



# Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

The Thirteenth Season: *Schubert*

David Finckel and Wu Han, Artistic Directors

July 17–August 8, 2015

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

—*Gramophone*



# Schubert



Dear Friends,

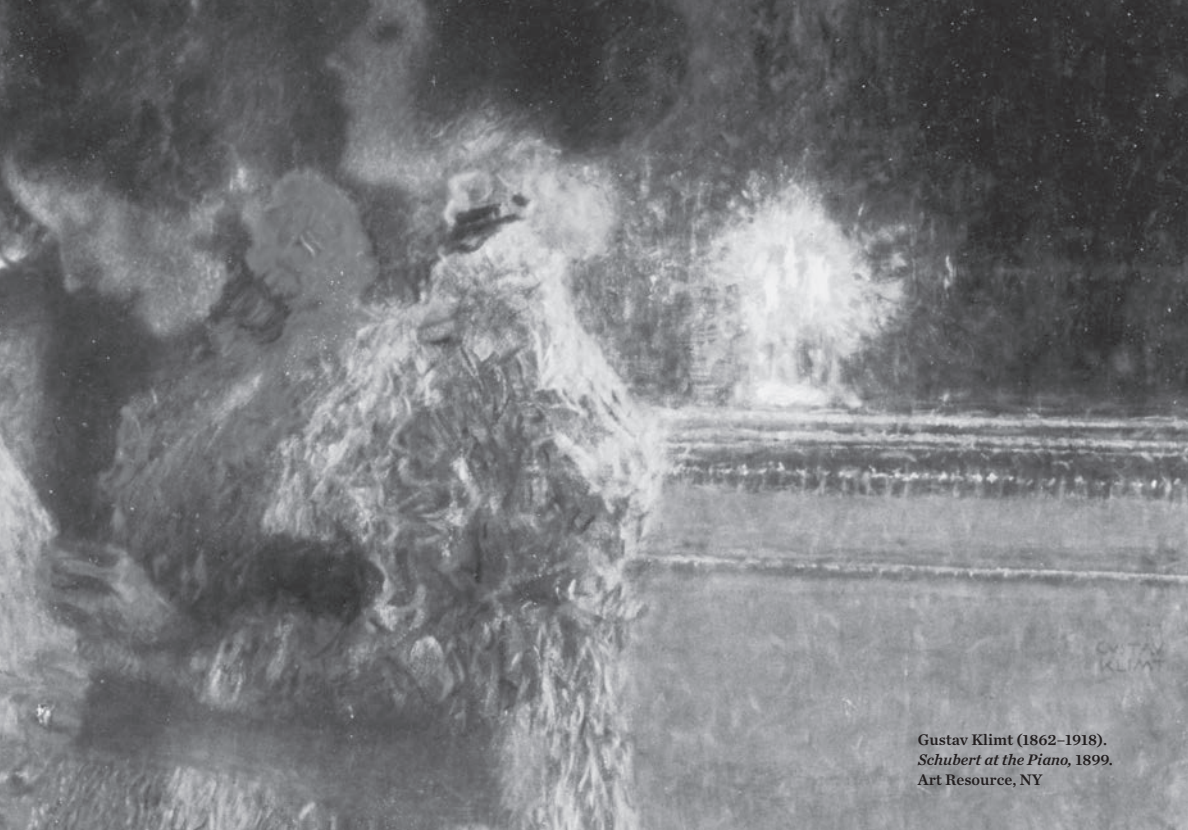
Music@Menlo is proud to offer, in its thirteenth season, a deeply immersive journey through the life and music of the great Austrian composer Franz Peter Schubert.

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

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



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



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

## FESTIVAL ARTISTS

### Piano

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

### Violin

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

### Viola

Sunmi Chang  
Pierre Lapointe  
Paul Neubauer  
Arnaud Sussmann

### Cello

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

### Bass

Scott Pingel

### Dover Quartet\*

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

### Escher String Quartet

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

### Woodwinds

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

### Brass

Kevin Rivard, *horn*

### Voice

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

### Encounter Leaders

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

### Visual Artist

Katia Setzer

\*Music@Menlo debut

Front cover: *The Schubert Series, Winterreise (Winter Journey): The Three Suns*, by Katia Setzer, 2015, 12 x 16 in., oil on panel.  
Created for Music@Menlo and inspired by Schubert's *Winterreise* and the festival's thirteenth season

Back cover: *Study in Yellow* by Katia Setzer, 2009, 8 x 8 in., oil on canvas





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

# CONCERT PROGRAMS

Music@Menlo's seven main Concert Programs, performed by a roster of world-class chamber musicians, weave Schubert's instrumental music and lieder together to present a deeply immersive journey through the music and life of the great Austrian composer.

## CONCERT PROGRAM I Genius Ignited, 1811–1819

**Saturday, July 18, 6:00 p.m. | The Center for Performing Arts at Menlo-Atherton**  
**Sunday, July 19, 6:00 p.m. | Stent Family Hall, Menlo School**

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

- MOZART** String Quartet in d minor, K. 421 (1783)  
**SCHUBERT** Overture in c minor for String Quartet, D. 8a (1811)  
*Gretchen am Spinnrade*, op. 2, D. 118 (1814)  
*Erlkönig*, op. 1, D. 328 (1815)  
*Die Forelle*, op. 32, D. 550 (1817)  
Quintet in A Major for Piano, Violin, Viola, Cello, and Bass, op. posth. 114, D. 667, "Trout" (1819)

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



## CONCERT PROGRAM II

# Vocal Inspirations, 1820–1824

**Tuesday, July 21, 8:00 p.m. | Stent Family Hall, Menlo School**

**Wednesday, July 22, 8:00 p.m. | The Center for Performing Arts at Menlo-Atherton**

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

**SCHUBERT** *Quartettsatz in c minor, D. 703* (1820)

*Dass sie hier gewesen, D. 775* (1823)

*Du bist die Ruh, op. 59, no. 3, D. 776* (1823)

*Die Götter Griechenlands, D. 677* (1819)

*String Quartet in a minor, op. 29, no. 1, D. 804, “Rosamunde”* (1824)

**BEETHOVEN** *Septet in E-flat Major for Winds and Strings, op. 20* (1799)

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



## CONCERT PROGRAM III

# Metamorphosis, 1822–1824

**Saturday, July 25, 6:00 p.m. | The Center for Performing Arts at Menlo-Atherton**

**Sunday, July 26, 6:00 p.m. | Stent Family Hall, Menlo School**

Schubert's determination to become an acclaimed composer of significant instrumental works is spectacularly manifested in Concert Program III. His command of the virtuoso idiom is convincingly demonstrated in his brilliant Sonata for Arpeggione and Piano, his unbroken mastery of the lied in a pair of exquisite songs, and his fearless conquest of the piano in his tour de force keyboard work the “Wanderer” Fantasy, tackled only by history's most intrepid pianists. The program concludes with Schubert's fitting response to Beethoven's Septet: his epic Octet for Winds and Strings, one of the greatest masterpieces of the chamber music literature.

**SCHUBERT** *Sonata in a minor for Arpeggione and Piano, D. 821* (1824)

*Abendstern, D. 806* (1824)

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

*Fantasy in C Major, op. 15, D. 760, “Wanderer”* (1822)

*Octet in F Major for Winds and Strings, op. posth. 166, D. 803* (1824)

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





## CONCERT PROGRAM IV

# Hopeful Years, 1825–1826

**Wednesday, July 29, 8:00 p.m. | Stent Family Hall, Menlo School**

**Thursday, July 30, 8:00 p.m. | The Center for Performing Arts at Menlo-Atherton**

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

**SCHUBERT** *Die Allmacht*, op. 79, no. 2, D. 852 (1825)

*An Sylvia*, op. 106, no. 4, D. 891 (1826)

*Ständchen* ("Horch, horch! die Lerch"), D. 889 (1826)

*Trinklied* ("Bacchus, feister Fürst des Weins"), D. 888 (1826)

**MOZART** Quintet in c minor for Two Violins, Two Violas, and Cello, K. 406 (1788)

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

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

Austrian countryside by Nick Stone, 2012



## CONCERT PROGRAM V

# The Setting Sun, 1827

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

**Saturday, August 1, 6:00 p.m. | The Center for Performing Arts at Menlo-Atherton**

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

**SCHUBERT** *Impromptu in f minor*, op. posth. 142, no. 1, D. 935 (1827)

*Impromptu in G-flat Major*, op. 90, no. 3, D. 899 (1827)

*Sei mir gegrüsst!*, op. 20, no. 1, D. 741 (1822)

*Fantasy in C Major for Violin and Piano*, op. posth. 159, D. 934, "Sei mir gegrüsst!" (1827)

**ISAAKALBERT BERG** *Se solen sjunker* (date unknown)

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

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

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CONCERT PROGRAM VI

# Schubert Forever, 1829-1995

**Tuesday, August 4, 8:00 p.m. | Stent Family Hall, Menlo School**

**Wednesday, August 5, 8:00 p.m. | The Center for Performing Arts at Menlo-Atherton**

Concert Program VI pays tribute to an array of distinguished composers whose music connects to Schubert in powerful ways—through lyricism, magical harmonies, drama, and, above all, a reverence for the vocal line as the most human element of music. For both Felix Mendelssohn and André Previn, words were not even needed, and for Brahms, the addition of a singing viola part intensified the vocal experience. John Harbison's haunting evocation of Schubert's last days tells the poignant story of the composer, one week from his death, seeking to improve his art by taking a counterpoint lesson. Tributes to Schubert by Fritz Kreisler and Franz Liszt lead to the sublime Piano Quartet by Robert Schumann, the composer who wept the entire night upon hearing of Schubert's death.

**MENDELSSOHN** Selections from *Lieder ohne Worte*

**PREVIN** *Vocalise for Soprano, Piano, and Cello* (1995)

**BRAHMS** *Zwei Gesänge for Voice, Piano, and Viola, op. 91* (1884)

**HARBISON** *November 19, 1828 for Piano, Violin, Viola, and Cello* (1988)

**KREISLER** *Rosamunde* Ballet Music (arr. of Schubert's *Rosamunde, Fürstin von Cypern*) (1913)

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

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

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

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

CONCERT PROGRAM VII

# Ascent to the Summit, 1828

**Saturday, August 8, 5:00 p.m. | The Center for Performing Arts at Menlo-Atherton**

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

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

**BEETHOVEN** *String Quartet in c-sharp minor, op. 131* (1825-1826)

**SCHUBERT** *Auf dem Strom, op. posth. 119, D. 943* (1828)

*Der Hirt auf dem Felsen, op. posth. 129, D. 965* (1828)

*Der Doppelgänger* from *Schwanengesang, D. 957/13* (1828)

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

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

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

North face of the Matterhorn, Zermatt, Switzerland





# THE SCHUBERTIADES

## Five Schubert Concerts in Stent Family Hall

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

## Schubertiade I

**Sunday, July 19, 10:30 a.m. | Stent Family Hall, Menlo School**

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

*Lieb Minna*, D. 222 (1815)

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

Trio in B-flat Major for Violin, Viola, and Cello, D. 581 (1817)

*Heidenröslein*, op. 3, no. 3, D. 257 (1815)

Piano Sonata in G Major, op. 78, D. 894 (1826)

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

## Schubertiade II

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

**SCHUBERT** Sonatina in a minor for Violin and Piano, op. posth. 137, no. 2, D. 385 (1816)

*Auf den Tod einer Nachtigall*, D. 399 (1816)

*Abschied von der Harfe*, D. 406 (1816)

*Frühlingslied*, D. 398 (1816)

*Die Knabenzeit*, D. 400 (1816)

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

*Im Frühling*, D. 882 (1826)

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

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





Moritz von Schwind (1804–1871).  
*Schubert Evening with  
Joseph von Spaun, 1868.*  
Art Resource, NY

## Schubertiade III

**Tuesday, July 28, 8:00 p.m. | Stent Family Hall, Menlo School**

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

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

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

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

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

## Schubertiade IV

**Sunday, August 2, 10:30 a.m. | Stent Family Hall, Menlo School**

**SCHUBERT** Trio in E-flat Major for Piano, Violin, and Cello, op. posth. 148, D. 897, “Notturmo” (1827?)

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

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

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

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

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

## Schubertiade V

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

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

**SCHUBERT** *Auflösung*, D. 807 (1824)

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

Fantasy in f minor for Piano, Four Hands, op. posth. 103, D. 940 (1828)

*Schwestergruss*, D. 762 (1822)

Piano Sonata in B-flat Major, D. 960 (1828)

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

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



## 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.

### **The Life of Schubert**

**Led by Christopher H. Gibbs**

Friday, July 17, 7:30 p.m. | Martin Family Hall, Menlo School

### **The Prince of Song**

**Led by Susan Youens**

Thursday, July 23, 7:30 p.m. | Martin Family Hall, Menlo School

### **Winter Journey: Schubert's Final Years**

**Led by Ara Guzelimian**

Monday, August 3, 7:30 p.m. | Martin Family Hall, Menlo School



## 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 preconcert and Saturday afternoon performances showcase the extraordinary results of Music@Menlo's Chamber Music Institute. Open to the public and free of charge, these concerts require advance reservations because of high demand.
- **Café Conversations** – Born of the imagination and wide-ranging expertise of Music@Menlo's artists, Café Conversations create a forum for informal music- and arts-related discussions, led by festival musicians and guests.
- **Master Classes** – The Chamber Music Institute's master class series opens a window onto the historic transfer of knowledge, experience, and tradition between generations of gifted musicians. Master classes are free and open to the public to observe on a first-come, first-served basis.





## MUSIC@MENLO WINTER SERIES 2015–2016

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

### **Borodin Quartet: Seventieth-Anniversary Concert Tour** **Borodin, Shostakovich, and Tchaikovsky**

**Sunday, October 18, 2015, 6:00 p.m., Location to Be Announced**

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

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

**Thursday, February 11, 2016, 7:30 p.m., Location to Be Announced**

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

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

**Sunday, May 8, 2016, 6:00 p.m., Location to Be Announced**

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

## MUSIC@MENLO TICKET INFORMATION

Tickets for Music@Menlo's 2015 summer festival and 2015–2016 Winter Series go on sale in mid-April.

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

**Phone:** 650-331-0202

**Fax:** 650-330-2016

### **Ticket prices are as follows:**

**Concert Programs:** \$60–\$80 (full price); \$20–\$35 (under age thirty)

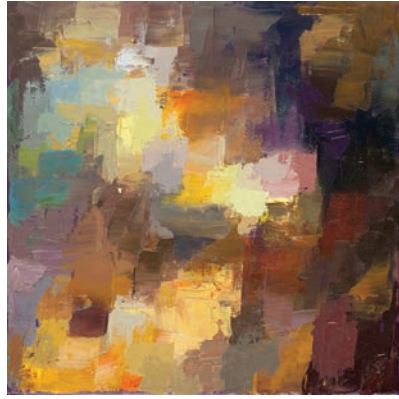
**Schubertiades:** \$85 (full price); \$35 (under age thirty)

**Encounters:** \$46 (full price); \$20 (under age thirty)

**Winter Series:** \$47–\$52 (full price); \$20–\$25 (under age thirty)

*Discounts are available for Subscribers! Visit [www.musicatmenlo.org](http://www.musicatmenlo.org) to learn more about the benefits of becoming a Subscriber.*

Prelude Performances and Koret Young Performers Concerts, featuring the extraordinary young musicians of the Chamber Music Institute, are free and open to the public. Advance reservations are available the day of the performance.



# Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

Menlo School  
50 Valparaiso Avenue  
Atherton, California 94027

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

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“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 go on sale in mid-April: [www.musicatmenlo.org](http://www.musicatmenlo.org) | 650-331-0202**  
**Go online to request a season brochure and learn about Subscriber and Member benefits, including discounts and priority ticket processing.**