in audiophile quality by Grammy-winning producer Da-Hong Seetoo, the festival's recorded archive—is now including over 500 works—is widely regarded as among the finest collections of chamber music recordings in the world. Each season's recordings provide a comprehensive sonic summary of the festival's theme, vividly documenting the history of the festival and shining a spotlight on the extraordinary roster of performers. Music@Menlo LIVE recordings are available in complete-season box sets of CDs and as individual CDs through the Music@Menlo website, at the concert venues during the festival, and as digital downloads and streaming through iTunes, Amazon, Classical Archives, Spotify, and more.

"...the most ambitious recording project of any classical music festival in the world"

—*San Jose Mercury News*

"...without question the best CDs I have ever heard"

—*Positive Feedback Online*

YourClassical®



YourClassical® is a collection of curated classical music listening experiences produced by American Public Media.

This summer, Music@Menlo is proud to welcome

YourClassical® once again as the festival's exclusive

broadcast partner. Performances from Music@Menlo can be heard regularly nationwide on their programs including Performance Today® and C24®. Each week, nearly 2.75 million people engage with YourClassical®. Learn more and listen at www.yourclassical.org.

CHAMBER MUSIC INSTITUTE

Gilbert Kalish and Arnaud Sussmann
International Program Co-Directors
Dmitri Atapine and Hyeyeon Park
Young Performers Program Co-Directors

Music@Menlo's **Chamber Music Institute** has become one of the top-tier summer programs in the world for string players and pianists. The Institute brings together exceptionally talented young musicians and a world-class roster of performing artists for an intensive three-week training program, consisting of the **International Program** for preprofessional artists (ages 20 to 30) and the **Young Performers Program** for pre- and early-conservatory-level students (ages 10 to 19). These extraordinary young artists are selected from top preparatory and conservatory programs across the United States and abroad. Students work closely with the festival's artist-faculty in coachings, master classes, and various other

educational activities. Highlights include the immensely popular Prelude Performances and Koret Young Performers Concerts featuring the Institute's aspiring young artists. The Chamber Music Institute's series of master classes, Café Conversations, and performances—always free and open to the public—offer listeners opportunities to witness the fostering of great traditions and the exchange of ideas between today's most accomplished artists and classical music's next generation.

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



PRELUDE PERFORMANCES AND KORET YOUNG PERFORMERS CONCERTS

Integral components of Music@Menlo festivals, Prelude Performances and Koret Young Performers Concerts reveal the Chamber Music Institute students' extraordinary musicianship and intense preparation. Programming will be announced just prior to the festival's opening. For both series, events are free to attend but tickets are required and may be reserved on the day of the concert.



Prelude Performance Schedule

Featuring the Institute's International Program artists

THURSDAY 7/14 | 5:00 p.m. Spieker Center
FRIDAY 7/15 | 5:00 p.m. Martin Family Hall
SATURDAY 7/16 | 5:00 p.m. Stent Family Hall
SUNDAY 7/17 | 1:00 p.m. Martin Family Hall
WEDNESDAY 7/20 | 5:00 p.m. Spieker Center
THURSDAY 7/21 | 5:00 p.m. Martin Family Hall
FRIDAY 7/22 | 5:00 p.m. Stent Family Hall
TUESDAY 7/26 | 5:00 p.m. Stent Family Hall
WEDNESDAY 7/27 | 5:00 p.m. Spieker Center
THURSDAY 7/28 | 5:00 p.m. Stent Family Hall
FRIDAY 7/29 | 5:00 p.m. Spieker Center
FRIDAY 8/5 | 5:00 p.m. Spieker Center

Koret Young Performers Concert Schedule

Featuring the Institute's Young Performers

SATURDAY 7/23 | 12:30 p.m. Spieker Center
SATURDAY 7/30 | 12:30 p.m. Spieker Center
SATURDAY 8/6 | 12:30 p.m. Spieker Center

Music@Menlo: FOCUS

Music@Menlo's Focus Residencies take audiences on a captivating artistic journey, delving deep into a specific musical topic. Inspired by the summer festival's immersive thematic programming and learning opportunities, each Residency features an intimate "Behind the Music" discussion and a concert showcasing the works explored. This season's Focus Residency guest curators are pianist Gilles Vonsattel and flutist Tara Helen O'Connor. Tickets will go on sale during the summer festival.



The End/so beautiful and free Gilles Vonsattel

December 2–3, 2022

This program is built upon Ludwig van Beethoven's Opus 111, his extraordinary final piano sonata. Beethoven's last works are deeply impacted by his renewed examinations of J.S. Bach's music. To prepare the way for Opus 111, we will begin with selections of Bach's final work, *The Art of Fugue*, and proceed to the music of two great admirers and proponents of Bach: Dmitry Shostakovich and Felix Mendelssohn. Tonal relationships serve to tie every piece and movement of this program together, and leading to the liberating C major conclusion of Opus 111.

- BACH** Selections from *Die Kunst der Fuge (The Art of Fugue)*, BWV 1080 (ca. 1742–50)
- SHOSTAKOVICH** Selections from 24 Preludes and Fugues, op. 87 (1950–51)
- MENDELSSOHN** *Variations sérieuses* in D minor, op. 54 (1841)
- BACH** Prelude in C major from *The Well-Tempered Clavier, Book I* (1722)
- BACH** Prelude in C minor from *The Well-Tempered Clavier, Book II* (1740)
- BEETHOVEN** Piano Sonata no. 32 in C minor, op. 111 (1822)



Winter Journey in Concert Tara Helen O'Connor

March 25–26, 2023

with Shai Vosner, *piano*; James Austin Smith, *oboe*;
Alan Kay, *clarinet*; Marc Goldberg, *bassoon*;
David Byrd-Marrow, *horn*, and Martin Goldsmith, *writer*.

This Focus Residency takes its inspiration from writer Martin Goldsmith's book *The Inextinguishable Symphony*, in which he shares the remarkable true story of his parents Gunther Goldschmidt and Rosemarie Gumpert Goldschmidt. During the Nazi regime, they were members of the all-Jewish orchestra, the *Jüdischer Kulturbund*, a group maintained as a propaganda tool by the Nazi Minister of Propaganda, Joseph Goebbels. The Goldschmidts' participation in this group ultimately helped save their lives in Nazi Germany, and Goldsmith's book inspired the making of a film, *Winter Journey*, which will be screened preceding a Q&A with the author. The following day's concert program features works for winds and piano, including works by composers who were silenced as victims of the Holocaust, as well as works performed by the *Jüdischer Kulturbund*.

- SMIT** Sextet for Piano and Wind Quintet (1933)
- HAAS** Suite for Oboe and Piano, op. 17 (1939)
- SCHULHOFF** Divertissement for Oboe, Clarinet, and Bassoon (1927)
- KLEIN** *Wiegenlied (Lullaby)* for Flute and Piano (1943)
- THUILLE** Sextet in B-flat major for Piano and Wind Quintet, op. 6 (1888)

VISUAL ARTIST: SIMON BULL

Simon Bull (born March 6, 1958) is an English-born artist living in Carmel. His brightly colorful artworks are inspired by nature, infused with joy, and embrace a wide range of innovative printmaking techniques. California's Central Coast is a source of limitless inspiration, with its vast array of landscape, flora and fauna.

Soon after graduating with honors from Leeds Polytechnic, he won the distinguished British Fine Art Trade Guild's Artist Print Award in 2000. In 2002, Bull was selected, along with fellow artists Thomas Kinkade and Howard Behrens, to commemorate the Salt Lake City Winter Olympics.

After Moving to the United States with his wife and family in 2003, he became the first British artist to win the National Association of Limited Edition Dealers Award not just once, but twice along with a NALED Medal of Honor. In 2007, Bull was invited to paint a series of portraits for Muhammad Ali. Many of these works, signed by both artist and boxing legend, are in the collection of the Muhammad Ali Center in Louisville, KY.

In 2017, Simon Bull opened his MEUSE Gallery in Carmel-by-the-Sea along with a second MEUSE Gallery location in St. Helena in 2019. In this same year, Simon was honored as the Official Artist of the National Cherry Blossom Festival in Washington D.C.

Bull's unique and vibrant perspectives of the natural world have stirred the souls of collectors and fans on every continent. He is honored to be the 2022 featured artist for the Menlo Music Festival. Please feel free to explore more of his repertoire on www.meusegallery.com.



Above: Simon Bull (born 1958). *Sea Mist, Point Lobos*, acrylic on canvas.

Front Cover: Simon Bull (born 1958). *Plum Promises*, acrylic on canvas.

Back cover: Simon Bull (born 1958). *Fresh Cut Flowers*, acrylic on canvas.

ARTISTIC DIRECTORS : DAVID FINCKEL AND WU HAN



THE MARTIN FAMILY ARTISTIC DIRECTORSHIP

Pianist **Wu Han** and cellist **David Finckel** founded Music@Menlo in 2003 and have remained its Artistic Directors ever since. They brought to the project all their experiences at other summer festivals, including artists, repertoire, and educational programs. Perhaps the most unique element of their artistic approach is the same philosophy behind their recording company, ArtistLed, which they founded in 1997: that everything must be generated solely by artistic vision, with excellence as the standard, and that great music should be accessible to all.

David and Wu Han came to Music@Menlo having already established multifaceted careers, both as individuals and as a duo, encompassing virtually all the roles classical musicians can hold as concerto soloists, recitalists, chamber artists, and teachers. Their additional initiatives in recording and presenting eventually garnered them *Musical America's* 2012 Musicians of the Year Award, and David and Wu Han are the only duo ever to have received the distinguished organization's highest honor. In 2004, only one year after Music@Menlo's inaugural season, the festival's luster caught the eye of New York's Chamber Music Society of Lincoln Center (CMS), which engaged them as Artistic Directors. Following their recent contract extension with CMS, David and Wu Han have become the longest-serving Artistic Directors in the Society's history.

Born in Taiwan, Wu Han came to the United States to attend graduate school where she was mentored by some of the world's greatest pianists, including Menahem Pressler and Rudolf Serkin. She thrived at the Marlboro and Aspen music festivals and subsequently won the prestigious Andrew Wolf Award. Wu Han currently serves as Artistic Advisor for both Wolf Trap's Chamber Music at the Barns series and for Palm Beach's Society of the Four Arts. As a New Jersey teenager, David won the Philadelphia Orchestra's Junior and Senior concerto competitions and became the first American student of cellist Mstislav Rostropovich. He subsequently joined the Emerson String Quartet, which garnered nine Grammy Awards and the Avery Fisher Prize during David's 34-season tenure. David is a professor at both the Juilliard School and Stony Brook University.

David and Wu Han married in 1985 and divide their time between touring and their residences in New York City and Westchester County. Their daughter Lilian is an artist based in Brooklyn, NY.

Visit www.davidfinckelandwuhan.com for more information.

FESTIVAL ARTIST BIOGRAPHIES



Mark Almond is the Associate Principal Horn of the San Francisco Symphony and the Co-Principal Horn of the San Francisco Opera Orchestra. While studying medicine at Cambridge and Oxford universities, he performed in the finals of the BBC Young Musician of the Year Competition, won the Silver Medal of the Shell London Symphony Orchestra Scholarship, performed with the London Symphony Orchestra, and was appointed Third Horn with the Philharmonia Orchestra of London. He has since played Guest Principal Horn with the Los Angeles Philharmonic, Philharmonia Orchestra, and Royal Philharmonic Orchestra, among others. He is an experienced pulmonologist and physician with a Ph.D. in Immunology and Virology. He is currently researching COVID-19 as a Post-Doctoral Research Scholar at UCSF.



Described as a cellist whose “playing is highly impressive throughout” (*The Strad*), **Dmitri Atapine** has appeared at leading venues around the world. He regularly performs with the Chamber Music Society of Lincoln Center and is a frequent guest at festivals that include Music@Menlo, Chamber Music Northwest, and La Musica in Sarasota, among others. He has released multiple recordings, among them a world premiere of works by Lowell Liebermann. Professor of Cello and Chair of Music at the University of Nevada, Reno, and Artistic Director of Apex Concerts and the Ribadesella Chamber Music Festival, Atapine holds a doctoral degree from the Yale School of Music, where he studied with Aldo Parisot.



Violinist **Aaron Boyd** enjoys a varied career as a soloist, chamber musician, lecturer, teacher, and recording artist and concertizes throughout the United States, Europe, Russia, and Asia. He appears regularly as an Artist of the Chamber Music Society of Lincoln Center and has participated in the Marlboro, Music@Menlo, La Jolla, Bridgehampton, Prussia Cove, and Aspen festivals. Previously on the violin faculties of Columbia University and the University of Arizona, Boyd now serves as Director of Chamber Music and Chair of Strings at the Meadows School of the Arts at Southern Methodist University in Dallas, Texas.



Pianist **Michael Brown** has been hailed by the *New York Times* as “one of the leading figures in the current renaissance of performer-composers.” Winner of the 2018 Emerging Artist Award from Lincoln Center and a 2015 Avery Fisher Career Grant, Brown has appeared as a soloist with numerous orchestras worldwide. He is an Artist of the Chamber Music Society of Lincoln Center, having previously been a member of the Bowers Program. As a composer, Brown’s Concerto for Piano and Strings was premiered by the Kalamazoo Symphony and by the NFM Leopoldinum Orchestra in Poland. For more information, visit www.michaelbrownmusic.com.



The **Calidore String Quartet**’s “deep reserves of virtuosity and irrepressible dramatic instinct” (*New York Times*) have won the group accolades across the globe and firmly established it as one of the finest chamber music ensembles performing today. The Calidore String Quartet regularly performs in the most prestigious venues—such as Carnegie Hall, Lincoln Center, Wigmore Hall, Berlin Kozerhaus, and Seoul’s Kumho Arts Hall—and at many significant festivals, including Verbier, Ravinia, Mostly Mozart, Music@Menlo, Rheingau, East Neuk, and Festspiele Mecklenburg-Vorpommern. In addition to winning the M-Prize Chamber Arts Competition and a Borletti-Buitoni Trust Fellowship, the quartet has won grand prizes in virtually all the major U.S. chamber music competitions, including the Fischhoff, Coleman, Chesapeake, and Yellow Springs competitions. The ensemble has also won prizes in the ARD International Music Competition and International Chamber Music Competition Hamburg.



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. Canellakis’s recent highlights include solo debuts with the Virginia, Albany, Bangor, and Delaware symphony orchestras, concerto appearances with the Erie Philharmonic, the New Haven Symphony Orchestra as Artist-in-Residence, and the American Symphony Orchestra in Carnegie Hall, and Europe and Asia tours with the Chamber Music Society of Lincoln Center. He is a regular guest artist at many of the world’s leading music festivals, including Santa Fe, Ravinia, Music@Menlo, Bard, Bridgehampton, La Jolla, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. He is the Artistic Director of Chamber Music Sedona in Arizona.



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” (*Cleveland Plain Dealer*). Bronze medalist of the Fourth Quadrennial International Violin Competition and First Violinist of the Miami String Quartet from 1995 to 2010, Chan currently holds the position of Associate Professor of Music at the Hong Kong Academy for Performing Arts and is on faculty at Music@Menlo, Heifetz International Music Institute, and Kent Blossom Music Festival. As a visiting artist, he has taught at the Curtis Institute of Music, the Juilliard School, the New England Conservatory, Ravinia’s Steans Institute, the New York String Orchestra Seminar, Morningside Music Bridge, the Beijing Central Conservatory, and the Shanghai Conservatory.



Fred Child is the host of American Public Media’s *Performance Today*, the most-listened-to classical music radio show in the United States. He appears at classical music festivals and events around the country, including the Aspen Music Festival and School, the Savannah Music Festival, Marlboro Music, Spoleto Festival USA, and La Jolla SummerFest. He was previously Music Director and Director of Cultural Programming at WNYC, host of a live daily performance and interview program on WNYC, and a host at Oregon Public Broadcasting. His music reviews have appeared on NPR’s *All Things Considered*, and his music reports have appeared on NPR’s *Morning Edition* and *Weekend Edition*.



Canadian cellist **Estelle Choi** has garnered top prizes as a soloist and chamber musician and has gained international recognition as a founding member of the Calidore String Quartet. Praised by the *New York Times* for its “deep reserves of virtuosity and irrepressible dramatic instinct,” the Calidore won the Grand Prize of the 2016 M-Prize Chamber Arts Competition. As a member of the Calidore, Choi is an Avery Fisher Career Grant winner, a recipient of the Lincoln Center Emerging Artists Award, a BBC Radio 3 New Generation Artist, and a Borletti-Buitoni Trust Fellowship recipient. She is a faculty member at the University of Delaware.



Two-time Grammy Award-winning mezzo-soprano **Sasha Cooke** is sought after by the world’s leading orchestras, opera companies, and chamber music ensembles for her versatile repertoire. She has sung at the Metropolitan Opera, San Francisco Opera, English National Opera, Seattle Opera, Opéra National de Bordeaux, and Gran Teatre del Liceu, among others, and with over 70 symphony orchestras worldwide. She recently collaborated with 17 composers on a project called *how do I find you* which was released on the Pentatone label this year.



Clarinetist **Romie de Guise-Langlois** has appeared as a soloist with the Houston Symphony, the Guanajuato Symphony Orchestra, Ensemble ACJW, Festival Mozaic, and the Banff Centre. An avid chamber musician, she has performed with Musicians from Marlboro, Chamber Music Society of Lincoln Center, the Philadelphia and Boston chamber music societies, and Chamber Music Northwest, among others. A native of Montreal, de Guise-Langlois earned degrees from McGill University and the Yale School of Music. She is an alum of Ensemble Connect, Chamber Music Society of Lincoln Center’s Bowers Program, and Astral Artists and is currently Assistant Professor of Clarinet at the University of Massachusetts Amherst.



Steven Dibner, Associate Principal Bassoon of the San Francisco Symphony since 1983, studied bassoon, acting, and singing at Indiana University and earned his master’s degree from Juilliard. While playing Principal Bassoon in the New Jersey Symphony, he developed a freelance career that spanned from the Metropolitan Opera to Broadway, and he toured the world and recorded as a member of the Orpheus Chamber Orchestra. Dibner has been featured as a soloist and chamber musician with the San Francisco Symphony and in festivals including those in Santa Fe and San Diego. He performed regularly at the Aspen and Marlboro festivals for over 20 years and coaches chamber music at the San Francisco Conservatory of Music.

Festival Artist Biographies



Persian- and Pakistani-American flutist **Amir Hoshang Farsi** was born and raised in the San Francisco Bay Area and is currently a fellow with Carnegie Hall's Ensemble Connect. He has performed under prolific conductors such as Marin Alsop, David Robertson, Peter Oundjian, Jean-Marie Zeitouni, Leon Fleisher, and Ignat Solzhenitsyn. Farsi has made appearances at notable music festivals including Lake George, Norfolk, Bang on a Can, and Marrowstone, as well as the St. Lawrence String Quartet Chamber Music Seminar, and has performed in prestigious venues such as the Banff Centre, Carnegie Hall, New World Center, and at the United Nations. Farsi received his bachelor's and master's degrees from the Peabody Institute and the Yale School of Music.



Two-time Grammy nominee and Avery Fisher Career Grant recipient violinist **Jennifer Frautschi** has appeared as soloist with the Cincinnati Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, Milwaukee Symphony Orchestra, Minnesota Orchestra, and Saint Paul Chamber Orchestra. As a chamber musician, she has performed with the Boston Chamber Music Society and Chamber Music Society of Lincoln Center and has appeared at numerous music festivals, including Chamber Music Northwest, La Jolla SummerFest, Music@Menlo, Bridgehampton, Charlottesville, Lake Champlain, Moab, Ojai, Santa Fe, Seattle, and Spoleto. Frautschi attended the Colburn School, Harvard University, the New England Conservatory, and the Juilliard School. She currently teaches in the graduate program at Stony Brook University.



Ara Guzelimian is the Artistic Director of the Ojai Music Festival in California. He served as Provost and Dean of the Juilliard School from 2007 to 2020 and continues at Juilliard in an advisory role and as a member of the faculty. Previously, he was Senior Director and Artistic Advisor of Carnegie Hall, Artistic Administrator of the Aspen Music Festival and School in Colorado, and Artistic Administrator of the Los Angeles Philharmonic. He is an Artistic Consultant for the Marlboro Music Festival and School in Vermont and has recently taught at the Banff Centre for Arts and Creativity in Canada.



Violinist **Bella Hristova's** prizes include an Avery Fisher Career Grant and first prizes in the Young Concert Artists International Auditions and Michael Hill International Violin Competition. She has soloed with the Orchestra of St. Luke's and the Fort Worth, Kansas City, and Milwaukee symphonies, has performed in recital at Carnegie Hall and the Kennedy Center, and appears regularly with the Chamber Music Society of Lincoln Center. A native of Bulgaria, Hristova came to the United States to study at the Curtis Institute of Music with Ida Kavafian and at Indiana University with Jaime Laredo. She plays a 1655 Nicolò Amati violin.



Pianist **Gilbert Kalish's** profound influence on the musical community as a performer, educator, and recording artist has established him as a major figure in American music making. He was pianist of the Boston Symphony Chamber Players for 30 years, was a founding member of the Contemporary Chamber Ensemble, and is an Artist of the Chamber Music Society of Lincoln Center. Kalish is Distinguished Professor and Head of Performance Activities at Stony Brook University. He was previously a faculty member and Chair of the Faculty at the Tanglewood Music Center. Kalish received the American Composers Forum's Champion of New Music Award in 2017.



Sooyun Kim has been praised as "a rare virtuoso of the flute" by *Libération*. Since her concerto debut with the Seoul Philharmonic Orchestra at age 10, she has appeared with the Bavarian Radio Symphony Orchestra, Munich Philharmonic, and Boston Pops Orchestra. A winner of a Solti Foundation Career Assistance Grant and the ARD International Music Competition, her European debut recital at the Louvre was streamed live on medici.tv. An alum of the Bowers Program, she continues to perform with the Chamber Music Society of Lincoln Center. Kim is on the faculty of Longy School of Music at Bard College and Orford Musique.



Called "superb" by the *Washington Post* and "stunningly virtuosic" by the *New York Times*, **Peter Kolkay** is the only bassoonist to receive an Avery Fisher Career Grant. In addition to being an Artist of the Chamber Music Society of Lincoln Center, Kolkay is dedicated to broadening the bassoon repertoire and has premiered solo works by Elliott Carter, Joan Tower, Mark-Anthony Turnage, and Tania León. His 2021–2022 season includes a performance and recording of the Christopher Rouse Bassoon Concerto with the Albany Symphony. A dedicated teacher, Kolkay is Associate Professor of Bassoon at the Blair School of Music at Vanderbilt University.



An Avery Fisher Career Grant recipient and a top-prize winner of the Walter W. Naumburg Competition, **Kristin Lee** is a violinist of remarkable versatility and impeccable technique. Lee is the Artistic Director of Emerald City Music in Seattle and Assistant Professor of Violin at the University of Cincinnati College-Conservatory of Music. Lee has soloed with the Philadelphia Orchestra, St. Louis Symphony Orchestra, and Saint Paul Chamber Orchestra and has performed at Carnegie Hall, Avery Fisher Hall, and the Kennedy Center. She is an Artist of the Chamber Music Society of Lincoln Center. Lee holds a master's degree from the Juilliard School, where she studied with Itzhak Perlman and Donald Weilerstein.



Richard Lin is the Gold Medalist of the Tenth Quadrennial International Violin Competition of Indianapolis, which took place in 2018. Lin has collaborated with numerous orchestras and has performed at celebrated concert venues throughout Asia, Europe, and the United States. He is a laureate of the Sendai, Joseph Joachim, Singapore, and Michael Hill international violin competitions and has just joined the faculty of the National Taipei University of Education. Passionate about chamber music, Lin also recently joined the Chamber Music Society of Lincoln Center Bowers Program.



Violist **Matthew Lipman**, recognized by the *New York Times* for his “rich tone and elegant phrasing,” has appeared as soloist with the Chicago Symphony Orchestra, Minnesota Orchestra, Chamber Orchestra of Europe, Academy of St Martin in the Fields, and at the New World Symphony, Aspen, and Rheingau music festivals. He has recorded critically acclaimed albums on the Avie and Cedille labels and has been a featured soloist on PBS and MagentaTV. Lipman plays regularly with the Chamber Music Society of Lincoln Center and has premiered works by Clarice Assad, Helen Grime, and Malika Kishino. An Avery Fisher Career Grant recipient, Lipman teaches at Stony Brook University.



Praised by reviewers for his “passion, sumptuous tone, magical finesse, and dazzling virtuosity,” Italian-born **Tommaso Lonquich** is Solo Clarinetist with Ensemble MidtVest in Denmark and an Artist of the Chamber Music Society of Lincoln Center. He has appeared on the world’s most prestigious stages, partnering with Christian Tetzlaff, Ani and Ida Kavafian, Gilles Vonsattel, Gilbert Kalish, Wu Han, David Finckel, Yura Lee, Charles Neidich, David Shifrin, and the Danish String Quartet. Lonquich is Artistic Co-Director of KantorAtelier in Italy and of Schackenborg Musikfest in Denmark. He has given master classes at the Juilliard School and the Manhattan School of Music, among others.



Romanian-born cellist **Mihai Marica** is a First-Prize winner of the International Musical Competition “Dr. Luis Sigall” in Chile and is a recipient of Charlotte White’s Salon de Virtuosi Career Grant. He has performed with the Symphony Orchestra of Chile, the Xalapa Symphony Orchestra, the St. Petersburg State Hermitage Orchestra, L’Orchestre des Jardins Musicaux, and the Louisville Orchestra. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals, where he has collaborated with such artists as Ani Kavafian, David Shifrin, André Watts, and Edgar Meyer, and he is a founding member of the award-winning Amphion String Quartet.



Paul Neubauer was Principal Violist of the New York Philharmonic at age 21 and has appeared with the New York and Los Angeles philharmonics, San Francisco Symphony, Chicago, National, St. Louis, Detroit, and Dallas symphony orchestras, and Mariinsky, Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (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*, *A Prairie Home Companion*, and in *Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical.



Praised for its “confidence, precision, fluidity, and surprising wit” (*Los Angeles Times*), the **Orion String Quartet** is one of the leading chamber music ensembles on the classical music scene today. In 2021–2022, they appear at Chamber Music Society of Lincoln Center’s Winter Festival; additional appearances include Phoenix and Philadelphia chamber music societies and Linton Chamber Music in Cincinnati with Anthony McGill. Heard frequently on NPR’s *Performance Today*, the Orion has also appeared on PBS’s *Live from Lincoln Center*, A&E’s *Breakfast with the Arts*, and ABC television’s *Good Morning America*. The Orion String Quartet was established in 1987 and takes its name from the Orion constellation as a metaphor for the personality each musician brings to the group in its collective pursuit of the highest musical ideal.



Described as “a pianist with power, precision, and tremendous glee” by *Gramophone*, pianist **Hyeyeon Park** was selected as an Artist of the Year by the Seoul Arts Center and is a prizewinner of numerous international competitions including Oberlin, Ettlingen, Hugo Kauder, Maria Canals, Prix Amadèò, and Corpus Christi. She is Artistic Director of Apex Concerts (Nevada), Co-Director of the Music@Menlo Chamber Music Institute’s Young Performers Program, and Associate Professor of Piano at the University of Nevada, Reno. Her first solo CD recording, *Klavier 1853*, was released on the Blue Griffin label.



Principal Flutist of the Metropolitan Opera Orchestra from 1977 until his retirement in 2008, **Michael Parloff** is the founder and Artistic Director of Parlance Chamber Concerts in Ridgewood, New Jersey. As a lecturer, conductor, and teacher, he has appeared at major concert venues, festivals, and conservatories in the United States and abroad, including the Chamber Music Society of Lincoln Center, Music@Menlo, the Juilliard School, Yale University, and Tanglewood. He is also a frequent lecturer for the French cruise line Ponant. Parloff has been a faculty member at Manhattan School of Music since 1985.

Festival Artist Biographies



Tenor **Nicholas Phan** launched the Collaborative Arts Institute of Chicago's (CAIC) current season, curating its tenth annual Collaborative Works Festival. Phan cofounded CAIC in 2010 and currently serves as the organization's Artistic Director. His many engagements this season include appearances with the San Francisco Symphony, New York Philharmonic, Philadelphia Orchestra, and Seattle Symphony. In January 2020, he released his sixth solo album, *Clairières*, a critically acclaimed recording of songs by Lili and Nadia Boulanger.



Violinist **Daniel Phillips** enjoys a versatile career as a veteran chamber musician, soloist, and teacher. A graduate of Juilliard, his teachers were his father Eugene Phillips, Ivan Galamian, Sally Thomas, Sándor Végh, and George Neikrug. He is a founding member of the 35-year-old Orion String Quartet, known for their Beethoven recordings. He won the 1976 Young Concert Artists Competition and the Leipzig Bach Competition Bronze Medal. A regular at many festivals, he is Co-Director of Music from Angel Fire with his wife, flutist Tara Helen O'Connor. Phillips teaches at Queens College, Bard College, and Juilliard. He lives with his wife and their two adorable dachshunds in Manhattan.



Violinist **Todd Phillips** made his solo debut with the Pittsburgh Symphony Orchestra at the age of 13 and has appeared with many orchestras throughout the United States, Europe, and Japan. Phillips's experience as a frequent leader of the conductor-less Orpheus Chamber Orchestra has led to engagements as a conductor/leader worldwide. Phillips serves on the violin faculties of the Mannes School of Music at the New School, the Mason Gross School of the Arts at Rutgers University, Manhattan School of Music, and the Bard College Conservatory of Music. He was also a 2018–2020 visiting chamber music faculty member at the Cleveland Institute of Music.



Scott Pingel has served as the San Francisco Symphony's Principal Bass for 17 years and was previously Principal Bass of the Charleston Symphony Orchestra and Guest Principal with the National Arts Centre Orchestra. As a chamber musician, he performs in venues around the country with groups such as the Chamber Music Society of Lincoln Center. Versatile in a variety of styles, Pingel has performed in jazz clubs from New York to Stockholm, and his solo performances with the band Metallica have been hailed as "show stopping" and "jaw dropping" by *Rolling Stone* and *Variety* magazines. He is a faculty member of the San Francisco Conservatory of Music.



Known for his "delicious quality of tone," **Kevin Rivard**, Co-Principal Horn of the San Francisco Opera Orchestra and Principal Horn of the San Francisco Ballet Orchestra, has performed with the Orpheus Chamber Orchestra, the Metropolitan Opera Orchestra, the Philadelphia Orchestra, and the Chamber Music Society of Lincoln Center, among others. His awards include Grand Prize at the Concours International d'Interprétation Musicale in Paris, the International Horn Competition of America, and the Farkas Horn Competition. Rivard has participated in the Sarasota Music Festival, the Norfolk Chamber Music Festival, the Verbier Festival, and the Santa Fe Opera.



Pianist **Mika Sasaki** is an imaginative and versatile recitalist, chamber musician, and educator based in New York City. She frequently concertizes with Ensemble Mélange, the Chameleon Arts Ensemble, the Manhattan Chamber Players, Carnegie Hall's Ensemble Connect, and her duo partners. Her solo debut album, *Obsidian: Mika Sasaki Plays Clara Schumann*, was released on Yarlung Records in 2016. Festival appearances have included Music@Menlo, Caramoor, Shandeelee, Tanglewood, Taos, Chigiana, piano-Sonoma, Yellow Barn, and Aspen. She is an alum of the Peabody Institute (B.M., M.M.) and Juilliard (D.M.A.), and she teaches in the college and extension divisions at Juilliard. Learn more at www.mikasasaki.com.



Six-time Grammy Award-winning recording producer **Da-Hong Seetoo** returns to Music@Menlo to record the festival concerts for release on the Music@Menlo *LIVE* label. A violinist trained at the Curtis Institute and the Juilliard School, Seetoo has emerged as one of a handful of elite audio engineers, using his own custom-designed microphones, speakers, and software. His recent clients include the Borromeo, Escher, Emerson, and Tokyo string quartets, pianists Daniel Barenboim, Yefim Bronfman, and Derek Han, violinist Gil Shaham, cellist Truls Mork, the Chamber Music Society of Lincoln Center, the Chicago Symphony Orchestra, the New York Philharmonic, the Royal Philharmonic Orchestra, and David Finckel and Wu Han for the ArtistLed label.



Inbal Segev is "a cellist with something to say" (*Gramophone*). Combining rich tone with technical mastery, she has appeared with the Berlin Philharmonic, London Philharmonic Orchestra, Israel Philharmonic Orchestra, Baltimore Symphony Orchestra, St. Louis Symphony Orchestra, and Pittsburgh Symphony Orchestra. Recorded with Marin Alsop, Segev's 2020 premiere recording of Anna Clyne's new cello concerto, *DANCE*, has been an instant success; its opening movement was chosen as one of NPR Music's "Favorite Songs of 2020," receiving more than five million listens on Spotify. Committed to reinvigorating the cello repertoire, Segev has launched "20 for 2020," a commissioning, recording, and video project featuring 20 cutting-edge composers.



Praised for his “virtuosic,” “dazzling,” and “brilliant” performances (*New York Times*) and his “bold, keen sound” (*New Yorker*), oboist **James Austin Smith** performs new and old music across the United States and around the world. Smith is an Artist of the Chamber Music Society of Lincoln Center, a member of the International Contemporary Ensemble and Decoda, and Artistic Director of Tertulia, a chamber music series that takes place in restaurants in New York City and San Francisco. He is a member of the faculties of Stony Brook University and Manhattan School of Music. Find him @jaustinsmith on Instagram.



Winner of a 2009 Avery Fisher Career Grant, violinist **Arnaud Sussmann** recently made his solo debut with the Mariinsky Orchestra (under maestro Valery Gergiev), Vancouver Symphony Orchestra, Pacific Symphony, and Alabama Symphony Orchestra, among others. He has appeared previously with the American Symphony Orchestra, Stamford Symphony, Chattanooga Symphony, Minnesota Sinfonia, Jerusalem Symphony Orchestra, and Paris Chamber Orchestra. A dedicated chamber musician, he has been affiliated with the Chamber Music Society of Lincoln Center since 2006 and regularly appears with it in New York and on tour. Born in Strasbourg, France, and based now in New York City, Sussmann trained at the Conservatoire de Paris and the Juilliard School with Boris Garlitsky and Itzhak Perlman.



Stephen Taylor holds the Mrs. John D. Rockefeller Solo Oboe Chair with the Chamber Music Society of Lincoln Center and is Principal Oboist of the Orchestra of St. Luke’s, St. Luke’s Chamber Ensemble, American Composers Orchestra, the New England Bach Festival, and Orpheus Chamber Orchestra. His regular festival appearances include Caramoor, Sebago-Long Lake, Music from Angel Fire, Music@Menlo, Norfolk, Santa Fe, Aspen, and Chamber Music Northwest. Taylor has been awarded a Performer’s Grant from the Fromm Foundation at Harvard University and is on the faculties of the Yale School of Music and Manhattan School of Music. Obsessed with buoyancy, he spends as much time as possible on his old wooden boats in Maine.



Violinist **James Thompson** is forging a promising career as a versatile chamber musician, soloist, and music educator. A native of Cleveland, Ohio, he is currently on faculty at Music@Menlo and a member of the Chamber Music Society of Lincoln Center’s Bowers Program. In 2014, Thompson made his solo debut with the Cleveland Orchestra at Severance Hall. He was recently invited to perform in Budapest as part of the first Bartók World Competition and in Sendai for the seventh Sendai International Violin Competition. Thompson holds an artist diploma as well as bachelor’s and master’s degrees from the Cleveland Institute of Music, where he studied with Jaime Laredo, William Preucil, and Paul Kantor.



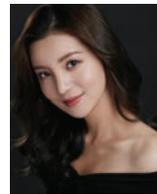
Grammy award-winning baritone **Matthew Worth** is a Professor of Voice at San Francisco Conservatory of Music. Performing highlights from recent seasons include the title role in the world premiere of *JFK* with Fort Worth Opera, the title role in *Il barbiere di Siviglia* with Boston Lyric Opera, the Narrator in the world premiere and recording of Richard Danielpour’s *The Passion of Yeshua*, the world premiere of *The Manchurian Candidate* with Minnesota Opera, and *Moby Dick* at Washington National Opera. He has performed principal roles at Santa Fe Opera, Lyric Opera of Chicago, Opéra de Montréal, Tanglewood, Cincinnati Opera, and Opera Theatre of Saint Louis, under luminary conductors James Levine, Lorin Maazel, and Sir Andrew Davis. Worth has degrees from the University of Richmond, Manhattan School of Music, and the Juilliard School.



Pianist **Shai Vosner** has attracted international recognition for his exceptional artistry, musical integrity, and creative insight. He is the recipient of Lincoln Center’s Martin E. Segal Award, an Avery Fisher Career Grant, and a Borletti-Buitoni Trust Award. Vosner has widely appeared in recital and with many major orchestras including those of Chicago, Cleveland, Los Angeles, Philadelphia, Pittsburgh, and San Francisco in the United States, as well as with the Frankfurt Radio Symphony Orchestra, BBC Scottish Symphony Orchestra, Hamburg Symphony Orchestra, and Staatskapelle Berlin in Europe. Born in Israel, he studied with Emanuel Krasovsky and at the Juilliard School with Emanuel Ax.



Praised by the *Seattle Times* as “simply marvelous,” violinist/violist **Tien-Hsin Cindy Wu** enjoys a versatile career as a soloist, chamber musician, and educator. She has collaborated in concerts with renowned artists such as Yefim Bronfman, Lynn Harrell, Leila Josefowicz, Midori, and Yuja Wang, as well as with members of the Alban Berg, Guarneri, and Orion string quartets. Wu has performed at prominent venues such as the Kennedy Center, Carnegie Hall, and Lincoln Center, and at festivals including the Bridgehampton Chamber Music Festival, La Jolla SummerFest, Music@Menlo, and the Santa Fe Chamber Music Festival. She has taught at the Thornton School of Music at the University of Southern California.



Chinese soprano **Meigui Zhang** made her Metropolitan Opera debut during the 2019–2020 season in the role of Bloody Child in *Macbeth* and Barbarina in *Le nozze di Figaro* while attending the Metropolitan Opera Lindemann Young Artist Development Program. In 2019, she made her European debut as Pamina in *Die Zauberflöte* at the Verbier Festival in Switzerland. She was a finalist of the 2019 Queen Sonja International Music Competition and a recipient of the 2019 Verbier Festival Yves Paternot Grand Prize, the 2020 Opera Index Competition Second-Place Prize, and the 2020 Glyndebourne Opera Cup Audience Prize. She holds degrees from the Mannes School of Music, Shanghai Conservatory, and Sichuan Conservatory.

BECOME A MEMBER:

Your Support Helps Secure the Future of Chamber Music



Gifts to the Annual Fund

Support the critical daily operations of the festival and Chamber Music Institute with a gift to the Annual Fund today. These unrestricted gifts provide Music@Menlo the freedom to use the money where it is needed most.

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

Scholarship support ensures that talent and determination are the only requirements for participating in the Chamber Music Institute.

Planned Giving Through the Isaac Stern Circle

Include Music@Menlo in your estate plans to leave a lasting legacy of music. Please speak with us about your specific interests and talk with your estate-planning advisor to learn more.

Gifts to the Music@Menlo Fund

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

Music@Menlo offers exclusive members-only benefits, including:

- Early access through VIP ticketing
- A behind-the-scenes sneak peek through CODA, our members-only newsletter
- Opportunities to engage with guest artists and the Artistic Directors at intimate donor receptions

Your gift to Music@Menlo will:

- Fund over 50 events during our summer festival
- Underwrite free community programming, including:
 - Prelude Performances
 - Koret Young Performers Concerts
 - Master classes
 - Café Conversations
- Provide a world-class educational experience for young and emerging artists in our Chamber Music Institute
- Fund year-round chamber music activities, including:
 - Music@Menlo:Focus Residencies
 - Classroom and community outreach during our Winter Residency program

Music@Menlo Membership Benefits

As a member, you are invited to connect with the festival's music, artists, students, and community.

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

Performers Circle

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% discount on Music@Menlo merchandise

Caruso (\$500–\$999) Members enjoy:

- The Caruso Coffee – Join special guest speakers for the annual Caruso Coffee, an insider look at the festival followed by a reception

Composers Circle

Bach (\$1,000–\$2,499) Members enjoy:

- VIP ticketing – Early access to tickets starting on April 18, no-fee exchanges, and dedicated assistance throughout the year
- Premium Seating¹ and Advance Reservation² – Reserve your ticket and seat early for any two Prelude Performances or Koret Young Performers Concerts
- The Festival Season Preview – Learn about the season to come from festival artistic staff and enjoy musical previews at this private performance and reception
- The Bach BBQ – Join the Artistic Directors, festival artists, and Chamber Music Institute faculty and students at a casual barbecue

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

- Premium Seating¹ and Advance Reservation² – Reserve your ticket and seat early for any four Prelude Performances or Koret Young Performers Concerts
- The Closing Night Celebration – Toast the festival with main-stage musicians, Institute artists, and the Artistic Directors at the final party of the season
- Two complimentary beverage passes to use at a performance during the festival

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

- Premium Seating¹ and Advance Reservation² – Reserve your ticket and seat early for any six Prelude Performances or Koret Young Performers Concerts
- A Mozart Circle Dinner Party³ – 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 Seating¹ and Advance Reservation² – Reserve your ticket and seat early for any eight Prelude Performances or Koret Young Performers Concerts
- A concert dedication – In recognition of your generosity, a summer festival performance will be dedicated in your honor
- The Beethoven Circle Dinner Party – Savor a gourmet dinner while mingling with the Artistic Directors, festival musicians, and Institute faculty at this elegant post-concert dinner

Patrons Circle (\$25,000 and up)

In addition to all Performers and Composers Circle benefits, Patrons Circle Members enjoy early access to tickets starting on April 11 along with recognition in the Season Dedication, invitations to intimate dinners, and the annual Patrons Circle Season Announcement event.

Isaac Stern Circle

The Isaac Stern Circle recognizes those who wish to leave a lasting legacy of music by including Music@Menlo in their estate plans. Benefits include acknowledgment in the festival program book and invitation to a special Isaac Stern Circle event.

Please note:

¹ Premium Seating reservations provide an assigned seat for free concerts of your choice. Specific seating requests cannot be guaranteed.

² Advance Reservation – Contact VIP ticket services to reserve your unassigned free ticket at least 24 hours in advance of the event.

³ You will be asked to choose one of the several Mozart Circle Dinner Parties that will take place during the festival. Space is limited and based on availability at the time of your RSVP.

Ways to Give

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

Gifts of securities: A gift of appreciated stock may offer valuable tax benefits.

Pledges: Gifts may be pledged and paid in increments that are comfortable for you.

Employer matching gifts: Many companies match donations made by their employees and retirees. Contact your employer's human resources department to more.

Planned giving: Leave a lasting legacy at Music@Menlo. Please contact us to find out how a planned gift can help you achieve your financial and philanthropic goals.

Music@Menlo is a program of Menlo School, a registered 501(c)(3) nonprofit educational institution. To learn more, please call Alessandra Aquilanti, Development Director, at 650-330-2133 or email ale@musicatmenlo.org.



RESERVING YOUR SUMMER FESTIVAL TICKETS



Subscribe Now and Save!

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

- Priority ticketing: Fill your order before non-Subscribers for the best seats and access to concerts that sell out quickly—order starting **April 25** for Subscriber priority ticketing
- Special savings: Receive discounts on your order and all additional festival ticket purchases
- Free ticket exchanges: Easily exchange your tickets during the 2022 summer festival free of charge

Subscription Levels: Choose Your Own

Festival Mini Subscription (4–5 Events)

- Save 5% on your ticket order and subsequent festival ticket purchases.

Festival Full Subscription (6+ Events)

- Save 10% on your ticket order and subsequent festival ticket purchases.

Immersion Subscription (All Events)

- Save 10% on your ticket order and subsequent festival ticket purchases.
- Receive the complete set of recordings of 2022 Music@Menlo *LIVE* when it is released later in the year.

Subscriber Fees

A \$10-per-order handling fee applies to the initial order. Subsequent ticket purchases (not exchanges) will incur the standard \$6-per-order handling fee.

VIP Ticketing for Donors

Donors in the **Patrons Circle** enjoy early access to tickets starting on **April 11** and **Composers Circle** donors enjoy early access to tickets starting on **April 18**. Premium seating and Advance Reservation for free events vary by donor level. For a full list of benefits, please refer to Music@Menlo Membership on p. 30.

Single Tickets

Single-ticket orders are filled starting **May 2** in the order they are received, after the VIP and Subscriber priority ticketing windows have closed. Order early to get the best seats and to get tickets to concerts that sell out quickly!

Ticketing and Seating Policies

Seating is reserved for all paid events; seats are assigned on a best-available basis. Seating is by general admission for all free events.

You may return your ticket up to 24 hours prior to a performance for a ticket credit, exchange, or a tax-deductible donation. We cannot refund tickets, except in the case of a canceled event. Ticket exchanges are subject to a \$3-per-ticket fee, which is waived for Subscribers and Bach Circle donors and above.

Discounted Tickets: Bring the Family!

Music@Menlo is committed to making tickets available at a greatly reduced rate for audience members under the age of 30. Prices vary by event and venue. Proof of age may be required.

Receiving Your Tickets

Festival tickets will be mailed in mid-June. All orders after that will either be mailed within five business days or held at will call. Will call services, including on-site ticket purchases, will be available starting one hour before performances.

Ticket Reservations for Free Events:

Prelude Performances and Koret Young Performers Concerts

Online ticket reservations are available for Prelude Performances and Koret Young Performers Concerts and can be made at www.musicatmenlo.org or by calling the ticketing line on the day of the event starting at 9:00 a.m. Free tickets can also be requested in person at will call beginning one hour prior to the start of each concert. Advance Reservations before the day of the event are available for Bach Circle Members and above.



Accessibility

Accessible seating is available at each venue and can be ordered online, by phone, or by mail. If ordering online or by mail, please indicate that accessible seating is required. For questions about accessibility, please contact Patron Services at tickets@musicatmenlo.org or 650-331-0202.

Health and Safety/COVID-19 Protocols

- Attendees for all events must present proof of full COVID-19 vaccination completed at least two weeks prior to the event.
- Music@Menlo will follow all county health guidelines and Menlo School policies at the time of the summer festival regarding COVID-19 protocols, including vaccination and face mask requirements.
- Please do not attend concerts if you have been exposed to COVID-19 within 14 days of any concert or are not feeling well. Tickets may be refunded or exchanged for a future performance.

Handling Fees for Paid Events

- \$6 handling fee per order for orders of three events or fewer
- \$10 handling fee per order for orders of four events or more
- \$3 handling fee per order for orders of three livestream events or fewer
- \$5 handling fee per order for orders of four or more livestream events

Livestreamed Events: How to Watch

All livestreamed performances will be available on demand for one week following the livestream premiere. Detailed instructions on viewing will be shared prior to each event and are available on our website.

Questions

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

Ways to Order

MAIL: Music@Menlo Tickets
50 Valparaiso Avenue, Atherton, CA 94027

PHONE: 650-331-0202

FAX: 650-330-2016

ONLINE: www.musicatmenlo.org

Music@Menlo Box Office Hours

Through July 8: Monday–Friday, 10:00 a.m.–4:00 p.m.

July 11–August 6: Daily, 9:00 a.m.–4:00 p.m.

Ticket Prices:

CONCERT PROGRAMS:

\$70–\$84 full price; \$20–\$30 under age 30

CARTE BLANCHE CONCERTS:

\$84 full price; \$30 under age 30

ENCOUNTERS:

\$35–\$45 full price; \$20–\$25 under age 30

OVERTURE CONCERTS:

\$35–\$45 full price; \$20–\$25 under age 30

LIVESTREAM ACCESS:

\$25 per event; \$150 for all eight Concert Programs

Angelica Kauffmann (1741–1807). *Ariadne Abandoned by Theseus*, 1774, oil on canvas, 71 x 89cm. Photo © Christie's Images/Bridgeman Images

Béla Bartók, Joseph Szigeti, and Benny Goodman playing *Contrasts* at Carnegie Hall in New York, 1940. Photo © A. Dagli Orti/De Agostini Picture Library/Bridgeman Images

Jean Victor Adam (1801–1866). Fox hunting, engraving. Private Collection

Joseph Wolins (1915–1999). *The Budapest String Quartet*, 1941, oil on canvas. Smithsonian American Art Museum, Washington, D.C. Photo © Smithsonian American Art Museum, Washington, D.C./Art Resource, NY

W.A. Mozart, Joseph Haydn, and Konstanze/Constanze/Constance Mozart making music. Drawing from the nineteenth century. Photo © Lebrecht Music Arts/Bridgeman Images

Alessandro Sani (1856–1927). *The Tasting*, oil on canvas. Photo © Christie's Images/Bridgeman Images

Palace of the princes Esterhazy in Eszterhaza, now Fertöed, Hungary. Photo © Erich Lessing/Art Resource, NY

Artist unknown. Popular Gypsy dance, Budapest, Hungary, ca. 1850, engraving. Zenetorteneti Muzeum (Music History Museum), Budapest, Hungary. Photo © A. Dagli Orti/De Agostini Picture Library/Bridgeman Images

Music@Menlo Calendar

July 14–August 6, 2022

Special Thanks				THURSDAY, JULY 14	FRIDAY, JULY 15	SATURDAY, JULY 16
<p>Music@Menlo is made possible by Bank of America Private Bank, Koret Foundation Funds, and the many individuals and organizations that share the festival's vision.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div> </div> <div style="display: flex; justify-content: space-around; align-items: center; margin-top: 20px;"> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div> </div> <div style="display: flex; justify-content: space-around; align-items: center; margin-top: 20px;"> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div> </div>				<p>5:00 p.m. PRELUDE PERFORMANCE† Spieker Center PAGE 21</p> <p>7:30 p.m. ENCOUNTER I: HAYDN'S LIFE AND TIMES, LED BY MICHAEL PARLOFF Martin Family Hall PAGE 14</p>	<p>5:00 p.m. PRELUDE PERFORMANCE† Martin Family Hall PAGE 21</p> <p>7:30 p.m. CARTE BLANCHE CONCERT I: GILBERT KALISH Stent Family Hall PAGE 16</p>	<p>5:00 p.m. PRELUDE PERFORMANCE† Stent Family Hall PAGE 21</p> <p>7:30 p.m. CONCERT PROGRAM I: CONCERTOS AND CANTATAS Spieker Center PAGE 6</p>
SUNDAY, JULY 17	MONDAY, JULY 18	TUESDAY, JULY 19	WEDNESDAY, JULY 20	THURSDAY, JULY 21	FRIDAY, JULY 22	SATURDAY, JULY 23
<p>1:00 p.m. PRELUDE PERFORMANCE† Martin Family Hall PAGE 21</p> <p>4:00 p.m. CONCERT PROGRAM II: WIND VARIATIONS Spieker Center PAGE 7</p>	<p>11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 19</p>	<p>11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 19</p> <p>7:30 p.m. OVERTURE CONCERT I Spieker Center PAGE 18</p>	<p>11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 19</p> <p>5:00 p.m. PRELUDE PERFORMANCE† Spieker Center PAGE 21</p>	<p>11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 19</p> <p>5:00 p.m. PRELUDE PERFORMANCE† Martin Family Hall PAGE 21</p>	<p>11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 19</p> <p>5:00 p.m. PRELUDE PERFORMANCE† Stent Family Hall PAGE 21</p> <p>7:30 p.m. ENCOUNTER II: HAYDN'S STRING QUARTETS, LED BY AARON BOYD Martin Family Hall PAGE 15</p>	<p>12:30 p.m. KORET YOUNG PERFORMERS CONCERT† Spieker Center PAGE 21</p> <p>7:30 p.m. CONCERT PROGRAM III: THE THRILL OF THE HUNT Spieker Center PAGE 8</p>

PHOTO CREDITS

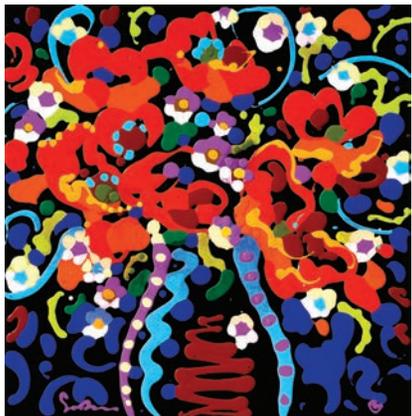
Music@Menlo Festival photographs (pp. 2, 3, 6, 8, 9, 10, 11, 12, 14, 15, 16, 18, 19, 20, 21, 22, 30, 31, 32, 33): Anna Kariel, Carlin Ma, Geoff Sheil, and Harrison Truong. David Finckel and Wu Han (pp. 2, 23): Lisa-Marie Mazzucco. Sasha Cooke, Sooyun Kim and James Austin Smith (p. 7): Courtesy of the Chamber Music Society of Lincoln Center. Richard Lin (p. 13): Wei-Chi Chen. Michael Brown (p. 17): Jamie Beck. Bella Hristova (pp. 17, 26): Lisa-Marie Mazzucco. Shai Wosner (p. 17, 29): Marco Borggreve. Simon Bull (p. 23): Meuse Gallery. Mark Almond (p. 24): Mark Drury. Dmitri Atapine (p. 24): Do Hyung Kim. Aaron Boyd (p. 24): Carlin Ma. Michael Brown (p. 24): Neda Navaee. Calidore String Quartet (p. 24): Marco Borggreve. Nicholas Canellakis (p. 24): Matt Dine. Ivan Chan (p. 25): Zang Yang. Estelle Choi (p. 25): Marco Borggreve. Sasha Cooke (p. 25): Stephanie Girard. Romie de Guise-Langlois (p. 25): Claire McAdams. Steven Dibner (p. 25): Terrence McCarthy. Amir Hoshang Farsi (p. 26): Hannah Criswell. Jennifer Frautschi (p. 26): Lisa-Marie Mazzucco. Ara Guzelimian (p. 26): Rosalie O'Connor. Gilbert Kalish (p. 26): Lilian Finckel. Sooyun Kim (p. 26): Andrew Kim. Peter Kolkay (p. 26): Jim McGuire. Kristin Lee (p. 26): Lauren Desberg. Richard Lin (p. 27): Denis Ryan Kelly, Jr. Matthew Lipman (p. 27): Jiyang Chen. Tommaso Lonquich (p. 27): Anna Grudinina. Paul Neubauer (p. 27): Bernard Mindich. Orion String Quartet (p. 27): Andreas Hafenschner. Hyeyeon Park (p. 27): Do Hyung Kim. Michael Parloff (p. 27): Elizabeth Veneskey. Nicholas Phan (p. 28): Clubsoda Productions. Daniel Phillips (p. 28): Matt Dine. Todd Phillips (p. 28): Jason Phillips. Scott Pingel (p. 28): Brandon Patoc. Kevin Rivard (p. 28): Heather George. Mika Sasaki (p. 28): Nir Arieli. Da-Hong Seetoo (p. 28): Christian Steiner. Inbal Segev (p. 28): Grant Legan. James Austin Smith (p. 29) and Arnaud Sussmann (p. 29): Matt Dine. James Thompson (p. 29): Carlin Ma. Matthew Worth (p. 29): Hoeberrmann Studio. Tien-Hsin Cindy Wu (p. 29): Cindy Lin.

Art direction and design: Nick Stone Design.

SUNDAY, JULY 24	MONDAY, JULY 25	TUESDAY, JULY 26	WEDNESDAY, JULY 27	THURSDAY, JULY 28	FRIDAY, JULY 29	SATURDAY, JULY 30
<p>4:00 p.m. CONCERT PROGRAM IV: CELLOS AND FUGUES Spieker Center PAGE 9</p>	<p>11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 19</p>	<p>11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 19</p> <p>5:00 p.m. PRELUDE PERFORMANCE† Stent Family Hall PAGE 21</p> <p>7:30 p.m. CONCERT PROGRAM V: ADMIRATION Spieker Center PAGE 10</p>	<p>11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 19</p> <p>5:00 p.m. PRELUDE PERFORMANCE† Spieker Center PAGE 21</p>	<p>11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 19</p> <p>5:00 p.m. PRELUDE PERFORMANCE† Stent Family Hall PAGE 21</p> <p>7:30 p.m. CONCERT PROGRAM VI: A LITTLE FUN Spieker Center PAGE 11</p>	<p>11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 19</p> <p>5:00 p.m. PRELUDE PERFORMANCE† Spieker Center PAGE 21</p> <p>7:30 p.m. CONCERT PROGRAM VII: FROM HAYDN Stent Family Hall PAGE 12</p>	<p>12:30 p.m. KORET YOUNG PERFORMERS CONCERT† Spieker Center PAGE 21</p> <p>7:30 p.m. CONCERT PROGRAM VII: FROM HAYDN Spieker Center PAGE 12</p>
SUNDAY, JULY 31	MONDAY, AUGUST 1	TUESDAY, AUGUST 2	WEDNESDAY, AUGUST 3	THURSDAY, AUGUST 4	FRIDAY, AUGUST 5	SATURDAY, AUGUST 6
<p>4:00 p.m. CARTE BLANCHE CONCERT II: MICHAEL BROWN Stent Family Hall PAGE 17</p>	<p>11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 19</p>	<p>11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 19</p> <p>7:30 p.m. OVERTURE CONCERT II Spieker Center PAGE 18</p>	<p>11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 19</p> <p>6:00 p.m. ENCOUNTER III: MUSIC@MENLO AT 20, LED BY ARA GUZELIMIAN Spieker Center PAGE 15</p> <p>8:00 p.m. FÊTE THE FESTIVAL Menlo School Campus PAGE 15</p>	<p>11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 19</p> <p>7:30 p.m. CARTE BLANCHE CONCERT III: BELLA HRISTOVA AND SHAI WOSNER Stent Family Hall PAGE 17</p>	<p>11:00 a.m. MORNINGS@MENLO*† Martin Family Hall PAGE 19</p> <p>5:00 p.m. PRELUDE PERFORMANCE† Spieker Center PAGE 21</p>	<p>12:30 p.m. KORET YOUNG PERFORMERS CONCERT† Spieker Center PAGE 21</p> <p>6:00 p.m. CONCERT PROGRAM VIII: FOLK SPIRIT Spieker Center PAGE 13</p>

*Mornings@Menlo occur on weekdays at 11:00 a.m. beginning on July 18, offering master classes featuring festival artists working with Chamber Music Institute students on their concert repertoire, and Café Conversations led by festival artists and guests exploring a rich variety of subjects related to music. Programming details for these open-access events will appear on the Music@Menlo website shortly before the festival begins. Reservations are not required. During the festival season, please consult your festival program book or visit our website at www.musicatmenlo.org for a detailed schedule of Mornings@Menlo events.

†All events without ticket prices listed are free and open to the public. For information about attending free events, see p. 32.



20
Music@Menlo
CHAMBER MUSIC FESTIVAL AND INSTITUTE

Menlo School
50 Valparaiso Avenue
Atherton, California 94027

www.musicatmenlo.org
650-331-0202

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