

Programs by David Finckel and Wu Han

Music@Menlo and The Chamber Music Society of Lincoln Center

“We are proud to share the programming of these festivals. They have been labors of love through which we learned much of what we know and understand of music today. Our goal has always been to engage audiences more deeply in music through presenting the vast (and often intimidating) repertoire of chamber music in ways that were both intriguing yet comprehensible, from which our audiences could gradually learn about music and feel more empowered to participate with confidence in the art form.

We do not own these programming ideas and are happy to see them developed, as needed, by presenters of chamber music anywhere.”

David and Wu Han

Music@Menlo

Since 2003, Music@Menlo, the summer festival that David and Wu Han created in Silicon Valley, has devoted itself to three-week immersions in a variety of themes- from composers, to aspects of musical history, and contrasting cultures. Below are brief descriptions of the festival themes with links to the complete programs.

2003: **The Unfolding of Music**

Beginning with an all-Baroque concert, the festival’s subsequent programs focused on the Classical, Romantic, 20th century and concluded with a concert of music by five living composers.

Program I: The Age of Grandeur, 1650–1750

Couperin: Concert Royal No. 4 in e minor (1722)

Telemann: *Gulliver Suite* (1728)

Marais: *Le tableau de l’Operation de la Taille (The Portrait of an Abdominal Operation)* (1725)

Vivaldi: Concerto in D Major, RV 95, *La Pastorella* (1729)

J. S. Bach: *Brandenburg* Concerto No. 5 in D Major, BWV 1050 (1721)

J. S. Bach: *Brandenburg* Concerto No. 2 in F Major, BWV 1047 (1721)

Program II: The Age of Reason, 1750–1825

Haydn: String Quartet in C Major, op. 1, no. 6 (Hob. III: 6) (ca. 1760)

Mozart: Oboe Quartet in F Major, K. 370 (1781)

Mozart: Trio in E-flat Major, K. 370, *Kegelstatt*, for piano, clarinet, and viola (1786)

Beethoven: Piano Trio No. 7 in B-Flat Major, op. 97, *Archduke* (1811)

Program III: Emotion Unbound, 1825–1900

Shubert: Violin Sonata in a minor, D. 385 (op. posth. 137, no. 2) (1817)

Mendelssohn: Selections from Lieder ohne Worte (Songs without Words) (1843-45): Op. 67, no. 1; Op. 67, no. 2; Op. 62, no. 6; Op. 67, no. 4

Schumann: Piano Quartet in E-flat Major, op. 47 (1842)

Dvořák: Piano Quintet in A Major, op. 81 (1887)

Program IV: New Dimensions, 1900–1925

Debussy: Sonata for Cello and Piano (1915)

Webern: *Langsamer Satz (Slow Movement)* (1905)

Ives: *Scherzo: Holding Your Own* (from A Set of Three Short Pieces) (1903–1904)

Webern: Six Bagatelles, op. 9 (1911–1913)

Stravinsky: *Suite from L'Histoire du Soldat (A Soldier's Tale)* (1918)

Schoenberg: *Verklärte Nacht (Transfigured Night)*, op. 4 (1899)

Program V: Voices of Our Time

Corigliano: Fancy on a Bach Air (1997)

Harbison: *November 19, 1828* (1988)

Sheng: Four Movements for Piano Trio (1990)

Golijov: *Yiddishbuk* Inscriptions for String Quartet (1992)

Roem: *Aftermath* (2002)

2004: Musical Odyssey

Musical Odyssey began in Italy, and ventured on to programs of music from France, Russia, Bohemia, and Austria.

Program I: The Music of Italy

Albinoni: Concerto in B-flat Major for Trumpet and Strings, op. 7, no. 3 (1715)

Scarlatti: Selected Works for Harpsichord: Presto in F Major, K. 17 (ca. 1720?); Allegro in a minor, K. 175 (ca. 1740?)

Platti: Sonata for Flute and Continuo, op. 3, no. 6 (1743?)

Steffani: Two Arias from *Tassilone* (1709): “Tutta tremo” (I Shudder All Over); “Più non v’ascondo” (Do Not Hide Any Longer)

Puccini: *I Crisantemi (Chrysanthemums)* (1889)

Verdi: Two Canzone: “Il tramonto” (The Sunset) (1845); “Stornello” (1869)

Corelli: Concerto Grosso in D Major, op. 6, no. 4 (1712)

Vivaldi: Concerto in B-flat Major for Violin, Cello, and Strings, RV 547

Vivaldi: Concerto in D Major for Flute and Strings, RV 90, *Il Gardellino*

Vivaldi: Concerto in F Major for Three Violins and Strings, RV 551

Vivaldi: Concerto in C Major for Two Trumpets and Strings, RV 537

Program II: Vienna: Schubertiade

Schubert: Selected Piano Works for Four Hands: Polonaise in d minor, op. 75, no. 1 (1818);

Ländler in E-flat Major, D. 814, no. 1 (1824); Ländler in C Major, D. 814, no. 4 (1824); Military March in D Major, op. 51, no. 1 (c. 1822)

Schubert: Selected Lieder: “An die Musik” (To Music) (1816); “Der Musensohn” (The Son of the Muses) (1822); “Ständchen (Leise flehen meine Lieder)” (Serenade) (1828)

Schubert: Piano Trio in E-flat Major, op. 100, D. 929 (1827)

Schubert: Selected Lieder: "Fischerweise" (Fisherman's Song) (1826); "Wanderers Nachtlied" (Wanderer's Night Song) (c. 1823); "Der Zwerg" (The Gnome) (1822?); "An Silvia" (To Silvia) (1826); "Die Forelle" (The Trout) (1817?)

Schubert: Piano Quintet in A Major, op. 114, D. 667, *Die Forelle* (1819)

Program III: The Music of France

Debussy: *Petite Pièce* and *Première Rhapsodie* (1910)

Ravel: *Chansons madécasses* (1926)

Dutilleux: *Sonatine for Flute and Piano* (1943)

Poulenc: Selected Songs: "Voyage à Paris" (Voyage to Paris) (1940); "Hôtel" (Hotel) (1940); "Montparnasse" (1941–45); "Les Chemins de l'amour" (The Paths of Love) (1940); "Hyde Park" (1945)

Poulenc: *Trio for Oboe, Bassoon, and Piano* (1926)

Fauré: Selected Songs: "Automne" (Autumn) (1878); "Le Secret" (The Secret) (1880–81); "En Sourdine" (Muted) (1891)

Fauré: *Piano Quartet no. 1 in c minor*, op. 15 (1883)

Program IV: The Music of Eastern Europe

Smetana: *Piano Trio in g minor* op. 15 (1855)

Szymanowski: Selections from *Piesni muezina szalonego (Songs of the Infatuated Muezzin)* op. 42 (1918)

Bartók: *Contrasts* (1938)

Dvořák: Selections from *Zigeunermelodien (Gypsy Songs)*, op. 55 (1880)

Dvořák: *Piano Quartet in E-flat Major*, op. 87 (1889)

Program V: The Music of Russia

Arensky: *Quartet in a minor*, op. 35, for Violin, Viola, and Two Cellos (1894)

Rachmaninov: Selected Songs (1916): "Margaritki" (Daisies); "K Ney" (To Her)

Shostakovich: *Seven Romances on Poems of Alexander Blok*, op. 127 (1967)

Tchaikovsky: Selected Songs (1880): "Ja li v pole da ne travushka byla" (Was I Not a Little Blade of Grass?); "Den li tsarit" (Always for Thee)

Tchaikovsky: *Souvenir de Florence*, op. 70 (1890)

2005: Beethoven: Center of Gravity

The festival traced the life of Beethoven from his earliest published works of the 1790's through his final year, and included the entire string quartet cycle as well as music by composers of Beethoven's time and composers whose music bears strong ties to Beethoven's.

The Early Years: Arrival in Vienna, 1790–1800

Program I: Haydn, Mozart, and Beethoven

Haydn: *Piano Trio in E Major*, Hob. XV: 28 (ca. 1795)

Mozart: *Quintet for Horn and Strings in E-flat Major*, K. 407 (1782)

Beethoven: *Septet for Winds and Strings in E-flat Major*, op. 20 (1799–1800)

Program II: The Early Quartets, op. 18

Beethoven: *String Quartet in D Major*, op. 18, no. 3 (1798–1800)

Beethoven: *String Quartet in G Major*, op. 18, no. 2 (1798–1800)

Beethoven: *String Quartet in c minor*, op. 18, no. 4 (1798–1800)

Beethoven: String Quartet in B-flat Major, op. 18, no. 6 (1798–1800)

The Heroic Period: Crisis and Triumph, 1800–1810

Program III: Beethoven, Weber, and Mendelssohn

Beethoven: Piano Trio in D Major, op. 70, no. 1, “Ghost” (1808)

Weber: “Grosses Quintett” (“Grand Quintet”) for Clarinet and Strings in B-flat Major, op. 34 (1815)

Mendelssohn: Quintet for Strings in B-flat Major, op. 87 (1845)

Program IV: The “Razumovsky” Quartets, op. 59

Beethoven: String Quartet in F Major, op. 59, no. 1, “Razumovsky” (1806)

Beethoven: String Quartet in e minor, op. 59, no. 2, “Razumovsky” (1806)

Beethoven: String Quartet in C Major, op. 59, no. 3, “Razumovsky” (1806)

Program V: Beethoven, Schumann, and Brahms

Beethoven: Piano Trio in E-flat Major, op. 70, no. 2 (1808)

Schumann: “Dichterliebe” (“A Poet’s Love”) (1840)

Brahms: Piano Quintet in f minor, op. 34 (1864)

Into Eternity: Music Transfigured, 1810–1827

Program VI: The Late Quartets (I), opp. 127 and 131

Beethoven: String Quartet in E-flat Major, op. 127 (1822, 1824–1825)

Beethoven: String Quartet in c-sharp minor, op. 131 (1825–1826)

Program VII: Beethoven and Schubert

Beethoven: Piano Sonata no. 32 in c minor, op. 111 (1822)

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

Schubert: Quintet for Strings in C Major, D. 956 (op. post. 163) (1828)

Program VIII: The Late Quartets (II), opp. 130 and 132

Beethoven: String Quartet in a minor, op. 132 (1824?–1825)

Beethoven: String Quartet in B-flat Major, op. 130 (1825–1826)

2006: Returning to Mozart

Inspired by the common wish that Mozart’s music is the last music they hear on earth, the festival’s programs finished with a great work of Mozart, and were preceded by music of many eras which spoke more of the stark realities of life.

Program I: Mozart and Shostakovich

Shostakovich: Sonata for Cello and Piano in d minor, op. 40 (1934)

Shostakovich: Piano Trio no. 2 in e minor, op. 67 (1944)

Mozart: Sonata for Piano, Four Hands, in C Major, K. 521 (1787)

Mozart: Church Sonata in F Major, K. 244 (1776)

Mozart: Church Sonata in E-flat Major, K. 67 (1771–1772)

Mozart: Church Sonata in C Major, K. 336 (1780) (Cadenza: David Francis Urrows)

Mozart: Piano Quartet in g minor, K. 478 (1785)

Program II: Mozart and the Piano

Schubert: Fantasy for Piano, Four Hands, in f minor, D. 940 (1828)
Dvořák: Piano Trio in e minor, op. 90, "Dumky" (1891)
Mozart: Adagio for Piano in b minor, K. 540 (1788)
Mozart: Gigue for Piano in G Major, K. 574 (1789)
Mozart: Fantasy for Piano in d minor, K. 397 (1782)
Mozart: Piano Concerto in E-flat Major, K. 449 (1784)

Program III: Mozart and the String Quartet

J. S. Bach/Mozart: Five Fugues from *Das wohltemperirte Clavier* for String Quartet, K. 405 (arr. by Mozart in 1782)
Mozart: Adagio and Fugue for String Quartet in c minor, K. 546 (1788)
Mozart: String Quartet in E-flat Major, K. 428 (1783)
Mozart: String Quintet in C Major, K. 515 (1787)

Program IV: Mozart and the Winds

Janáček: *Mládí (Youth)* (1924)
Brahms: Piano Quartet no. 3 in c minor, op. 60 (1875)
Mozart: Flute Quartet in D Major, K. 285 (1777)
Mozart: Serenade for Winds in c minor, K. 388 (1782)

Program V: Mozart and the Twentieth Century

Britten: Third Suite for Cello, op. 87 (1971)
Stravinsky: *Le Sacre du Printemps (The Rite of Spring)* for Piano, Four Hands (1913)
Mozart: Quintet for Piano and Winds in E-flat Major, K. 452 (1784)

Program VI: Mozart and the End of Time

J. S. Bach: Fantasy and Fugue in a minor, BWV 904 (1725)
Messiaen: *Quatour pour la Fin du Temps (Quartet for the End of Time)* (1941)
Mozart: Clarinet Quintet in A Major, K. 581 (1789)

2007: Bridging the Ages

Bridging the Ages brought together music of different eras (and lands) that shared essential qualities.

Program I: Homage

Schnittke: *Moz-Art* for Two Violins, after Mozart K. 416d (1976)
Ravel: *Le tombeau de Couperin* (1917)
Mendelssohn: String Quartet no. 2 in a minor, op. 13 (1827)
Tchaikovsky: Piano Trio in a minor, op. 50 (1882)

Program II: Sounds of Nature

Biber: *Sonata violino solo rappresentativa* (ca. 1669)
Barber: *Summer Music*, op. 31 (1955)
Debussy: *Prélude à l'après-midi d'un faune (Prelude to the Afternoon of a Faun)* (1891–1894)
Crumb: *Vox balaenae (Voice of the Whale)* (1971)
Saint-Saëns: *Le carnaval des animaux (Carnival of the Animals)* (1886)

Program III: Instrumental Inspirations

Handel: Concerto no. 15 in d minor, HWV 304 (ca. 1746)
Bottesini: Gran duo concertante (1880)
Boccherini: Guitar Quintet no. 4 in D Major, G. 448 (1798)
J. S. Bach: *Brandenburg* Concert no. 6 in B-flat Major, BWV 1051 (1720)
Korngold: Suite for Two Violins, Cello, and Piano (Left Hand), op. 23 (1930)

Program IV: Death and Transfiguration

Rachmaninov: *Trio élégiaque* no. 1 in g minor (1892)
Adolphe: String Quartet no. 4, *Whispers of Mortality* (1992)
J. S. Bach: *Ich habe genug*, BWV 82 (ca. 1727)
Schubert: String Quartet in d minor, D. 810, *Der Tod und das Mädchen* ("Death and the Maiden") (1824)

Program V: Borrowed Cultures

Beethoven: Selections from Scottish songs, op. 108: I. Music, Love, and Wine (1817); XI. Oh! thou art the lad (1815); XXV. Sally in our Alley (1817); XXIV. Again my lyre (1815); III. Oh! sweet were the hours (1817)
Copland: *Vitebsk*: Studies on a Jewish Theme (1928)
Neikrug: *Pueblo Children's Songs* (1995)
Ravel: Violin Sonata (1923–1927)
Brahms: Piano Quartet no. 1 in g minor, op. 25 (1861)

2008: Unfolding of Music II

A reprise of the festival's first program concept but with different music. The "Unfolding" model can be mounted effectively in almost infinite ways.

Program I: Towards Bach

Rossi: Sonata no. 4 sopra l'aria dei Ruggiero (1623)
Legrenzi: Sonata "La Foscari" a due, op. 2 (1655)
Purcell: Fantasia upon One Note (1680)
Handel: *Meine Seele hört im Sehen*, HWV 207 (1724–1727)
J. S. Bach: *Weichet nur, betrübte Schatten*, "Wedding Cantata", BWV 202 (before 1730)
Vivaldi/J. S. Bach: Concerto no. 1 in D Major, BWV 927 (1713–1714), after Vivaldi, op. 3, no. 9 (arranged by Kenneth Cooper)
J. S. Bach: "Schafe können sicher weiden" (Sheep may safely graze), from *Was mir behagt, ist nur die muntre Jagd!*, BWV 208 (1713)
J. S. Bach: *Brandenburg* Concerto no. 4 in G Major, BWV 1049 (1721)

Program II: Classical Bookends: Haydn and Schubert

Haydn: Piano Trio in e minor, Hob. XV: 12 (1789)
Haydn: String Quartet in B-flat Major, op. 76, no. 4, "Sunrise" (1797)
Schubert: Octet in F Major, D. 803 (1824)

Program III: The Romantic Generation

Dvořák: Terzetto in C Major, op. 74 (1887)
Wolf: *Italienische Serenade* (1887)
Brahms: Horn Trio in E-flat Major, op. 40 (1865)
Schumann: Phantasiestücke, op. 73 (1849)

Schumann: Piano Quintet in E-flat Major, op. 44 (1842)

Program IV: The Rise of Modernism

Debussy: Violin Sonata (1916–1917)

Stravinsky: Three Pieces for String Quartet (1914)

Gruenberg: Four Diversions for String Quartet, op. 32 (1930)

Ives: “In the Alley” (1896), “Charlie Rutlage” (1920–1921), “Down East” (1919), “Serenity” (1919), “The Circus Band” (ca. 1899 or ca. 1920–1921?)

Britten: Phantasy, op. 2 (1932)

Prokofiev: Overture on Hebrew Themes, op. 34 (1919)

Shostakovich: Two Pieces for String Octet, op. 11 (1924–1925)

Program V: Music Now: Voices of Our Time

Higdon: *Scenes from the Poet’s Dreams* (1999) (West Coast premiere)

Frazelle: Piano Trio (2008) (world premiere)

G. L. Frank: Selections from *Songs of Cifar and the Sweet Sea* (2004–2008) (West Coast premiere)

Dun: *Elegy: Snow in June* (1991) (San Francisco Bay Area premiere)

2009: **Being Mendelssohn**

This festival’s title expresses David and Wu Han’s conviction that Mendelssohn is perhaps one of the most worthy role models in history. The festival traced Mendelssohn’s artistic development, and included music inspired by Mendelssohn from a variety of other composers as well.

Program I: From Bach

J. S. Bach: Selections from *The Art of Fugue*, BWV 1080 (1748–1749)

J. S. Bach: Ricercar à 6 from *Musical Offering*, BWV 1079 (1747)

Mozart: Adagio and Fugue for String Quartet in c minor, K. 546 (1788)

Mendelssohn: Sinfoniesatz no. 13 in c minor (1823)

Mendelssohn: Sextet in D Major, op. 110 (1824)

Program II: Genius Proclaimed

Beethoven: String Quartet in B-flat Major, op. 18, no. 6 (1798–1800)

Mendelssohn: String Quintet no. 1 in A Major, op. 18 (1826)

Mendelssohn: Octet for Strings in E-flat Major, op. 20 (1825)

Program III: Midsummer Night Dreams

Ligeti: Six Bagatelles for Wind Quintet (1953)

Schumann: Piano Trio in d minor, op. 63 (1847)

Mendelssohn: *A Midsummer Night’s Dream*, op. 61, arr. for piano, four hands (1843)

Spohr: Nonet in F Major, op. 31 (1813)

Program IV: Mendelssohn Perspectives

Beethoven: Violin Sonata in A Major, op. 47, (*Kreutzer*) (1802–1803)

Jalbert: Piano Trio (1998)

Mendelssohn: Selected *Lieder ohne Worte*: *Lied ohne Worte* in g minor, op. 19, no. 6, *Venezianisches Gondellied (Venetian Boat Song)* (1830); *Lied ohne Worte* in a minor, op. 85, no. 2 (1834); *Lied ohne Worte* in C Major, op. 67, no. 4, *Spinnerlied (Spinning Song)* (1845)

Brahms: Piano Quartet no. 2 in A Major, op. 26 (1861)

Program V: Promise Fulfilled

Schubert: Violin Sonata in A Major, op. 162, D. 574 (1817)

Mendelssohn: Piano Trio in d minor, op. 49 (1839)

Mendelssohn: Piano Trio in c minor, op. 66 (1845)

The Mendelssohn String Quartets: The Early Quartets

Mendelssohn: String Quartet in E-flat Major (1823)

Mendelssohn: String Quartet no. 1 in E-flat Major, op. 12 (1829)

Mendelssohn: String Quartet no. 2 in a minor, op. 13 (1827)

The Mendelssohn String Quartets: The Opus 44 Quartets

Mendelssohn: String Quartet in D Major, op. 44, no. 1 (1838)

Mendelssohn: String Quartet in e minor, op. 44, no. 2 (1837)

Mendelssohn: String Quartet in E-flat Major, op. 44, no. 3 (1838)

The Mendelssohn String Quartets: The Final Quartets, opp. 80 and 81

Mendelssohn: Fugue in E-flat Major, op. 81, no. 4 (1827)

Mendelssohn: Capriccio in e minor, op. 81, no. 3 (1843)

Mendelssohn: Andante in E Major, op. 81, no. 1 (1847)

Mendelssohn: Scherzo in a minor, op. 81, no. 2 (1847)

Mendelssohn: String Quartet in f minor, op. 80 (1847)

2010: **Maps and Legends**

Music@Menlo's 8th season was an expansive journey through some of Western music's most fascinating times and places, celebrating the varied environments and eras that fostered the creation of our greatest music.

Program I: The Seasons

Vivaldi: *The Four Seasons* (1723): Concerto in E Major, op. 8, no. 1, RV 269, "La primavera" (Spring); Concerto in g minor, op. 8, no. 2, RV 315, "L'estate" (Summer); Concerto in F Major, op. 8, no. 3, RV 293, "L'autunno" (Autumn); Concerto in f minor, op. 8, no. 4, RV 297, "L'inverno" (Winter)

Crumb: *Music for a Summer Evening (Makrokosmos III)* (1974)

Program II: The English Voice

Britten: *A Charm of Lullabies*, op. 41 (1947)

Walton: Piano Quartet (1918–1921, revised 1955, 1974–1975)

Elgar: Piano Quintet in a minor, op. 84 (1918–1919)

Program III: Vienna

Haydn: Keyboard Concertino in C Major, Hob. XIV: 11 (1760)

Beethoven: String Quartet in f minor, op. 95, *Serioso* (1810–1811)

Schoenberg: Chamber Symphony no. 1, op. 9 (1922; arr. Webern, 1922–1923)

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

Program IV: Aftermath: 1945

Strauss: *Metamorphosen* (1945)
Shostakovich: String Quartet no. 8 in c minor, op. 110 (1960)
Britten: *The Holy Sonnets of John Donne*, op. 35 (1945)

Program V: La Ville-Lumière: Paris, 1920–1928

Milhaud: *La création du monde*, op. 81 (1923)
Copland: Movement for String Quartet (ca. 1923)
Antheil: Violin Sonata no. 2 (1923)
Prokofiev: Quintet in g minor, op. 39 (1924)
Fauré: Barcarolle no. 13 in C Major, op. 116 (1921)
Ravel: *Berceuse sur le nom de Gabriel Fauré* (1922)
Poulenc: Sonata for Clarinet and Bassoon, op. 32 (1922)
Gershwin: *An American in Paris* (1928)

Program VI: Spanish Inspirations

Albéniz: *Sevilla* (1886)
De Falla: *Siete canciones populares españolas* (1914)
Debussy: String Quartet in g minor, op. 10 (1893)
Albéniz: *Mallorca* (1891)
Albéniz: *Torre Bermeja* (1888)
Turina: *La oración del torero* (1925)
Ravel: Piano Trio (1914)

Program VII: Dvořák's America

Dvořák: String Quartet no. 12 in F Major, op. 96, *American* (1893)
Burleigh: "By an' By" (traditional; arr. ca. 1916)
Burleigh: "Deep River" (traditional; arr. ca. 1916)
Burleigh: "Wade in de Water" (traditional; arr. ca. 1916)
Bolcom: "Amor" (1978)
Bolcom: "Blue" (1996)
Bolcom: "Song of Black Max" (1978)
Barber: Four Songs, op. 13 (1940)
Dvořák: Quintet for Two Violins, Two Violas, and Cello in E-flat Major, op. 97, *American* (1893)

2011: Through Brahms

Music@Menlo's focus on Brahms cast him as a great connector from the classical to the modern age. A selection of his most famous works and lesser-known compositions illustrated Brahms's pivotal role in music's history.

Program I: The Young Eagle

Mozart: Violin Sonata in e minor, K. 304 (1778)
Schubert: Notturmo in E-flat Major, D. 897 (ca. 1828)
R. Schumann: *Märchenerzählungen (Fairy Tales)* for Clarinet, Viola, and Piano, op. 132 (1853)
Brahms: Scherzo in c minor, *F-A-E* (1853)
Brahms: Piano Trio in B Major, op. 8 (1853–1854, rev. 1889)

Program II: Brahms the Prismatic

J. S. Bach: Cello Suite no. 2 in d minor, BWV 1008 (ca. 1720)

Rachmaninov: *Vocalise*, op. 34, no. 14 (1912, rev. 1915)
Schoenberg: *Phantasy for Violin and Piano*, op. 47 (1949)
Harbison: *Piano Quintet* (1981)
Brahms: *Sonata for Two Pianos in f minor*, op. 34b (1864)

Program III: Veiled Symphonies

J. S. Bach: *Trio Sonata from Musical Offering*, BWV 1079 (1747)
C. Schumann: *Piano Trio in g minor*, op. 17 (1846)
Vivaldi: *Trio Sonata no. 12 in d minor*, op. 1, RV 63, *La Follia* (1705)
Brahms: *String Sextet in B-flat Major*, op. 18 (1859–1860)

Program IV: Songs of Love

Schubert: Selected *Lieder*: “*Liebesbotschaft*” (1828); “*Nachtstück*” (1819); “*Auflösung*” (1824)
Brahms: *Zwei Gesänge*, op. 91 (1884; 1863–1864)
R. Schumann: Selected *Lieder*: “*Lehn’ deine Wang’ an meine Wang’*,” op. 142, no. 2 (1840); “*Du bist wie eine Blume*,” op. 25, no. 24 (1840); “*Heiss mich nicht reden*,” op. 98a, no. 5 (1849)
R. Schumann: *Spanische Liebeslieder*, op. 138 (1849)
Berg: *Sieben frühe Lieder* (1905–1908)
Brahms: *Liebeslieder Waltzes*, op. 52 (1868–1869)

Program V: Alla Zingarese

Haydn: *Rondo all’ongarese (Gypsy Rondo)* from *Piano Trio in G Major*, Hob. XV: 25 (1795)
Schulenberg: *Pushta-Märchen (Gypsy Romance and Czardas)* (1936)
Valdez: *Serenade du Tzigane (Gypsy Serenade)*
Anonymous: *The Canary*
Brahms: Selected *Hungarian Dances*, WoO 1, Book 1 (1868–1869)
Dvořák: Selected *Slavonic Dances*, opp. 46 (1878) and 72 (1886)
Kreisler: *La gitana* (1919)
Wieniawski: *Mazurka*, op. 19, no. 2 (1860)
Ravel: *Tzigane* (1922–1924)
Brahms: *Piano Trio in C Major*, op. 87 (1880–1882)

Program VI: Farewell

Brahms: *String Quintet no. 2 in G Major*, op. 111 (1890)
Brahms: *Sonata no. 2 in E-flat Major for Viola and Piano*, op. 120, no. 2 (1894)
Brahms: *Selections from Klavierstücke*, opp. 118 and 119 (1893)
Brahms: *Clarinet Quintet in b minor*, op. 115 (1891)

Brahms: The Quartets in Context (String Quartet Program I)

Brahms: *String Quartet no. 1 in c minor*, op. 51, no. 1 (1873)
Kirchner: *String Quartet no. 4* (2006)
Brahms: *String Quartet no. 2 in a minor*, op. 51, no. 2 (1873)

Brahms: The Quartets in Context (String Quartet Program II)

Beethoven: *String Quartet in c-sharp minor*, op. 131 (1825–1826)
Webern: *Five Movements for String Quartet*, op. 5 (1909)
Brahms: *String Quartet no. 3 in B-flat Major*, op. 67 (1875)

2012: Resonance

This festival was Music@Menlo's tenth. To celebrate, the programming focused on the listener, on the resonance music creates within audiences, with programs devoted to basic emotions and human reactions that connect all.

Program I: Sustained: Finding Strength

Schubert: Fantasy for Violin and Piano in C Major, op. 159, D. 934 (1827)

Mozart: Clarinet Quintet in A Major, K. 581 (1789)

Beethoven: Piano Trio in E-flat Major, op. 70, no. 2 (1808)

Program II: Illuminated: Life Stories

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

Janáček: String Quartet no. 2, *Intimate Letters* (1928)

Smetana: String Quartet no. 1 in e minor, *From My Life* (1876)

Program III: Transported: Sonic Journeys

Barber: *Dover Beach*, op. 3 (1931)

Yi: *Romance of Hsiao and Ch'in* (1995; rev. 1999)

Sibelius: String Quartet in d minor, op. 56, *Voces Intimae* (1909)

Albéniz: *Evocación* from *Iberia Suite*, B. 47, Book I (1905–1909)

Granados: *Los requiebros* from *Goyescas: Los majos enamorados*, Book I (1909–1911)

Debussy: *Ibéria*, transcribed for piano, four hands, by André Caplet (1905–1908, 1910)

Mahler: *Das himmlische Leben* from Symphony no. 4 (1899–1900) (Transcribed by Erwin Stein)

Program IV: Enhanced: Tales Intensified

Herrmann: *Psycho Suite* for Strings (1960)

Caplet: *Conte Fantastique (The Masque of the Red Death)* (1922–1923)

Respighi: *Il tramonto*, P. 101 (1914)

Stravinsky: *L'histoire du soldat (The Soldier's Tale)* (1918)

Program V: Motivated: Invitation to the Dance

J. S. Bach: Suite no. 2 in b minor, BWV 1067 (ca. 1738–1739)

Schubert: *Six German Dances*, D. 820 (1824)

Debussy: *Danse sacrée et danse profane* (1904)

Strauss: *Kaiserwalzer*, op. 437 (1889, arr. 1925) (arr. Arnold Schoenberg, 1864–1949)

Bartók: *Seven Romanian Folk Dances*, Sz. 68, BB 76 (1915)

Copland: *Appalachian Spring* (1944)

Program VI: Inspired: Musical Meditations

Haydn: *The Seven Last Words of Our Savior on the Cross*, op. 51, Hob. III: 50–56 (1787)

(Arrangement from the original orchestral version courtesy of the Emerson String Quartet)

Program VII: Impassioned: Listeners on Fire

Schumann: *Märchenbilder (Fairy-Tale Pictures)*, op. 113 (1851)

Dvořák: Piano Trio in f minor, op. 65 (1883)

Fauré: Piano Quartet no. 2 in g minor, op. 45 (1885–1886)

Program VIII: Delighted: Music for the Fun of It

Schoenfield: Trio for Clarinet, Violin, and Piano (1990)
Mendelssohn: *Allegro brillante* in A Major for Piano, Four Hands, op. 92 (1841)
Moszkowski: Suite for Two Violins and Piano, op. 71 (1909)
Chausson: Concerto in D Major for Violin, Piano, and String Quartet, op. 21 (1889–1891)

2013: From Bach

After having heard a Festival in which a Bach Cello Suite began a program, David and Wu Han decided to begin each concert of an entire festival with Bach, followed by eclectic selections of music which somehow all stemmed from the great master's work.

Program I: Piano/Piano

J. S. Bach: Concerto for Two Pianos in C Major, BWV 1061 (1732–1735)
Schubert: Rondo in A Major for Piano, Four Hands, op. 107, D. 951 (1828)
Schumann: Andante and Variations for Two Pianos, Two Cellos, and Horn, op. 46 (1843)
Bartók: Sonata for Two Pianos and Percussion, BB 115 (1937)

Program II: Quartet Dimensions

J. S. Bach/Mozart: Fugue in E-flat Major, BWV 876, and Fugue in d minor, BWV 877, from *Das wohltemperierte Klavier*; arr. String Quartets nos. 7 and 8, K. 405
Haydn: String Quartet in d minor, op. 76, no. 2, *Quinten* (1796)
Shostakovich: Piano Quintet in g minor, op. 57 (1940)
Beethoven: String Quartet no. 15 in a minor, op. 132 (1824–1825)

Program III: String Variations

J. S. Bach: *Brandenburg* Concerto no. 3 in G Major, BWV 1048 (1721)
R. Strauss: String Sextet from *Capriccio*, op. 85 (1940–1941)
Shostakovich: String Quartet no. 3 in F Major, op. 73 (1946)
Mozart: Divertimento in E-flat Major, K. 563 (1788)

Program IV: Preludes and Fugues

J. S. Bach: Selections from *The Well-Tempered Clavier* (1722)
Mozart: Adagio and Fugue in c minor, K. 546 (1788)
Haydn: String Quartet in f minor, op. 20, no. 5 (1772)
Mendelssohn: Capriccio in e minor, op. 81, no. 3 (1843)
Shostakovich: Prelude and Fugue no. 4 in e minor, op. 87 (1951)
Debussy: Selections from *Préludes*, Book 1 (1909–1910)
Gershwin: Three Preludes for Violin and Piano (transcribed by Heifetz) (1923–1926)
Britten: Prelude and Fugue for Eighteen Strings, op. 29 (1943)

Program V: Trio Transformations

J. S. Bach: Trio Sonata no. 4 in c minor, BWV 1017 (ca. 1720)
Mozart: Piano Trio in G Major, K. 496 (1786)
Brahms: Piano Trio no. 3 in c minor, op. 101 (1886)
Schoenfield: *Café Music* (1987)

Program VI: French Connections

J. S. Bach: *French* Suite no. 5 for Solo Piano, BWV 816 (1722)
Saint-Saëns: Fantaisie in A Major for Violin and Harp, op. 124 (1907)

Debussy: Sonata for Flute, Viola, and Harp (1915)
Tournier: Suite for Flute, Violin, Viola, Cello, and Harp, op. 34 (1928)
Franck: Piano Quintet (1879)

Program VII: *Die Kunst der Fugue*

J. S. Bach: *Die Kunst der Fuge (The Art of Fugue)*, BWV 1080 (before 1742; rev. ca. 1745 and 1748–1749) (arr. Samuel Baron)

Program VIII: The Solo Voice

J. S. Bach: Concerto for Violin and Oboe in c minor, BWV 1060 (ca. 1736)
Schubert: Rondo in A Major for Violin and String Quartet, D. 438 (1816)
Mozart: Piano Concerto no. 12 in A Major, K. 414 (1782)
Mendelssohn: Double Concerto in d minor for Violin, Piano, and Strings (1823)

2014: **Around Dvořák**

The ever-popular chamber music of Dvořák was created in close proximity to the alternate cultures of Germany, Austria and Hungary. In addition, Dvořák was a scholar who studied the work of others assiduously. This festival juxtaposed Dvořák's work with the influences around him, often strong ones such as Johannes Brahms.

Program I: Dvořák in Context

Mozart: Serenade in D Major for String Orchestra, K. 239, *Serenata notturna* (1776)
Dvořák: String Quartet no. 10 in E-flat Major, op. 51 (1878–1879)
Martinů: *Three Madrigals* for Violin and Viola, H. 313 (1949)
Bartók: Divertimento for String Orchestra, Sz. 113, BB 118 (1939)

Program II: Viennese Roots

Haydn: Piano Trio in C Major, Hob. XV: 27 (1797)
Schubert: Impromptu in A-flat Major, D. 899, no. 4 (op. 90) (1827)
Schubert: *Rondo brillant* in b minor for Piano and Violin, D. 895 (1826)
Dvořák: String Quintet no. 2 in G Major, op. 77 (1875, rev. 1888)

Program III: Lobkowitz Legacy

Haydn: String Quartet in G Major, op. 77, no. 1, Hob. III: 81 (1799)
Beethoven: String Quartet no. 10 in E-flat Major, op. 74, *Harp* (1809)
Beethoven: *An die ferne Geliebte*, op. 98 (1816)
Beethoven: String Quartet no. 1 in F Major, op. 18, no. 1 (1800)

Program IV: Beethoven's Friends

Reicha: Quintet in B-flat Major for Clarinet and String Quartet, op. 89 (ca. 1820)
Beethoven: Quintet in E-flat Major for Piano and Winds, op. 16 (1796)
Hummel: Septet in d minor for Piano, Flute, Oboe, Horn, Viola, Cello, and Bass, op. 74 (1816)

Program V: American Visions

Gottschalk: *The Union*, op. 48 (1862)
Dvořák: Sonatina in G Major for Violin and Piano, op. 100 (1893)

Ives: Selected Songs for Baritone and Piano: "The Circus Band" (1894); "In Flanders Fields" (1917); "The Things Our Fathers Loved" (1917); "Charlie Rutlage" (1920); "The Indians" (1921); "The Housatonic at Stockbridge" (1903–1914, rev. 1929)
Crumb: *American Songbook II: A Journey beyond Time* (2002)

Program VI: Transitions

Brahms: Six Piano Pieces, op. 118 (1893)
Webern: Two Pieces for Cello and Piano (1899)
Webern: *Three Little Pieces*, op. 11 (1914)
Janáček: Concertino (1925)
Dvořák: String Sextet in A Major, op. 48 (1878)

Program VII: Hungarica

Liszt: *Grand duo concertant sur la romance de "Le marin"* for Violin and Piano, S. 128 (1835)
Bartók: Selections from Forty-Four Duos for Two Violins, Sz. 98 (1931)
Kodály: Serenade for Two Violins and Viola, op. 12 (1920)
Ligeti: Sonata for Solo Cello (1953)
Dohnányi: Piano Quintet no. 1 in c minor, op. 1 (1895)

Program VIII: Bridging Dvořák

Smetana: *Andantino (Bohemian fantasie)* from *Z domoviny (From the Homeland)*, JB 1: 118 (1880)
Dohnányi: Serenade in C Major, op. 10 (1902)
Schulhoff: String Sextet (1920–1924)
Dvořák: Piano Quintet no. 2 in A Major, op. 81, B. 155 (1887)

2015: **Schubert**

Music@Menlo's most single-composer-centric festival, the programs organized Schubert's artistic development sequentially. Each program included lieder relevant to the period and often directly related to the instrumental works presented.

Program I: Genius Ignited, 1811–1819

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

Program II: Vocal Inspirations, 1820–1824

Schubert: *Quartettsatz* in c minor, D. 703 (1820)
Schubert: *Dass sie hier gewesen*, op. 59, no. 2, D. 775 (Rückert) (1823)
Schubert: *Du bist die Ruh*, op. 59, no. 3, D. 776 (Rückert) (1823)
Schubert: *Die Götter Griechenlands*, D. 677 (Schiller) (1819)
Schubert: 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)

Program III: Metamorphosis, 1822–1824

Schubert: Sonata in a minor, D. 821, “Arpeggione” (1824)

Schubert: *Abendstern*, D. 806 (Mayrhofer) (1824)

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

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

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

Program IV: Hopeful Years, 1825–1826

Schubert: *Die Allmacht*, op. 79, no. 2, D. 852 (Pyrker) (1825)

Schubert: *An Sylvia*, op. 106, no. 4, D. 891 (Shakespeare, trans. Bauernfeld) (1826)

Schubert: *Ständchen* (“Horch, horch! die Lerch”), D. 889 (Shakespeare, trans. A. W. von Schlegel) (1826)

Schubert: *Trinklied* (“Bacchus, feister Fürst des Weins”), D. 888 (Shakespeare, trans. F. M. von Grünbühel and Bauernfeld) (1826)

Mozart: Quintet in c minor for Two Violins, Two Violas, and Cello, K. 406 (1782, arr. 1787)

Schubert: String Quartet in G Major, op. posth. 161, D. 887 (1826)

Program V: The Setting Sun, 1827

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

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

Schubert: *Sei mir gegrüsst*, op. 20, no. 1, D. 741 (Rückert) (1821–1822)

Schubert: Fantasy in C Major for Violin and Piano, op. posth. 159, D. 934, “Sei mir gegrüsst” (1827)

I. A. Berg: *Se solen sjunker* (date unknown)

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

Program VI: Schubert Forever, 1829–1995

Mendelssohn: Selected *Lieder ohne Worte* (*Songs without Words*): Book 1, Opus 19b, no. 1 in E Major: *Andante con moto* (1830); Book 4, Opus 53, no. 3 in g minor: *Gondellied* (1839); Book 2, Opus 30, no. 1 in E-flat Major: *Andante espressivo* (1830)

Previn: Vocalise for Soprano, Piano, and Cello (1995)

Brahms: *Zwei Gesänge* for Voice, Viola, and Piano, 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*) (1912)

Schubert/Liszt: *Die Forelle* (D. 550), S. 564 (1846)

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

Program VII: Ascent to the Summit, 1828

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

Beethoven: String Quartet in c-sharp minor, op. 131 (1825–1826)

Schubert: *Auf dem Strom* for Voice, Horn, and Piano, op. posth. 119, D. 943 (Rellstab) (1828)

Schubert: *Der Hirt auf dem Felsen* for Soprano, Clarinet, and Piano, op. posth. 129, D. 965 (Müller, von Chézy) (1828)

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

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

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

Schubertiade I

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

Schubert: *Lieb Minna*, D. 222 (Stadler) (1815)

Schubert: *Wiegenlied*, op. 98, no. 2, D. 498 (author unknown) (1816)

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

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

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

Schubertiade II

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

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

Schubert: *Abschied von der Harfe*, D. 406 (Salis-Seewis) (1816)

Schubert: *Frühlingslied*, D. 398 (Hölty) (1816)

Schubert: *Die Knabenzeit*, D. 400 (Hölty) (1816)

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

Schubert: *Im Frühling*, D. 882 (Schulze) (1826)

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

Schubertiade III

Schubert: *Der Jüngling und der Tod*, D. 545 (von Spaun) (1817)

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

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

Schubert: String Quartet in d minor, D. 810, "Death and the Maiden" (1824)

Schubertiade IV

Schubert: Trio in E-flat Major for Piano, Violin, and Cello, op. posth. 148, D. 897, "Notturmo" (1827?)

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

Schubert: *Lachen und Weinen*, op. 59, no. 4, D. 777 (Rückert) (1823?)

Schubert: Sonata in A Major for Violin and Piano, op. posth. 162, D. 574, "Duo" (1817)

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

Schubertiade V

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

Schubert: *Auflösung*, D. 807 (Mayrhofer) (1824)

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

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

Schubert: *Schwestergruss*, D. 762 (Bruchmann) (1822)

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

2016: Russian Reflections

This was a juxtaposition festival that paired great Russian chamber works with one in similar veins from other countries and cultures, illustrating both the similarities and essential difference between them and deepening the audience's understanding of what makes Russian music special.

Program I: Towards the Flame

Rachmaninov: Suite no. 2 in c minor for Two Pianos, op. 17 (1900–1901)
Tchaikovsky: Serenade in C Major for Strings, op. 48 (1880)
Scriabin: *Andante* in B Major, op. 16, no. 1 (1894–1895)
Scriabin: *Andante* in B-flat Major, op. 11, no. 21 (1896)
Scriabin: *Vers la flamme (Towards the Flame)*, op. 72 (1914)
Stravinsky: *Le sacre du printemps (The Rite of Spring)* for Piano, Four Hands (1911–1913)

Program II: Dark Passions

Shostakovich: Piano Trio no. 1 in c minor, op. 8 (1923)
Dohnányi: Piano Quintet no. 2 in e-flat minor, op. 26 (1914)
Mahler: Piano Quartet in a minor (ca. 1876–1878)
Arensky: Piano Trio no. 1 in d minor, op. 32 (1894)

Program III: Elegant Emotion

Mozart: String Quintet no. 5 in D Major, K. 593 (1790)
Mendelssohn: String Quartet in D Major, op. 44, no. 1 (1838)
Glinka: *Variations on a Theme of Mozart* in E-flat Major for Solo Piano (1822)
Tchaikovsky: String Quartet no. 1 in D Major, op. 11 (1871)

Program IV: Romance

Schumann: Piano Trio no. 2 in F Major, op. 80 (1847)
Fauré: Romance in B-flat Major for Violin and Piano, op. 28 (1877)
Dvořák: *Písně milostné (Love Songs)*, op. 83 (1888)
Rachmaninov: *Ne poy, krasavitsa, pri mne (Sing Not to Me, Beautiful Maiden)*, op. 4, no. 4 (ca. 1892–1893)
Janáček: *Pohádka (Fairy Tale)* for Cello and Piano (1910)
Shostakovich: *Seven Romances on Poems of Aleksandr Blok* for Soprano, Piano, Violin, and Cello, op. 127 (1967)

Program V: Lamentations

Fauré: *Élégie* for Cello and Piano, op. 24 (1880)
Bloch: *Nigun (Improvisation)* from *Baal Shem: Three Pictures of Hassidic Life* for Violin and Piano (1923)
Mussorgsky: *Pesni i plyaski smerti (Songs and Dances of Death)* for Voice and Piano (1875, 1877)
Rachmaninov: *Trio élégiaque* in d minor for Piano, Violin, and Cello, op. 9 (1893, rev. 1907, 1917)

Program VI: Mastery

Brahms: String Quintet no. 1 in F Major, op. 88 (1882)
Prokofiev: Sonata in D Major for Flute and Piano, op. 94 (1943)
Taneyev: Piano Quintet in g minor, op. 30 (1910–1911)

Program VII: Souvenirs

Barber: Selections from *Souvenirs* for Piano, Four Hands, op. 28 (1951–1952)
Tchaikovsky: *Souvenir d'un lieu cher* for Violin and Piano, op. 42 (1878)
Shostakovich: *Ispanskiye pesni (Spanish Songs)* for Voice and Piano, op. 100 (1956)
Tchaikovsky: *Souvenir de Florence* for String Sextet, op. 70 (1890; rev. 1891–1892)

2017: The Glorious Violin

A unique festival in Music@Menlo's history, the Glorious Violin told the story of chamber music's history through the lens of the violin – its performers and composers. Focusing on the development of instrumental technique (and the capabilities of the violin itself) the festival linked the evolution of chamber music with the possibilities created for composers by the development of the instrument.

Program I: The Path to Bach

Farina: *Capriccio stravagante* (1627)

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

G. B. Vitali: *Passagallo primo* from *Varie partite del passamezzo, ciaccone, capricii, e passagalii* for Two Violins and Continuo, op. 7 (1682)

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

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

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

Vivaldi: Concerto in D Major for Two Violins, Two Cellos, Strings, and Continuo, RV 564 (before 1742)

J. S. Bach: Double Violin Concerto in d minor, BWV 1043 (1730–1731)

Program II: The Classical Style

Viotti: *Duetto* for Solo Violin (1821)

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

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

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

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

Program III: German Virtuosity

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

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

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

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

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

Program IV: In Joachim's Orbit

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

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

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

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

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

Program V: French Luminaries

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

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

Franck: Violin Sonata in A Major (1886)

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

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

Program VI: The Age of Expression:

Borodin: String Quartet no. 2 in D Major (1881)
Respighi: Violin Sonata in b minor (1917)
Ysaÿe: Sonata in e minor for Solo Violin, op. 27, no. 4 (1924)
Kreisler: String Quartet in a minor (1919)

Program VII: National Flavors

Martinů: Duo no. 1 for Violin and Cello (1927)
Corigliano: *Red Violin Caprices* (1999)
Dohnányi: *Andante rubato, alla zingaresca (Gypsy Andante)* from *Ruralia hungarica*, op. 32c (1924)
Shostakovich: Prelude and Scherzo for String Octet, op. 11 (1924–1925)
Enescu: String Octet in C Major, op. 7 (1900)

2018: Creative Capitals

Seven cities – London, Paris, St. Petersburg, Berlin, Leipzig, Budapest and Vienna – served as the anchors for this festival's main stage programs, each devoted exclusively to music created by composers living and working in those locations.

Program I: London

Handel: Concerto Grosso in D Major, op. 6, no. 5, HWV 323 (1739)
Mendelssohn: Fugue in E-flat Major for String Quartet, op. 81, no. 4 (1827)
Vaughan Williams: *Songs of Travel* (1901, 1904)
Britten: Suite for Violin and Piano, op. 6 (1934–1935)
Grieg: *Holberg* Suite for Strings, op. 40 (1884, arr. 1885)

Program II: Paris

Saint-Saëns: Piano Trio no. 1 in F Major, op. 18 (1864)
Poulenc: Sextet for Wind Quintet and Piano, op. 100 (1932–1939)
Françaix: String Trio (1933)
Franck: Piano Quintet in f minor (1879)

Program III: St. Petersburg

Glinka: *Trio pathétique* in d minor for Clarinet, Bassoon, and Piano (1832)
Arensky: Quartet no. 2 in a minor for Violin, Viola, and Two Cellos, op. 35 (1894)
Balakirev: Octet for Winds, Strings, and Piano, op. 3 (1855–1856)
Shostakovich: Impromptu for Viola and Piano, op. 33 (1931) (West Coast premiere)
Shostakovich: *From Jewish Folk Poetry*, op. 79 (1948)

Program IV: Leipzig

J. S. Bach: Keyboard Concerto in d minor, BWV 1052 (ca. 1738–1739)
Telemann: *Canary* Cantata, TWV 20:37 (1737)
Mendelssohn: Andante and Variations for Piano, Four Hands, op. 83a (1844)
Schumann: Piano Quintet in E-flat Major, op. 44 (1842)

Program V: Berlin

Beethoven: Cello Sonata in F Major, op. 5, no. 1 (1796)
Mozart: String Quartet in D Major, K. 575, *Prussian* (1789)

J. S. Bach: Selections from *Musical Offering*, BWV 1079 (1747)
Mendelssohn: Piano Trio no. 2 in c minor, op. 66 (1845)

Program VI: Budapest

Kodály: Duo for Violin and Cello, op. 7 (1914)
Bartók: String Quartet no. 5 (1934)
Ligeti: Ballad and Dance for Two Violins (1950)
Dohnányi: Sextet in C Major for Winds, Strings, and Piano, op. 37 (1935)

Program VII: Vienna

Mozart: Andante and Variations in G Major for Piano, Four Hands, K. 501 (1786)
Brahms: Piano Quintet in f minor, op. 34 (1862)
Schubert: *Allegro* in a minor for Piano, Four Hands, op. 144, D. 947, *Lebensstürme* (1828)
Schoenberg: *Verklärte Nacht (Transfigured Night)* for String Sextet, op. 4 (1899)

2019: Incredible Decades

Similarly to 2018's festival, 2019 chose seven ten-year periods in history rich in musical invention as its programming guide.

Program I: 1710–1720: Bach Ascending

Dall'Abaco: Trio Sonata in A Major, op. 3, no. 12 (1712)
Telemann: Violin Concerto in a minor, TWV 51: a1 (ca. 1708–1716)
Corelli: Concerto Grosso in D Major, op. 6, no. 1 (1714)
Handel: Suite no. 1 in F Major, HWV 348, from *Water Music* (1717)
Albinoni: Double Oboe Concerto in C Major, op. 7, no. 2 (1715)
Vivaldi: Concerto in g minor for Two Cellos, Strings, and Continuo, RV 531 (after 1710)
J. S. Bach: *Brandenburg* Concerto no. 1 in F Major, BWV 1046 (before 1721)

Program II: 1790–1800: Beethoven Launched

Haydn: Piano Trio in d minor, Hob. XV: 23 (1795)
Mozart: String Quintet in E-flat Major, K. 614 (1791)
Beethoven: Trio in B-flat Major for Clarinet, Cello, and Piano, op. 11 (1797)
Beethoven: Quintet in E-flat Major for Winds and Piano, op. 16 (1796)

Program III: 1820–1830: Classical Twilight

Beethoven: String Quartet in F Major, op. 135 (1826)
Schubert: *Winterreise*, op. 89, D. 911 (1827)

Program IV: 1840–1850: Romantic Revolution

Schumann: Piano Trio no. 1 in d minor, op. 63 (1847)
Chopin: Cello Sonata in g minor, op. 65 (1845–1846)
Mendelssohn: String Quintet no. 2 in B-flat Major, op. 87 (1845)

Program V: 1890–1900: Moscow to Montmartre

Suk: Piano Quartet in a minor, op. 1 (1891)
Debussy: String Quartet in g minor, op. 10 (1893)
Brahms: Three Intermezzos for Piano, op. 117 (1892)
Rachmaninov: Suite no. 1 for Two Pianos, op. 5, *Fantaisie-tableaux* (1893)

Program VI: 1920–1930: The Roaring Twenties

Prokofiev: Five Melodies for Violin and Piano, op. 35bis (1925)

Ravel: Sonata for Violin and Cello (1920–1922)

Bartók: String Quartet no. 3 (1927)

Gershwin: *Lullaby* for String Quartet (ca. 1919–1920)

Korngold: Piano Quintet in E Major, op. 15 (1921)

Program VII: 1990–2000: Music at the Millennium

Adams: *Road Movies* for Violin and Piano (1995)

Sheng: Concertino for Clarinet and String Quartet (1994)

Penderecki: String Trio (1990–1991)

O'Connor: *F. C.'s Jig* for Violin and Viola (1992–1993)

Adolphe: *Couple* (1998)

Mackey: Micro-Concerto (1999)

*Recordings from these festivals may be purchased by visiting <https://musicatmenlo.org/live/music-at-menlo-live>. The Music@Menlo seasons, including the program books, videos and other festival components may also be accessed through the Music@Menlo site under “Relive past festivals”

The Chamber Music Society of Lincoln Center

When they assumed their positions as artistic directors of CMS in 2004, David and Wu Han inherited a variety of in-place concert traditions, one of which was an annual mid-season festival known as the Celebration Series, organized around a central idea. Beginning in the 2006-07 season, their full programming of the CMS seasons began, and included the following programs, under the new title of Winter Festival.

2006-07 An English Musical Renaissance

2007-08 American Voices

2008-09 Around Prokofiev

2009-10 The Beethoven Quartets

2010-11 Manifest Legacy: Beethoven/Brahms

2011-12 Immortal Investments

2012-13 Shostakovich Quartet Cycle

2013-14 The Incredible Decade 1820-1830

2014-15 Intimate Expressions

2015-16 The Beethoven Quartets

2016-17 The Spirit of Mendelssohn

2017-18 Chamber Music Vienna

2018-19 Russian Panorama

2019-20 The Beethoven Quartets