April 20–May 9, 2016
An die Musik
The Schubert Club • schubert.org
It’s all about listening.

Experience Accredited.™

Accredited Investors
WEALTH MANAGEMENT®

WE INVITE YOU TO LEARN MORE BY CONTACTING
Becky Krieger @ 952.841.2222 or accredited.com
5200 West 73rd Street, Edina, Minnesota 55439
20th Season Celebration
A May Day “Crowning” Performance

Our 20th season comes to a truly regal close on May Day with an elegant spring brunch, our debut in the new Ordway Concert Hall, and a post-show soirée with plenty of bubbly.

Themes of coronation and majesty adorn our concert program, highlighted by the glorious music of Handel, Monteverdi, Purcell and Byrd.

MAY 1, 2016
SUNDAY AFTERNOON
Ordway Concert Hall
345 Washington Street, Saint Paul

PRESENTING SPONSOR
TARGET

TICKETS
$150: BRUNCH | CONCERT | PARTY (WITH PRIORITY SEATING)
$30 and $50: CONCERT AND PARTY ONLY

TICKETS AT ORDWAY BOX OFFICE
651.224.4222 | ordway.org/the-rose-ensemble

Join our full ensemble of singers and a special period chamber orchestra, and witness the world premiere of a new work by legendary composer Carol Barnett. What a way to toast 20 years!
Sundays at Landmark

May 8 - St. Paul Civic Symphony’s Mother’s Day Concert
May 15 - Urban Expedition: Nigeria
Events begin at 1 pm • FREE

www.landmarkcenter.org | 75 Fifth Street West Saint Paul, MN 55107

Landmark Center

Farley’s House Of Pianos

See & hear pianos at farleyspianos.com
608.271.2626 • Madison, Wisconsin

Restore an Heirloom

Full artistic piano restorations, performed entirely on site by six full-time technicians.

Recommended by
Paul Badura-Skoda

A Night in Olympus

MAY 7 – JUNE 4, 2016

MUSIC AND LYRICS BY
Chan Poling

BOOK BY
JEFFREY HATCHER AND
BILL CORBETT

McKinley Ammons

Theer Michaels

McKinley Ammons

Illusion Theater
small stage, giant impact.
612.339.4944
ILLUSIONTHEATER.ORG
Group discounts available
Table of Contents

6  Artistic & Executive Director & President’s Welcome
9  The Schubert Club Officers, Board of Directors, Staff, and Advisory Circle
10 Bryn Terfel and Natalia Katyukova
22 Hill House Chamber Players
26 Accordo
29 Courtroom Concerts
30 Intervals: Composer Mentorship
33 The Schubert Club Annual Contributors: Thank you for your generosity and support

Turning back or exchanging unneeded tickets:
If you will be unable to attend a performance, please notify our ticket office as soon as possible. Donating unneeded tickets entitles you to a tax-deductible contribution for their face value and allows others to experience the performance in your seats. Turnbacks must be received one hour prior to the performance. Alternatively, subscribers may arrange for an exchange by calling the ticket office at least one full business day prior to the performance. Thank you!

The Schubert Club Ticket Office:
651.292.3268 • schubert.org/turnback

The Schubert Club
75 West 5th Street, Suite 302
Saint Paul, Minnesota 55102
schubert.org

The Schubert Club
Music in the Park Series • 2016–2017

Kalichstein-Laredo-Robinson Trio
Sunday, September 25, 2016
Pacifica String Quartet
with Johannes Moser, cello
Sunday, November 6, 2016
Danish String Quartet
Sunday, February 12, 2017
Yolanda Kondonassis, harp
Jason Vieaux, guitar
Sunday, March 5, 2017
Alina Ibragimova, violin
Cédric Tiberghien, piano
Sunday, March 26, 2017
Daedalus Quartet
with Linda Kelsey, narrator
& Wilhelmina Smith, cello
Sunday, April 23, 2017

Yolanda Kondonassis & Jason Vieaux

Concerts at 4:00 PM
at Saint Anthony Park United Church of Christ
Welcome to The Schubert Club!

As the days get longer and the evenings are lighter, The Schubert Club has lunchtime and evening performances to fill our hearts with musical joy.

We’re delighted to welcome back Welsh bass-baritone Bryn Terfel to the Ordway for a record fifth International Artist Series appearance at the Ordway. His connection with The Schubert Club began 20 years ago in 1996 and he is a firm favorite of many audience members (not to mention the administrative staff).

In the closing months of this 2015–16 season, we also have concerts by Twin Cities-based ensembles Accordo and the Hill House Chamber Players (celebrating their 30th season), two ensembles with which The Schubert Club is proud to be associated.

Thank you for your support of The Schubert Club; I wish you a peaceful and enjoyable summer and hope to see you again in the fall when we will commence our 135th season.

Barry Kempton
Artistic and Executive Director

We might as well just admit it—most of us nod off occasionally at evening concerts. After a long day at work, the comfy seats at the Ordway and the relaxing effect of some music can make the eyelids very, very heavy, regardless of how great the music is. Years ago, when I was expecting our third child, I, my husband, and four visiting Japanese businessmen all fell asleep in the last row of the Concertgebouw in Amsterdam. I had a good excuse; the rest of them did not!

Beginning with the 2015–2016 concert season, the bright light of daylight became an option for International Artist Series fans, with the introduction of a daytime package. These “coffee concerts” are available again in the 2016–2017 International Artist Series season, with only Renée Fleming performing in the evening. I encourage subscription and single ticket patrons to take a look at the daytime package and consider whether music in the morning might better suit your work or personal schedule (or your sleep habits).

A morning of music followed by lunch and perhaps an afternoon trip to The Schubert Club Museum in the Landmark Center sounds like a great day out! If you haven’t yet visited the Museum you have much to look forward to, from the cyclone sculpture of instruments to the collection of historic keyboards and music boxes. And, no need to worry about whether you might snooze through the morning concert.

Kim A. Severson
President
— LADYSLIPPER ENSEMBLE PRESENTS —

MUSIC OF THE AMERICAS
with young artist Julian Maddox

Sunday, May 15, 3 PM
Gloria Dei Lutheran Church,
Saint Paul

Featuring works of Danielpour, Ives/Thomas, Frevin,
Gershwin, Moya, Piazzolla & Guastavino

— LADYSLIPPER ENSEMBLE PRESENTS —

MUSIC OF THE AMERICAS
with young artist Julian Maddox

Sunday, May 15, 3 PM
Gloria Dei Lutheran Church,
Saint Paul

Featuring works of Danielpour, Ives/Thomas, Frevin,
Gershwin, Moya, Piazzolla & Guastavino

Are your glasses aging you?
Stop cheating yourself and get a real pair of glasses.
We've been putting people in glasses they love since 1969.
Let us do the same for you. You'll look as young as you feel!

See our amazing and unique selection: ST. PAUL • UPTOWN • NEW BRIGHTON • BURNSVILLE 888.797.EYES

Our lovely model, Karen Kramer, is wearing Jono Hennessy Frame $8300 - photo on right, of course : )
Study the Classical Guitar
Give yourself the gift of music with Spanish trained classical guitarist
David Malmberg, M.Mus.
Private lessons.
Call 612 418 9058 for information or visit us at: https://davidmalmberg.musicteachershelper.com
www.davidmalmbergmusic.com

Tickets for concerts are $5, available at the door. bridgechamberfestival.org
507-786-3535

This activity is made possible by the voters of Minnesota through a grant from the Southeastern Minnesota Arts Council thanks to a legislative appropriation from the arts & cultural heritage fund.

The 2016–17 season

Romeo & Juliet
GOUNOD

Das Rheingold
WAGNER
Nov. 12–20, 2016

Diana’s Garden
SOLER
Jan. 21–29, 2017

La Bohème
PUCCINI
May 6–21, 2017

SEE 3 OR MORE OPERAS AND SAVE UP TO 25%

Minnesota Opera
mnopera.org 612-333-6669
The Schubert Club Officers, Board of Directors, Staff, and Advisory Circle

Officers

President: Kim A. Severson
Immediate Past President: Nina Archabal
Vice President Artistic: Lynne Beck
Vice President Education: Marilyn Dan

Vice President Finance & Investment: Craig Aase
Vice President Marketing & Development: Mark Anema
Vice President Nominating & Governance: Catherine Furry
Vice President Audit & Compliance: Gerald Nolte
Vice President Museum: Ford Nicholson
Recording Secretary: Catherine Furry

Board of Directors

Schubert Club Board members, who serve in a voluntary capacity for three-year terms, oversee the activities of the organization on behalf of the community.

Craig Aase  Carline Bengtsson  Anna Marie Ettel  Anne Hunter  Gerald Nolte
Mark Anema  Lynne Beck  Richard Evidon  Kyle Kossol  Jana Sackmeister
Nina Archabal  Dorothea Burns  Catherine Furry  Chris Levy  Kim A. Severson
James Ashe  James Callahan  Michael Georgieff  Jeffrey Lin  Gloria Sewell
Suzanne Asher  Cecil Chally  Elizabeth Holden  Kristina MacKenzie  Anthony Thein
Paul Aslanian  Carolyn Collins  Dorothy Horns  Peter Myers  John Treacy
Aimee Richcreek Baxter  Marilyn Dan  John Holmquist  Ford Nicholson  Alison Young

Staff

Barry Kempton, Artistic & Executive Director
Tirzah Blair, Ticketing & Development Associate
Maximillian Carlson, Program & Production Associate
Kate Cooper, Director of Museum & Education
Aly Fulton, Executive Assistant & Artist Coordinator
Julie Himmelstrup, Artistic Director, Music in the Park Series
Tessa Retterath Jones, Director of Marketing & Ticketing
Joanna Kirby, Project CHEER Director, Martin Luther King Center
David Morrison, Museum Associate & Graphics Manager
Paul D. Olson, Director of Development

Janet Peterson, Finance Manager
Quinn Shadko, Marketing Intern

Composers-in-Residence:
Abbie Betinis, Edie Hill

The Schubert Club Museum Interpretive Guides:
Sara Oelrich Church, Zachary Forstrom, Paul Johnson, Alan Kolderie, Sherry Ladig, Rachel Olson, Kirsten Peterson, Whittney Streeter

Project CHEER Instructors:
Joe Christensen, Omid Farzin Huttar, Anika Kildegaard

Advisory Circle

The Advisory Circle includes individuals from the community who meet occasionally throughout the year to provide insight and advice to The Schubert Club leadership.

Dorothy Alshouse  Joy Davis  Hella Mears Hueg  Nicholas Nash  Estelle Sell
Mark Anema  Terry Devitt  Ruth Huss  Richard Nicholson  Gloria Sewell
Dominic Argento  Arlene Didier  Lucy Rosenberry Jones  Gayle Ober  Katherine Skor
Jeanne B. Baldy  Karyn Diehl  Richard King  Gilman Ordway  Tom Swain
Ellen C. Bruner  Ruth Donhowe  Karen Kustritz  Christine Podas-Larson  Jill Thompson
Carolyn S. Collins  Anna Marie Ettel  Libby Larsen  David Ranheim  Nancy Weyerhaeuser
Dee Ann Crossley  Diane Gorder  Dorothy Mayeske  Anne Schulte  Lawrence Wilson
Josee Cung  Elizabeth Ann Halden  Sylvia McCallister  George Reid  Mike Wright
Mary Cunningham  Julie Himmelstrup  Elizabeth B. Myers  Barbara Rice

schubert.org 9
The Schubert Club

presents

Bryn Terfel, bass-baritone
Natalia Katyukova, piano

Wednesday, April 20, 2016 • 7:30 PM

Pre-concert conversation by David Evan Thomas
one hour before the performance

Cân yr Arad Goch (Song of the Plow) Idris Lewis
Gwynfyd (Paradise) Meirion Williams
Sul y blodau (Palm Sunday) Owen Williams
Y Cymro (The Welshman) Meirion Williams

Three Salt-water ballads
Port of Many Ships Frederick Keel
Trade Winds
Mother Carey

Chansons de Don Quichotte
Chanson du depart de Don Quichotte Jacques Ibert
Chanson à Dulcinée
Chanson du Duc
Chanson de la mort de Don Quichotte

A Medley of Welsh Folksongs Bryan Davies

Intermission

Belsatzar, Opus 57 Robert Schumann
Zwei Venezianische Lieder, from Myrthen, Opus 25 Schumann
Leis’ rudern hier
Wenn durch die Piazzetta

Gruppe aus dem Tartarus, D. 583 Franz Schubert
Liebesbotschaft, from Schwanengesang, D. 957
Das Fischermädchen (Schwanengesang)
Auf dem Wasser zu singen, D. 774
Die Taubenpost (Schwanengesang)

Additional pieces to be announced from the stage

PLEASE SILENCE ALL ELECTRONIC DEVICES

This evening’s concert is dedicated to the memory of Reine H. Myers, by her family.
The Welsh bass-baritone **Bryn Terfel** has performed in all the great opera houses of the world, and is especially recognized for his portrayals of Figaro, Falstaff and Wotan. He made his operatic début in 1990 as Guglielmo in *Cosi fan tutte* for Welsh National Opera. His international operatic career began in 1991 when he sang the Speaker in Mozart’s *Die Zauberflöte* at the Théâtre de la Monnaie in Brussels, and in the same year he made his United States début as Figaro at the Santa Fe Opera. Other roles performed during his career include Holländer in *Der fliegende Holländer*, Mephistopheles in *Faust*, both the title role and Le Père in *Don Giovanni*, Jochanaan in *Salome*, Scarpia in *Tosca*, the title role in *Gianni Schicchi*, Dulcamara in *L’elisir d’amore*, and the title role in *Sweeney Todd*.

Bryn is also known for his versatility as a concert performer with highlights ranging from the opening ceremony of the Wales Millennium Centre, *Last Night of the Proms*, and the *Royal Variety Show*, to a gala concert with Andrea Bocelli in Central Park, New York. He has given recitals around the world and for nine years hosted his own festival in Faenol, North Wales.

In 2003, Bryn received a CBE for his services to Opera, and in 2006 was awarded the Queen’s Medal for Music. He is also the last recipient of the Shakespeare Prize by the Alfred Toepfer Foundation, Hamburg.

Highlights in recent years include Bryn’s début in the role of Hans Sachs in the critically acclaimed production of *Die Meistersinger von Nürnberg* for Welsh National Opera, his return to La Scala to open the 2011 season singing Le Père in *Don Giovanni*, and Scarpia in *Tosca*. Highlights in 2012 included the role of Wotan in Wagner’s *Ring* cycle for the Royal Opera House, Covent Garden and the Metropolitan Opera, New York, and hosting a four day festival, Brynfest, at the Southbank Centre, London as part of the Southbank Centre’s Festival of the World.

In 2013, Bryn made his debut in concert at the Abu Dhabi Festival and the Royal Opera House, and performed with the Melbourne Symphony Orchestra, New Zealand Symphony Orchestra, and returned to the Sydney Opera House in recital. Highlights in 2014 included semi-staged performances of *Sweeney Todd* at the Lincoln Center, and a tour of South Africa.

In 2015, to mark his 50th birthday and twenty five years in the profession, Bryn performed in a gala concert at the Royal Albert Hall, London and in a concert performance of *Tosca* at the Wales Millennium Centre. He was also given The Freedom of the City of London. Operatic highlights in 2015 included his début in the role of Tevye in *Fiddler on the Roof* for Grange Park Opera, the title role in *Sweeney Todd* for English National Opera, and Méphistophélès in *Damnation of Faust* for Opera de Paris. In 2016 Bryn will make his début in the role of Boris Godunov for the Royal Opera House, Covent Garden, and will give recitals in North America and concerts in festivals throughout Europe.

**Natalia Katyukova**, one of the highly regarded young collaborators of her generation, is currently working as an Assistant Conductor at the Metropolitan Opera and coach in the Lindemann Young Artist Development Program. She has served on the faculties of Texas Wesleyan University, the University of Fine Arts (Russia), and the Conservatory “Monteverdi.” A native of Klin, the city of Tchaikovsky, she has been invited numerous times to play in the House-Museum of Tchaikovsky on the composer’s piano. Ms. Katyukova has performed with artists such as Bryn Terfel, Irina Arkhipova, Ildar Abdrazakov, at festivals and summer programs including Ravinia and Tanglewood, and has appeared in recital in the U.S., Russia, Germany, Italy, Finland, and Japan.

She has featured as a solo pianist with renowned orchestras such as the Tchaikovsky Symphony Orchestra under Vladimir Fedoseyev, the Haydn Orchestra with Ola Rudner, and the Moscow State Symphony led by Dmitry Orlov. She has accompanied for masterclasses led by Renée Fleming, Malcolm Martineau, Sir Thomas Allen, Roger Vignoles, José van Dam, Martin Katz, and Warren Jones.

A graduate of the Moscow State Conservatory, The Juilliard School and Lindemann Young Artist Development Program, her teachers included Margo Garrett, Jonathan Feldman, Brian Zeger, Ken Noda, and Lev Naumov.
Program Notes, Texts and Translations

The Songs of Wales
Head west from London on the M4, and in a little over two hours you’ll cross the River Severn and find yourself in Wales, a part of the U.K., but another land entirely, with its own language, history, heroes and song tradition. Wales is about the size of New Jersey, with a population somewhat smaller than the Twin Cities metro area. It’s a largely rural country known for sheep farming, slate quarrying, and the coal that fueled the Industrial Revolution. The Welsh language (Cymraeg), which is spoken by about a fifth of Welsh natives, is a Celtic language related to Gaelic. Several of its phonemes do not exist in English, including those “soft consonants strange to the ear” described by poet R. S. Thomas. Wales is known as the “Land of Song” for its bardic traditions and national Eisteddfod, an annual festival-competition of word and song.

Idris Lewis (1889–1952) was the son of a coal miner from Llansamlet, near Swansea in south Wales. He studied at the Royal College of Music and became the first musical director of the B.B.C. in Cardiff, where he pioneered orchestral broadcasts. Lewis set many texts by John Hughes, who used his middle name, “Ceiriog,” in competition. Meirion Williams (1901–1976) was a pianist and organist from Dyffryn Ardudwy in Gwynedd who also studied at the R.C.M. He was said to be descended on his mother’s side from an Italian sailor who had been shipwrecked on the rugged coast that overlooks Cardigan Bay. Williams is noted for songs that combine a sensitivity to words with artful accompaniments. The poet of “Gwynfyd,” William Williams, went by the bardic name “Cwys.” He won three crowns at the Eisteddfod before being named Archdruid from 1938–47. “Sul y Bledau” (Palm Sunday) is a lullaby sung by a mother to her dead child. Its composer, Owen Williams (1877–1956), was the son of a cobbler from Eglwysbach in the old county of Denbighshire in north Wales.

Pianist and arranger Bryan Davies (1934–2011) was dubbed “the Rachmaninoff of the Rhondda” for his exceptional musical skills and collaborative artistry. His Medley comprises six beloved Welsh songs. The blind eighteenth-century harper David Owen was known as “Dafydd y Garreg Wen” (David of the White Rock); “The White Rock” was the name of his farm. Tradition has it that he composed the song on his death bed. “Deryn y Bwn o’r Banna” tells of an enterprising heron-like bird from the Brecon Beacons, the mountain range in south Wales.

In London a century ago, you might have taken a singing lesson from the English baritone Frederick Keel (1871–1954), who made many arrangements of folksongs, and transcribed Elizabethan songs from lute tablature. Keel set poems by John Masefield, best known for the oft-anthologized “Sea Fever.” To Brits, Masefield was an enduring presence as the Poet Laureate of England from 1930–67, a post held before him by Dryden and Wordsworth. He also wrote novels and verse-plays, but it is the early sea poems he published as Salt-Water Ballads for which he is remembered.

Cân yr Arad Goch
Os hoffech wybod sut mae dyn fel fi yn byw,
Mi ddysgais gan fy nhad grefft gyntaf dynol ryw.
Mi ddysgais wneud y gors yn weirglodd ffrwythlon ir,
I godi daear las ar wyneb anial dir.
'Rwy'n gorwedd efo'r hwyr,
Ac yn codi efo'r wawr,
'Rwy'n gorwedd efo'r hwyr,
Ac yn codi efo'r wawr,
I ddilyn yn ôg ar ochr y glôg,
A chanlyn yr arad goch ar ben y mynydd mawr.
Cyn boddio ar eich byd, pa grefftwyrr bynnag f’och,
Chwi ddylech ddod am dro rhwng cynr yr arad goch.
A phheidiwch meddwl fod pob peser a mwynhad
Yn aros byth heb ddod i fryniau ucha'r wlad.
'Rwy'n gorwedd efo'r hwyr,
Ac yn codi efo'r wawr, etc.

Song of the Plow
If ye would know how I take life, and play my part,
I from my father learnt the earliest human art.
I learnt to make the fen all fruitful meadow land,
And how to clothe with green the barren waste of sand.
At evening I lie down,
And awake with morning’s light,
At evening I lie down,
And awake with morning’s light,
To follow the share on hillbrows all bare,
And bend to the ruddy plough upon the mountain height.
Ere once your choice is made, what e’er your craft are now,
’Twere well you came between the handles of my plough.
Nor should you deem it true that all the pure delights
Can never reach to us who dwell upon the heights.
At evening I lie down,
And awake with morning’s light, etc.
Paradise
O blessed realm of Paradise,
O land of beauty and of peace,
My soul too oft in secret cries,
And seeks it far beyond the skies.
Not found upon some far-off strand,
Nor yet within the pearly deep,
But nearer far, in mine own hand
I hold the key to that fair land.
More peaceful than the deepest sleep,
Within my heart for e'er to keep,
Like roses fair before mine eyes,
O blessed, blessed Paradise.

Palm Sunday
Where the flow'rs and greystone hide thee
Sleep my pearl below
That no harm shall e'er betide thee
I and father know.
Little graves are never lonely / Angels guard their kin
Sleep my child thyself there only / Sleep Goronwy Wyn.
What are months and years to mothers?
Sleep, my darling, so;
Thou alone, unlike the others,
Dost not older grow:
They are restless, restless ever, / Causing me dismay;
Not so thou, my darling, never / Does my dead one stray.
Under that greystone Goronwy
Slumber yet a while
I must say goodnight, Goronwy
Leaving thee alone
Strange that cradle hand of mother / Need not rock thee now
Sleep until we meet each other / Sleep and blest be thou.

Y Cymro
The Welshman has the heart
To love his country fair.
His love is like a burning flame
Ablaze encircling her.
And if he's amongst strangers
Who mock his mother tongue,
His love will burn still brighter, for / His native land of song.
The Welshman has the talent
And wisdom in his mind
To build a dreamland before long
Of Wales so dear and kind;
And should realms be promoted
Through learning and by flair,
We'll see our old beloved Wales / Soaring, high up there.

Three Salt-Water Ballads

I. Port of Many Ships
It’s a sunny pleasant anchorage, is Kingdom Come,
Where crews is always layin’ aft, for double tots o’ rum,
‘N’ there’s dancin’ ‘n’ there’s fiddlin’ of every kind o’sort,
It’s a fine place for sailormen is that there port.
‘N’ I wish, I wish as I was there.
The winds is never nothin’ more than jest light airs,
‘N’ no one gets belayin’–pinn’d, n’ no one never swears,
Yer free to loaf ‘n’ laze around, yer pipe atween yer lips,
Lollin’ on the fo’c’sle, sonny, lookin’ at the ships.
‘N’ I wish, I wish as I was there.

II. Trade Winds
In the harbour, in the island, in the Spanish Seas,
Are the tiny white houses and the orange trees,
And day-long, night-long, the cool and pleasant breeze
Of the steady Trade Winds blowing.
There is the red wine, the nutty Spanish ale,
The shuffle of the dancers, and the old salt’s tale,
The squeaking fiddle, and the soughing in the sail
Of the steady Trade Winds blowing.
And o’ nights there’s the fire-flies and the yellow moon,
And in the ghostly palm trees the sleepy tune
Of the quiet voice calling me, the long low croon
Of the steady Trade Winds blowing.

III. Mother Carey
Mother Carey?
She’s the mother o’ the witches
‘N’ all them sort o’ rips;
She’s a fine gell to look at, but the hitch is,
She’s a sight too fond of ships;
She lives upon an iceberg to the norred,
‘N’ her man he’s Davy Jones,
‘N’ she combs the weeds upon her forred
With pore drowned sailors’ bones.
She’s the mother o’ the wreeks, ‘n’ the mother
Of all big winds as blows;
She’s up to some devilry or other
When it storms, or sleetus, or snows.
The noise of her wind’s her screamin’;
“I’m arter a plump, young, fine,
Brass-button’d, beefy-ribbed young seam’n
So as me ‘n’ my mate kin dine.”
She’s a hungry old rip ‘n’ a cruel
For sailorman-like we,
She’s give a many mariners the gruel
‘N’ a long sleep under the sea;
She’s the blood o’ many a crew upon her
‘N’ the bones of many a wreck;
‘N’ she’s barnacles a-growing on her
‘N’ shark’s teeth round her neck.
I ain’t never had no schoolin’
Nor read no books like you
But I know it ain’t healthy to be foolin’
With that there gristly two;
You’re young, you thinks, ‘n’ you’re lairy,
But if you’re to make old bones,
Steer clear, I says, o’ Mother Carey
‘N’ that there Davy Jones.

Chansons de Don Quichotte
The cliché that the best Spanish music has been written by the French is not disproved by these songs of Jacques Ibert, voiced
by that “Ingenious Gentleman Don Quixote of La Mancha.” Alexandra Laederich describes Ibert’s music in Grove Music
Online
as “a blend of tenderness and irony, lyricism and the burlesque,” all of which figure in the songs he wrote for G. W. Papst’s Don
Quichotte, a 1933 film starring the great Russian bass Feodor Chaliapin. (Watch the English version, The Adventures of Don
Quixote, at archive.org.)
Ibert was a stretcher-bearer in World War I, and his music was banned during the Nazi occupation of France. In better times he
composed seven ballets, six operas, three concertos and many sparkling chamber and piano pieces well worth exploring. Ibert
went on to contribute music to a total of 38 films, including Orson Welles’s 1948 treatment of Macbeth.
The Quixote songs have a curious provenance. Five composers, Ravel, Falla and Milhaud among them, were simultaneously
commissioned by the producers to write songs for the movie. None knew that the others had been approached. Ravel, who was
ill, completed only three, and in the end Ibert’s were chosen. Cervantes didn’t write the texts. The first is by Pierre de Ronsard
(1524–85), the others by Alexandre Arnoux (1884–1973).

I. Chanson du Départ de Don Quichotte
Ce château neuf, ce nouvel édifice
Tout enrichi de marbre et de porphyre,
Qu’ amour bâtit château de son empire,
Où tout le ciel a mis son artifice,

I. Song of Don Quixote’s Departure
This new castle, this new building,
All embellished with marble and porphyry,
That Love built as castle of his empire,
To which all the sky has lent its guile,
II. Song to Dulcinea

A day lasts a year
If I see not Dulcinea.
But love has portrayed her face
So as to sweeten my listlessness
In fountains and clouds
In every dawn and each flower.
A day lasts a year
If I see not Dulcinea.

Always near and always far,
Star of my long travels.
The wind brings me her breath
When it passes over jasmines.
A day lasts a year
If I see not Dulcinea.

III. The Duke's Song

I would sing here the Lady of my dreams
Who raises me above this century of mud.
Her diamond heart is pure of lies,
The rose grows dim beside her cheeks.
For her, I have risked high adventure,
My arm has rescued the Princess in bondage,
Vanquishing the Enchanter, I have confounded perjuries,
And bent the universe to do her homage.

Lady by whom I go alone above this earth,
Who am not a prisoner of false appearances,
I uphold against any reckless Knight
Your peerless lustre and excellence.

IV. Song of the death of Don Quixote

Do not weep Sancho,
Do not weep, good fellow,
Your master is not dead.
He lives on a happy island
where all is pure without lies.
On the island found at last
Where you will come one day,
To the island long desired.
O my friend Sancho,
The books are burned
And make a heap of ashes.
If all those books killed me,
One suffices for me to live,
A phantom in life
And real in death,
Such is the strange fate of poor
Don Quichotte.

Is a rampart, a fortress against vice
Where mistress Virtue withdraws herself,
That the eye sees and the mind admires
Compelling the heart to serve it.
It is a castle so made
That nothing can approach its gate.
If from great kings he had not saved his race,
Victorious, valiant and amorous.
No knight can, however adventurous,
without so being, win a place.
**A Medley of Welsh Folk Songs**

*Migildi Magaldi*

It’s pleasing to see,
Migildi Magildi, hey, now, now.
The door of the Smithy open
Migildi, Magildi, hey, now, now.
And the blacksmith with his pitted face
Migildi Magildi, hey, now, now.
In the Smithy busily blowing
Migildi, Magildi, hey, now, now.

**Little Welsh Home**

I am dreaming of the mountains of my home
Of the mountains where in childhood I would roam;
I have dwelt ‘neath Southern skies,
where the summer never dies,
But my heart is in the mountains of my home.
I can see the little homestead on the hill,
I can hear the magic music of the rill.

**Dacw Mam Yn Dwad**

Dacw mam yn dwad ar gefn y gamfa wen
Rhywbeth yn ei ffedog a phiser am ei phen
Y fuwch yn y beudy yn brefu am y llo
Ar ‘llo’r ochr arall yn chwarae Jim Cro:
Jim Cro Crystyn. Wan, tw, ffôr;
And the piglet is sitting so prettily on the stool.

**Dafydd y Garreg Wen**

Cariwch medd Dafydd fy nhelyn i mi,
Ceisiaf cyn marw roi tôn arni hi
Codwch fy nwylaw i gyrhaedd y tant
Duw a’ch bendithio fy ngweddw a’my plant.

**Ar lan y Môr**

Ar lan y môr mae rhosys cochion
Ar lan y môr mae lîlis gwynion
Ar lan y môr mae ‘nghariad innau
Yn cysgu’r nos a chodi’r bore.

**Deryn y Bwn o’r Banna**

Deryn y Bwn o’r Banna aeth i rodio’r gwylia
Lle disgynnodd o ar i ben, ar i ben
Bwm bwm, bwm bwm, ond i Bwn o fala.

**The Bittern from the Beacons**

The bittern from the Beacons went to roam the valley
When he fell upon his head, on his head
Boom Boom, Boom Boom, into a barrel of apples
The bittern picked them up and carried them
Across the Beacons to Chester market, to Chester market
Boom Boom, Boom Boom, and there he sold them aplenty.

**Here is Mam Coming**

Here comes mother over the white stile
Something in her apron and a pitcher on her head
The cow is in the cowshed lowing for her calf
The calf is on the other side playing Jim Cro:
Jim Cro crust, one two four
And the piglet is sitting so prettily on the stool.

**Upon the Shore**

Down by the sea are deep red roses
Down by the sea are pure white lilies
Down by the sea my love is dwelling,
And sleeps by night and wakes at morning.

**The Little Welsh Home**

I am dreaming of the mountains of my home
Of the mountains where in childhood I would roam;
I have dwelt ‘neath Southern skies,
where the summer never dies,
But my heart is in the mountains of my home.
I can see the little homestead on the hill,
I can hear the magic music of the rill.
On February 24, 1840, Robert Schumann wrote excitedly to his fiancée, Clara Wieck: “In the past few days I have fully completed a large, integrated cycle of Heine songs.” Heinrich Heine’s Book of Songs (1827) is a treasury of verse that would later inspire Schumann’s Dichterliebe. In his letter, Schumann also named “a ballad ‘Belsatzar,’ a volume from Goethe’s West-östlicher Divan, a volume by Burns (an Englishman (sic), not often put to music) . . . . altogether, seven volumes. Isn’t that quite a feat?” Much of this music would be published in Myrthen (Myrtles), Opus 25. On their wedding night six months later, Schumann presented the volume, bound in red velvet with gold lettering, to Clara.

“Belsatzar” tells the story of Belshazzar’s Feast from the Book of Daniel, and of the flaming writing on the wall that appears after King Belshazzar scorns God. Schumann’s ballad owes something to Schubert’s “Gretchen am Spinnrade,” but it illuminates the details of the biblical story in a personal way. One hears the clanging of goblets in the introduction, the noble horn-sounds of the knights and their applause as Belshazzar drinks from the sacred cup and proclaims himself king of Babylon. But how fickle is public opinion; how the mighty are brought low!

**Belsatzar**

Die Mitternacht zog näher schon;  
In stummer Ruh' lag Babylon.

Nur oben in des Königs Schloß,  
Da flackert's, da lämt des Königs Troß.

Dort oben, in dem Königsaal,  
Belsatzar hielt sein Königsmaß.

Die Knechte saßen in schimmernden Reihan,  
Und leerten die Becher mit funkelndem Wein.

Es klirrten die Becher, es jauchzten die Knecht;  
So klang es dem störm'gen Könige recht.

Des Königs Wangen leuchten Glut;  
Im Wein erwuchs ihm kecker Mut.

Und blindlings reißt der Mut ihn fort;  
Und er lästert die Gotttheit mit sündigem Wort;  
Dort oben, in dem Königsaal,  
Belsatzar hielt sein Königsmahl.  

Die Knechte saßen in schimmernden Reihan,  
Und leerten die Becher mit funkelndem Wein.

Es klirrten die Becher, es jauchzten die Knecht;  
So klang es dem störm'gen Könige recht.

Der König rief mit stolzem Blick;  
Der Diener eilt und kehrt zurück.  
Er trug viel gülden Gerät auf dem Haupt,  
Das war aus dem Tempel Jehova’s geraubt.

Und der König ergriff mit frevler Hand  
Einen heiligen Becher, gefüllt bis am Rand.  

Und er leert ihn hastig bis auf den Grund,  
Und rufet laut mit schäumendem Mund:  
“Jehova! Dir künd’ ich auf ewig Hohn,  
Ich bin der König von Babylon!”

Doch kaum das grause Wort verklag,  
Dem König ward's Heimlich, heimlich im Busen bang.  
Das gellende Lachen verstummte zumal;  
Es wurde leichenstill im Saal.

Und sieh! und sieh! an weisser Wand  
Da kam's hervor wie Menschenhand;  
Und schrieb, und schrieb an weisser Wand  
Buchstaben von Feuer, und schrieb und schwand.

Der König stieren Blicks da saß,  
Mit schlitternenden Knien und totenblaß.

Die Knechtschar saß kalt durchglaubt,  
Und saß gar still, gab keinen Laut.

Die Magier kamen, doch keiner verstand  
Zu deuten die Flammenschrift an der Wand.  
Belsazar ward aber in selbiger Nacht  
Von seinen Knechten umgebracht.

**Belshazzar**

Midnight drew nearer already;  
In mute rest lay Babylon.

Only above, in the king’s castle,  
lights are flickering and the king’s retinue makes noise.

And above, in the king’s hall,  
Belshazzar holds his royal banquet.

The knights sat in shimmering rows,  
emptying goblets of sparkling wine.

The goblets clinked, the knights cheered;  
and so they made noise for that headstrong king.

The king’s cheeks glowed;  
through wine his courage grew bolder.

And blindly, his courage pulled him forward,  
and he malign’d God with blasphemous words.

And he boasted impertinently and blasphemed wildly  
while the crowd of knights belloowed their approval.

The king called with a haughty glance;  
the servant hurried off and soon came back.

He brought back on his head many golden treasures  
that had been plundered from Jehovah’s Temple.

And the king grasped with his criminal hand  
a sacred goblet and filled it to the brim.

And he drained it hastily to the bottom,  
and then called loudly with foaming mouth:  
“Jehovah! I proclaim to you my eternal scorn,  
for I am the king of Babylon!”

But hardly had those terrible words died away,  
when the king grew secretly fearful in his heart.

The ringing laughter fell silent at once;  
the hall grew deathly still.

And behold! behold! on the white wall  
there appeared something like a human hand;  
and it wrote and wrote on the white wall  
letters of fire; it wrote and disappeared.

The king sat staring there,  
with knocking knees, pale as death.

The crowd of knights sat cold and filled with horror,  
and sat entirely still, without a sound.

Magicians came, but no one could understand  
and find the meaning of the flaming script on the wall.

But Belshazzar, that very night,  
was murdered by his knights.
Selected Songs

Franz Schubert (b. Vienna, 1797; d. Vienna, 1828)

As its title suggests, “Gruppe aus dem Tartarus” (Scenes from Hades), is not so much a song as a panorama. In three verses, poet Schiller describes the torments of the damned, matched by Schubert’s bizarrely modulating harmony. Verse one gives us the sound, verse two the image. In verse three, Ewigkeit (Eternity) appears, breaking Saturn’s scythe with pounding chords. Saturn was a Roman deity identified with the Greek god Kronos (Time). Three of the songs in this Schubert set come from Schwanengesang (Swan Song), a collection made by the publisher Haslinger shortly after the composer’s death. Half of the song texts are by Ludwig Rellstab. Rellstab had sent his poems to the dying Beethoven. “A few had been marked with pencil, in Beethoven’s own hand,” writes the poet in his memoirs, “those which he liked best and had then passed on to Schubert to set, since he himself felt too ill.”

The brook in “Liebesbotschaft” (Love’s Message) is a clever thing, quick to echo the speaker’s words, and ready to offer a few riffs of its own.

In October 1828, Schubert wrote to his publisher Probst: “I have also set several songs by Heine from Hamburg which were extraordinarily well-liked here.” That was perhaps a little disingenuous. One of Schubert’s circle, Franz Hartmann, spoke for the consensus: Heine’s poems contained “a good deal of wit and many wrong-headed views.” Schubert set “Das Fischermädchen” to a sprightly barcarole, with the gondola riding little whitecaps. The suitor is persistent, and the modulation in the second verse is a bit cheeky. “Die Taubenpost” (Pigeon Post) is Schubert’s last love song. Schubert’s setting of his friend J. G. Seidl’s poem is a delightful meeting of the pictorial and the metaphorical. A young man blithely tells of the carrier-pigeon in his employ, and one can hear the occasional flutter of wings. The bird’s name: Sehnsucht (longing). “Auf dem Wasser zu singen” was composed in 1823, around the time of the Arpeggione Sonata and A-minor Quartet. Schubert translates into music the shimmering essence of water, that most ephemeral of substances.

Program notes © 2016 by David Evan Thomas

Song texts continue on page 20.
Renée Fleming, soprano
Wednesday, October 5, 2016, 7:30 PM

Augustin Hadelich, violin
Joyce Yang, piano
Tuesday, November 29, 2016, 7:30 PM
Thursday, December 1, 2016, 10:30 AM

Gil Shaham, violin
Sunday, January 8, 2017, 3:00 PM

Miah Persson, soprano
Florian Boesch, baritone
Malcolm Martineau, piano
Wednesday, March 29, 2017, 10:30 AM
Thursday, March 30, 2017, 7:30 PM

Alexandre Tharaud, piano
Thursday, April 27, 2017, 7:30 PM
Friday, April 28, 2017, 10:30 AM

Five-concert subscriptions on sale now!
Gruppe aus dem Tartarus, D. 583
Horch—wie Murmeln des empörten Meeres,
Wie durch höhler Felsen Becken weint ein Bach,
Stöhnt dort dumpfertief ein schweres, leeres,
Quälerpreßtes Ach!

Schmerz verzerrt ihr Gesicht!
Verzweiflung sperrt ihren
Rachen fluchend auf.
Hohl sind ihre Augen, ihre Blicke
Spähen bang nach des Kocytus Brücke,
Folgen tränend seinem Trauerlauf.

Fragen sich einander ängstlich leise,
Ob noch nicht Vollendung sei?
Ewigkeit schwingt über ihnen Kreise,
Bricht die Sense des Saturns entzwei.

Liebesbotschaft, from Schwanengesang, D. 957
Rauschendes Bächlein,
So silbern und hell,
Eilt zur Geliebten.
So munter und schnell?
Ach, trautes Bächlein,
Mein Bote sei du;
Bringt die Grüße
Des Fernen ihr zu.

All ihre Blumen,
Im Garten gepflegt,
Die sie so lieblich
Am Busen trägt,
Und ihre Rosen
In purpurner Glut,
Bächlein, erquicke
Mit kühlender Flut.

Wenn sie am Ufer,
In Träume versenkt,
Meiner gedenkend,
Das Köpfchen hängt,
Tröste die Süße
Mit freundlichem Blick,
Denn der Geliebte
Kehrt bald zurück.

Neigt sich die Sonne
Mit rötlichem Schein,
Wiege das Liebchen
In Schlummer ein.
Rausche sie murmelnd
In süße Ruh,
Flüstre ihr Träume
Der Liebe zu.

Das Fischermädchen (Schwanengesang)
Du schönes Fischermädchen,
Treibe den Kahn ans Land;
Komm zu mir und setze dich nieder,
Wir kosen, Hand in Hand.
Leg an mein Herz dein Köpfchen,
Und fürchte dich nicht zu sehr;

Scenes from Hades
Hark—like the murmur of the angry sea,
like a brook weeping through gullies in hollow rocks,
there from the dank deep arises
a heavy, vain groan, wrung in torment.

Pain contorts their faces,
despair opens their jaws
wide in imprecations.
Their eyes are hollow - they peer
fearfully at the bridge over Cocytus
or tearfully follow its mournful course.

In hushed and anxious tones they ask each other
if the end is not yet nigh.
The cycles of eternity sweep above them,
breaking Saturn's sickle in two.

Love's Message
Murmuring brooklet,
So silvery bright,
Hurry to my beloved
So fast and light,
Oh friendly brooklet,
Be my messenger fair,
Bring my distant greetings
to her.

All the flowers
She tends in her garden,
Which she sweetly
Bears on her bosom,
And her roses
In a purple glow,
Brooklet, refresh them
With cooling flow.

When on the bank,
Immersed in dreams,
Remembering me,
She hangs her head,
Comfort my sweethearth
With a friendly glance,
For her beloved
Will soon come back.

When the sun sets
With reddening glow,
Rock my loved one
To slumber,
Murmur for her
Sweet sleep,
And whisper dreams
Of Love to her.

The Fishermaiden
Lovely fisher maiden,
guide your boat to the shore;
come and sit beside me,
and hand in hand we shall talk of love.
Lay your little head on my heart
and do not be too afraid;
Vertraust du dich doch sorglos
täglich dem wilden Meer.
Mein Herz gleicht ganz dem Meere,
Hat Sturm und Ebb’ und Flut,
Und manche schöne Perle
in seiner Teife ruht.

Auf dem Wasser zu singen, D. 774
Mitten im Schimmer der spiegelnden Wellen
Gleitet die Seele dahin wie der Kahn;
Denn von dem Himmel herab auf die Wellen
Tanzt das Abendrot rund um den Kahn.

Über den Wipfeln des westlichen Haines
Winket uns freundlich der rötliche Schein;
Unter den Zweigen des östlichen Haines
Säuselt der Kalmus im rötlichen Schein;
Freude des Himmels und Ruhe des Haines
Atmet die See in errottenden Schein.

Die Taubenpost (Schwanengesang)
Ich hab eine Brieftaub in meinem Sold,
Die ist gar ergeben und treu,
Sie nimmt mir nie das Ziel zu kurz
Und fliegt auch nie vorbei.

To be Sung on the Water
In the middle of the shimmer of the reflecting waves
Glides, as swans do, the wavering boat;
Ah, on joy’s soft shimmering waves
Glides the soul along like the boat;
Then from Heaven down onto the waves
Dances the sunset all around the boat.

Over the treetops of the western grove
Waves, in a friendly way, the reddish gleam;
Under the branches of the eastern grove
Murmur the reeds in the reddish light;
Joy of Heaven and the peace of the grove
Is breathed by the soul in the reddening light.

The Pigeon Post
I have a carrier-pigeon in my pay,
devoted and true;
she never stops short of her goal
and never flies too far.

Each day I send her out
a thousand times on reconnaissance,
past many a beloved spot,
to my sweetheart’s house.

There she peeps furtively in at the window,
oberving her every look and step,
conveys my greeting breezily,
and brings hers back to me.

I no longer need to write a note,
I can give her my very tears;
she will certainly not deliver them wrongly,
so eagerly does she serve me.

Day or night, awake or dreaming,
it is all the same to her;
as long as she can roam
she is richly contented.

She never grows tired or faint,
the route is always fresh to her;
she needs no enticement or reward,
so true is this pigeon to me.

I cherish her as truly in my heart,
certain of the fairest prize;
Her name is - Longing!
Do you know her? The messenger of constancy.
The Schubert Club and The Minnesota Historical Society present

Hill House Chamber Players

Julie Ayer, violin • Catherine Schubilske, violin
Thomas Turner, viola • Tanya Remenikova, cello

Guest artists: Mary Jo Gothmann, piano
Craig Johnson, narrator • Timothy Zavadil, clarinet

Mondays, April 25 & May 2, 2016 • 7:30 PM

**Behind the Lines: the Composers of World War I**

Overture on Hebrew Themes, Opus 34 • Sergei Prokofiev (1891–1953)

Trio in A minor (1914) • Maurice Ravel (1875–1937)

- Modéré
- Pantoum (Assez vif)
- Passacaille (Très large)
- Final (Animé)

**Intermission**

Suite from *L’Histoire du soldat* (*The Soldier’s Tale*) • Igor Stravinsky (1882–1971)

- March du Soldat
- Le violon du Soldat
- Petit concert
- Tango – Valse – Rag
- Danse du Diable

**Special appearance by Jeffrey Van, guitar**

*Recuerdos de la Alhambra (guitar solo)* • Francisco Tárrega (1852–1909)

PLEASE SILENCE ALL ELECTRONIC DEVICES
In *Behind the Lines: the Composers of World War I*, the Hill House Chamber Players commemorate the events of the Great War, which lasted from July 28, 1914 to November 11, 1918. In this season finale, we hear the music of three composers who lived through that war.

Sergei Prokofiev left Russia in 1918. Politics were of no interest to him. His only concern was how to continue to compose, so he emigrated to the U.S., traveling east from Vladivostok to San Francisco via Japan and Honolulu. In New York, Prokofiev encountered some former fellow students from St. Petersburg Conservatory touring as the Zimro Ensemble. When asked to write a work based on Jewish themes they had collected, Prokofiev demurred, saying he preferred to work with original material, but when he looked a second time, he was hooked, writing *The Overture on Hebrew Themes* for clarinet, string quartet and piano in a few days. No one has identified the source of Prokofiev's tunes, which include a mumbling opening clarinet theme and a luminous, impassioned second theme for cello.

“In religion a skeptic, in love a bachelor, in social life a semi-recluse, a suburbanite,” is how critic Virgil Thomson described French composer Maurice Ravel. Ravel fell short of his aspirations as a piano virtuoso, but a virtuoso composer he certainly was, writing some of the most difficult and precisely conceived works for the piano. The 1914 Trio in A minor is certainly one of these. Written shortly after the opulent ballet *Daphnis et Chloé* and finished only five weeks before the 39-year-old composer volunteered for military service in the motor transport corps, it is a mix of the simple and the complex, frequently moving from one extreme to other.

The Trio’s opening *Modéré* bobs in a pleasantly irregular 3+3+2 meter, but it works up a tempest in the middle. One doesn’t know whether to believe Roland-Manuel when he said that Ravel picked up the theme “watching ice-cream vendors dancing a fandango at Saint-Jean-de-Luz.” The Malayan *pantun* is a poetic form in which two contrasting ideas develop in alternation. Ravel’s *Pantoum* presents two themes, one perky, the other surging. The *Passacaille* is not a strict passacaglia, but an elegiac meditation on a single theme. Beginning colorfully with a melody in the oriental vein, the boldly-imagined *Final* builds to an unprecedented climax that strains the boundaries of the trio medium.
Hill House Chamber Players (continued)

The Russian Revolution in November 1917 marked the end of Igor Stravinsky’s Russian period. Big ballets with mammoth orchestras, like The Rite of Spring, were a thing of the past. Living in Switzerland and in need of cash, Stravinsky agreed to collaborate with the Swiss writer C. F. Ramuz (1878–1947) on what Ramuz described as a theater piece “without a big hall, with music for only a few instruments and only two or three characters.” Ramuz found his subject in Afanasyev’s tale “The Deserter and the Devil,” about a soldier who barters a violin and his past life for wealth and love, with a moral appropriate to the times: “No one can have it all—you must learn to choose.” The result: The Soldier’s Tale, a work in two parts, “to be read, played and danced.” Stravinsky settled on an ensemble that resembled a ragtime band: clarinet, bassoon, cornet, trombone, violin, double bass and percussion. He later extracted a five-movement suite for violin, clarinet and piano, the arrangement heard tonight.

Many critics disparaged L’Histoire. The New York Times called it “a degenerate and eviscerated product of the composer who once wrote the score for Petrushka.” But nearly a century after its composition, musicians and audiences are still delighted and fascinated with it. Composer Francis Poulenc called L’Histoire “the key in the lock for everything that’s about to follow.”

As it happened, the Stravinsky-Ramuz enterprise opened and closed on a single September night in Lausanne, as the 1918 flu pandemic put a halt to cultural life. In a sense it was the last and saddest battle of a bitter, sorrowful war. Troup movements and close quarters had helped spread the virus, and weakened soldiers—and the public—could only bow to an invisible enemy.

Program note © 2016 by David Evan Thomas

This season, the thirtieth for the Hill House Chamber Players, is guitarist Jeffrey Van’s final season as a regular member of the ensemble. By special request of violinist Julie Ayer, he closes the evening’s music with her favorite solo guitar piece—Tárrega’s Recuerdos de la Alhambra.

Compositions by Jeffrey Van premiered at the Hill House

Triptych (1987)*
Movements for Mixed Strings (1997)
The Empire Builder Suite (2007)**
Fantasma de Falla (2010)
Transitions (2015)

* recorded on CD: Music from the Gallery II
**Soundtrack for the DVD James J. Hill, Empire Builder
THE SPCO’S LIQUID MUSIC SERIES AND GUTHRIE THEATER PRESENT

STEVEN MACKEY: ORPHEUS UNSUNG

Production conceived and directed by Mark DeChiazza

With So Percussion’s Jason Treuting and musicians of The Saint Paul Chamber Orchestra

“Volatile and luminous beauty.” – Gramophone on the music of Steven Mackey

SOLD OUT Thursday, June 16 at 7:30pm
Friday, June 17 at 7:30pm
Saturday, June 18 at 7:30pm
The Guthrie’s Dowling Studio, Minneapolis
Tickets at liquidmusicseries.org

MASTER PEACE

99.5 classical MPR

Picture yourself amid clarity and calm at classicalmpr.org
The Schubert Club
and
Kate Nordstrum Projects
present
Accordo

Ruggero Allifranchini, violin • Kyu-Young Kim, violin • Rebecca Albers, viola
Maiya Papach, viola • Anthony Ross, cello • Ronald Thomas, cello

Monday, May 9, 2016 • 7:30 PM

---

String Sextet in A major, Opus 48
Antonín Dvořák
Allegro moderato
Dumka: Poco allegretto
Furiant: Presto
Finale (Tema con variazioni): Allegretto grazioso,
quasi andantino

Intermission

String Sextet No. 2 in G major, Opus 36
Johannes Brahms
Allegro non troppo
Scherzo—Allegro non troppo—Presto giocoso
Adagio
Poco allegro

---

PLEASE SILENCE ALL ELECTRONIC DEVICES
String Sextet in A major, Opus 48  
Antonín Dvořák (b. Nelahozeves, 1841; d. Prague, 1904)

Antonín Dvořák’s String Sextet in A major, Opus 48, written in just two weeks in May 1878, comes from an exciting point in the composer’s career: at the brink of international stardom. Since 1874, Dvořák composed full-time, supporting himself on the stipend of the Austrian State Prize, which he won three times in four years. He was well-known around Prague, where his music was performed, but beyond his native land he was still obscure. That was about to change as Johannes Brahms, who had been on the judging panel for the prize, put Dvořák in contact with his publisher, Simrock. They commissioned his famous Slavonic Dances, Opus 46. Dvořák composed the sextet immediately after the dances, and the chamber work became the first of his compositions to be premiered outside of Bohemia. This distinction came about not through Brahms, but another renowned figure of the time, violinist Joseph Joachim. Joachim played the public premiere of the sextet in Berlin, then played it again in London, where a critic enthused, “Clearly we must know much more of Dvořák, and that soon.” Indeed, audiences everywhere were about to hear more from the Czech composer.

The allegro moderato begins with a graceful melody in the first violin flowing over the gentle undulations of the second violin and second viola. As the theme continues, it grows agitated, gradually swelling and then quickly dissipating before the second theme arrives. This theme provides a striking contrast; unlike the long, continuous line of the opening, the second theme is halting, constructed from shorter gestures. It passes from first violin to first viola, then breaks into fragments, blossoming into a tranquillo in which the second viola and first cello reminisce about the opening theme. In a very brief development section, motives from the two themes intermingle mysteriously before the opening melody reappears for the recapitulation. When the second theme returns, however, it is more active and dance-like than its initial appearance. The violas and first cello present a sincere chorale setting of the first theme before all six instruments charge to the end of the movement, culminating in one final broad statement of the opening gesture.

The second movement is a dumka, the first of many in Dvořák’s œuvre, reflecting how he exhibited his Czech identity during this period. The dumka is a Slavic epic ballad, episodic in structure with abrupt shifts in mood. This one begins with a heavy elegy, then switches to a plodding march with the two violins locked in a dark duet. Suddenly, it becomes pastoral as the second violin and first cello roll out a flowing accompaniment over which the first violin sings a simple melody. The opening elegy returns, followed by another rendition of the march, which collapses under its own weight. The sextet continues to display Czechness with a furiant, a feisty Bohemian dance. The bustling melody passes between the instruments at a dizzying pace. The contrasting middle section, called a trio, features a graceful, arching melody that would fit seamlessly in Dvořák’s Slavonic Dances. The finale is a theme and variations; the first viola introduces the somber theme with only the other viola and cellos as accompaniment. The first two variations embellish the melody, increasing the activity with tighter rhythms. In the third variation, the first cello arranges the theme in a slow gallop as the other instruments sustain eerie chords. From here, the next two variations intensify the nervous energy. The sixth and final variation breaks free from the rigid structure of the original theme, repeating and extending phrases to build toward the grand final chords.

String Sextet No. 2 in G major, Opus 36  
Johannes Brahms (b. Hamburg, 1833; d. Vienna, 1896)

Dvořák’s string sextet anticipates his future success, whereas Johannes Brahms’s String Sextet No. 2 in G major, Opus 36 dwells on the composer’s past. Brahms began writing the sextet while vacationing in Lichtental, near Baden-Baden, with Clara Schumann and her family in the summer of 1864. While there, Brahms received word that his former fiancée, Agathe von Siebold, had moved to Ireland to become a governess. Brahms had been passionately in love with von Siebold, a soprano, and he proposed to her in 1858. The engagement was brief; he broke it off with her, and he remained unmarried for the rest of his life. News of his former beloved leaving Germany inspired him to include a reference to her in the first movement of his sextet:

Soprano Agathe von Siebold, his former fiancée, inspired Brahms to incorporate a musical reference to her name in his second sextet.
The pitches A-G-A-H-E (H being the German name for B-natural) occur prominently. Brahms wrote the first three movements of the sextet that summer, then wrote the final movement the following May when he returned to Lichtental.

The first viola initiates the allegro non troppo with bariolage, a technique in which the player quickly alternates between two different strings. The half-step oscillation continues as the first violin introduces a melody that soars upward and glides over the bar lines, one of Brahms’s favorite rhythmic devices. As the tune passes to the first cello, the oscillation transfers to the violins and breaks out of the half-step confinement, leading to a transition with cascading lines. The second theme also features a long, continuous melody, this time in the first cello. The first violin joins in a duet, and they rise to present the A-G-A-H-E motive. Brahms repeats it three times in a row in the violin’s highest register to make it especially prominent. The motive becomes an integral part of the sextet, creating a gesture that carries the movement back to a repeat of the main themes, and then on to a tumultuous development section. The scherzo contains another reference to Brahms’s past: its melody comes from a gavotte he had written for the piano in the 1850s. Here, Brahms explores the possibilities of different combinations of players—the violins and first viola present the melody over a mysterious pizzicato accompaniment from the second viola and cello. Brahms finds ways to deploy all six players while maintaining a delicate, transparent texture. This creates a contrast when the sextet comes together for the boisterous Trio section, with pounding triple meter and vigorous fiddling. The elegant scherzo returns, but an unexpected eruption brings the movement to an abrupt conclusion.

A special thanks to the Accordo donors:

Season Sponsor
Accredited Investors Inc.

Performance Sponsors
Eileen Baumgartner
Hella Mears Hueg and Bill Hueg
Ruth and John Huss
Lucy Jones and James Johnson
Ann and Alfred Moore

Musician Sponsors
Richard Alledort and Paul Markwardt
Nina and John Archabal

Patrons
Beverly S. Anderson
Brian O. Berggren
Barbara Ann Brown
Birgitte and John Christianson
Pamela and Stephen Desnick

George Ehrenberg
Sara and Karl Fiegenschuh
John Floberg and Martha Hickner
Patricia Gaarder
Mary Glynn, Peg and Liz Glynn
Bonnie Grzeskowiak
Carol A. Johnson
Miriam and Erwin Kelen
Karen S. Lee
Marsha and Thomas L. Mann
Jane C. Mercier
John Michel and Berit Midelfort
David Miller and Mary Dew
Sonja and Lowell Noteboom
Judy and Scott Olsen
Sydney M. Phillips
Ann C. Richter
Elizabeth and Roger Ricketts
Diane Rosenwald
Gary Seim and Lee Ann Pfannmueller
Marge and Ed Senninger
Emily and Dan Shapiro
Gale Sharpe
Judith and Bruce Tennebaum
Max Zarling

Lead Sponsor:

Sponsors:

ACCREDITED INVESTORS INC.
Wealth Management™

99.5 CLASSICAL
MINNESOTA PUBLIC RADIO

TINY DINER

THE SEEKER

well flocked for celebrations
Courtroom Concert
April 21, 2016 • Noon • Landmark Center

Music of the 2015–2016 Schubert Club Composer Mentorship Students

Copper Street Brass
Allison Hall & Corbin Dillon, trumpet; Tim Bradley, horn; Alex Wol, trombone; Nick Adragna, tuba

Peregrination—Simon Peters
I. Guiding Companion • II. Traveler’s Repose • III. An Awaiting Life

Etudes-Tableaux—Sarrah Bushara
I. Royal Red and Blue • II. Intermezzo • III. Study for Agony

Great Whale—Seamus Flynn

Carpe Diem—Louisa Byron
I. Castle Battle • II. Journey Forward • III. Carpe Diem

Simon Peters is currently attending 10th grade at Woodbury High school. He has always loved the arts and playing music and began to explore composing in 2012. Simon joined Minnesota Youth Symphonies in the repertory orchestra to play cello for the 2014-2015 year and again in the symphony orchestra for the 2015-2016 year. Eager to participate in other composing opportunities, Simon applied to be a part of The Schubert Club’s Composer Mentorship Program and has enjoyed the opportunity to experience a new world of creativity and insight. Simon is planning to pursue a career in music composition and is optimistic about future endeavors.

Sarrah Bushara is in her senior year of high school as a Post-Secondary Enrollment Options student at University of Minnesota–Twin Cities. Sarrah is in her second year with Edie Hill in the Schubert Club Composer Mentorship Program and continues to study with Dr. Sarah Miller at MacPhail. She was a finalist in the 2015 ASCAP Foundation Morton Gould Young Composer competition and an Emerging Composer in the 2015 Tribeca New Music Young Composer competition. As an oboist, Sarrah has won several solo and chamber music competitions, including first place in the 2015 Schubert Club’s Bruce P. Carlson Scholarship Competition and scholarships from the Young People’s Symphony Concert Association and the National YoungArts foundation. She will attend the Curtis Institute of Music next fall and will continue academic and composition studies through the University of Pennsylvania.

My name is Seamus Hubbard Flynn, I’m 17 years old, and I’ve lived my whole life in Saint Paul. I was raised around music, and wanted to be a composer from a very early age. Today, I am a junior in high school at Cyber Village Academy, but take most of my classes through post-secondary enrollment at Concordia University St. Paul, where I study with composer Abbie Betinis. I’ve attended the Composition Camp at the MacPhail Center for Music in 2012 through 2014, attended Junior Composers Camp in 2014, and reached the featured round in the 2016 Minnesota Varsity Composition Category. I am thrilled to be accepted into this year’s Schubert Club Composer Mentorship Program and see it as an opportunity to try new things.

Louisa Bryron has been composing since 8th grade, and currently Dr. Sarah Miller from MacPhail Center for Music is her primary composition teacher. She has also studied with Edie Hill, Randall Davidson, Seth Custer, and Dr. David Ludwig. Recently her composition for string quartet, Lost, received 1st place in the 2016 Junior Composer competition. She was also chosen as one of the winners for the 2015 MPR Minnesota Varsity Composition. Louisa has studied violin for 15 years, and is currently studying violin with Aaron Janse from the Minnesota Orchestra, percussion with Paul Babcock from MacPhail Center For Music, Burton Kaplan in New York since 2014, and is a member of the Greater Twin Cities Youth Symphony (GTCYS) and Artaria Chamber Music School. Louisa is a senior at Waseca High School and plans to continue studying music in college.
The Schubert Club hosts a unique opportunity for high-school student composers called the COMPOSER MENTORSHIP PROGRAM. Each year, students in the greater Twin Cities area can apply to work with The Schubert Club’s composer-in-residence Edie Hill for the coming academic year.

Some alumni from the program share their experiences and where they are now:

At the New England Conservatory, the school which I currently attend, the most common question to ask someone you’ve just met is: “What do you play?” As a composition major, I don’t quite fit into the syntax of this question. By my first night of school, it was clear that I was going to have to answer it quite frequently. While I initially answered by saying, “I study composition,” I realized that I was ready to start saying: “I’m a composer.”

This response hasn’t always felt immediate or natural. Calling yourself a composer implies a degree of self-assuredness, a confidence in the fact that writing music is your primary identity. Before I was a part of The Schubert Club Composer Mentorship Program, I simply ‘liked to compose.’ Now, three years later, although I still say it with a bit of hesitation, I can really say that I am a composer.

When I think back to the beginning of my time in The Schubert Club Composer Mentorship Program, I am struck by how much trust was put in me from the start. I was certainly already a student of composition, but I had never worked with performers, written on a deadline, or run a rehearsal. The Schubert Club trusted that I would figure it out, and, with much assistance from composer-in-residence Edie Hill, my private teacher for three years through the Mentorship Program, I started to piece together the requirements for moving from a teenager who liked to compose to a young adult ready to assume the identity of composer.

My first year, I planned an ambitious five-movement work for wind quintet. Having never written on a deadline before, I only gave the performers the last two movements weeks before the performance. While the Pavia Winds, our ensemble-in-residence that year, were able to put it together remarkably quickly, I learned my lesson. Furthermore, my piece was not written as idiomatically as it needed to be; I didn’t leave enough time for breaths, I didn’t have cues in my parts, and a host of other issues. While the Pavia Winds were patient with me, revisions were necessary. The experience of working with performers for the first time was truly formative. Without the Mentorship Program, I don’t know how I would have learned the practical, extra-musical skills that are vital for being a composer.

My experience in The Schubert Club has helped me have opportunities outside of the Mentorship Program that would never have been possible without it. The pieces that I have written for it have won awards, constituted much of my composition portfolio for college applications, and helped me apply to summer festivals. Through the roundtables run by Edie Hill, I have learned how to write a contract for a commission, apply to music schools, and map potential sources of revenue. The Mentorship Program empowered me to feel that it was possible for me to have a career in composition and become the composer I aspired to be.

After completing three years in The Schubert Club Composer Mentorship Program, I realized that I needed to pursue composition on a professional level, using all of the tools The Schubert Club gave me. I currently attend the New England Conservatory, where I study composition with Kati Agócs. Attending a conservatory, where I have the opportunity to pursue music full-time, is a dream come-true for me that wouldn't have been possible without The Schubert Club. Recently, I’ve been a finalist in the ASCAP Morton Gould Awards and an honorable mention for the American Composers Forum NextNotes Award. My recent projects include a large work for solo piano commissioned by Stephen Self, whom I met through The Schubert Club, a work for amplified flute and electronics for flutist Carlos Aguilar, and my upcoming works include a new sextet and a work for violin and piano, both to be premiered in 2016.

I am so fortunate to have had such a remarkable and unique organization like The Schubert Club push and empower me. Through their trust and encouragement, I have become not just a student of composition, but a composer.

“The Mentorship Program empowered me to feel that it was possible for me to have a career in composition and become the composer I aspired to be.” — Isaac Blumfield
“[I] found the deep connection between language, literature, and music that continues to inspire and motivate me today.” — Andy Troska

My time in the Composer Mentorship Program was an incredibly enriching and pivotal experience for me as a musician. Edie taught me how to set words to music sensitively and creatively, capturing the spirit of the text and transforming it into a new medium. This kindled my interest in a number of subjects that still fascinate me today, from opera, to art song, to translation theory. Writing music with the guidance and the resources that the Composer Mentorship Program provided helped me discover just how interdisciplinary creating and performing music can be. Although I am a junior at Harvard College studying Slavic Languages and Literatures and Italian, my life is entirely defined by music. I am an active performer in opera on campus, and I sing every morning with the Choral Fellows of the University Choir. I am always looking for intersections of my academic and musical interests; I have performed my own translations of Italian art songs and have sung a role in Russian (and understood what I was saying!).

Without the Composer Mentorship Program, I may not have found the deep connection between language, literature, and music that continues to inspire and motivate me today. Had I not been a Composer Apprentice, I would never have gotten to meet Renée Fleming (still one of my idols) backstage at the Ordway. And perhaps most importantly, without this amazing opportunity, I may not have been able to realize the viability of music as a career. As I prepare to pursue graduate studies in Opera—a potentially risky and uncertain proposition—I am encouraged and comforted by the fact that organizations like The Schubert Club continue to promote and support performers and composers as they bring music new and old to life.

“It hasn’t even been a year since I last met with Edie and the wonderful musicians of The Schubert Club Mentorship Program, but it feels like it’s been maybe four. I’m two-thirds of the way through my first year studying composition at Northwestern University’s Bienen School of Music, and it’s been one of the most transformative years of my life thus far. Currently I’m working on a lot of things; I’ve gotten really into live electronics, working extensively in Max/MSP. I’m starting to play solo performances under the pseudonym Namatamago as well as writing for others. My most recent notated piece was for bassoon and electronics and I’m preparing a structured improvisation set based on crowd-sourced responses to a question about embodied emotion that I’ll be performing at the Block Museum of Art in April. I am also working on a piece with my video collaborator and good friend Jae Shin Cross, and am working toward a summer album release. I’ve started to think about a piece for harp and electronics which will be played sometime in the fall.

It’s crazy to look back and realize that I really developed the confidence to pursue composition seriously through The Schubert Club Mentorship Program. I love what I’m doing so much now, but three years ago I had never written a note in my life; even at the beginning of last year I was applying to schools as solely a flute performance major. Edie’s warm trust in me and her invaluable guidance were essential to my development both as a composer and a human being. I learned a lot about the craft and what it means to work as a composer. I don’t know where I’d be now without all of this knowledge, and I’m forever grateful to Edie, Melange A Trois, and The Schubert Club for granting me this amazing opportunity.

“I really developed the confidence to pursue composition seriously through The Schubert Club Mentorship Program.” — Riona Ryan

For the 2016–2017 season, Schubert Club Composer Mentorship students will hear their music performed by Lux String Quartet.
The First Readings Project • J. David Moore, director

From Behind the Caravan: Songs of Hafez (excerpts)
A Little Love
   I. At a Window
   II. Under the Harvest Moon (Minnesota premiere)
Battlefields
Unwissend vor dem Himmel meines Lebens
Romance in Waltz Time
The World Made New (excerpts)
   Your Ever Faithful Friend (Abigail Adams) (Midwest premiere)
   Eleanor Roosevelt’s Evening Prayer

The First Readings Project was founded in 2012 by composer, conductor, and singer J. David Moore, growing from a deep love of choral singing and a desire to encourage innovation and experimentation in the repertoire. His choir of professional singers acts as collaborators and mentors for composers developing new work. The group offers a number of services: a series of public readings; an online library of recordings of new work; and availability for composer-produced recordings, workshops, and performances. The organization is flexible and imaginative, eager to develop other projects as ideas present themselves. More information on their projects and upcoming events is at www.firstreadingsproject.org.

Abbie Betinis has loved experimenting with sound since age 3, when her parents—singing in the car—heard an excited squeal from the backseat: “I held my own harmony!” Now her catalog of over sixty commissioned works includes projects for the American Choral Directors Association, American Suzuki Foundation, Cantus, Dale Warland Singers, James Sewell Ballet, The Rose Ensemble, Young New Yorkers’ Chorus, and Zeitgeist. A language enthusiast with a penchant for research, Abbie enjoys exploring the world through music, incorporating into her projects elements from early American shape-note singing, Chinese compassion mantras, ancient Greek binding spells, Gaelic keening, Japanese origami, and 14th c. Sufi mysticism. A two-time McKnight Artist Fellow, Abbie has received grants and awards from the American Composers Forum, Esoterics, Donne in Musica (Italy), Minnesota Music Educators Association, and New York’s Sorel Organization. Her song cycle “Nattsanger (Nightsongs)” won an Honorable Mention in ASCAP’s Morton Gould Young Composer Awards and is released on the Naxos label. Minnesota Public Radio has recorded and produced Abbie’s annual Christmas carol since 2001, and National Public Radio and Public Radio International have aired her music in performances by the Dale Warland Singers, Philadelphia Singers and The Rose Ensemble. Abbie’s music is published by Graphite Publishing, Hal Leonard, Kjos, in G. Schirmer’s Dale Warland Series, and by her own venture, Abbie Betinis Music Co, which she founded in 2006. A strong proponent of small business and cooperative models, she is co-founder of the Independent Music Publishers Cooperative and serves as its president. Through her cross-marketing campaigns with these seven other small publishers, Abbie’s music was performed last year in 14 countries on five continents, totaling nearly 400 performances. Abbie is a graduate of the Suzuki piano program in her hometown of Stevens Point, Wisconsin, holds a B.A. in music from St. Olaf College, M.A. in music composition from the University of Minnesota, and has done post-graduate work in Paris on scholarship from the European American Musical Alliance, where she studied harmony and counterpoint in the tradition of Nadia Boulanger with Philip Lasser and Narcis Bonet. A three-time cancer survivor, she lives in Saint Paul, where she is Adjunct Professor of Composition at Concordia University, and Composer-in-Residence for The Schubert Club. In her free time, she sings high tenor in The Fairlanes, a doo-wop quartet.
Thank you for your generosity and support

The Schubert Club Annual Contributors

Ambassador
$20,000 and above
Patrick and Aimee Butler Family Foundation
Anna M. Heilmaier Charitable Foundation
MAHADH Fund of HRK Foundation
Estate of Thelma Hunter
The McKnight Foundation
Minnesota State Arts Board
Gilman and Marge Ordway
Target Foundation

Schubert Circle
$10,000–$19,999
Estate of James E. Ericksen
Rosemary and David Good Family Foundation
Dorothy J. Horns, M.D. and James P. Richardson
Ruth and John Huss
Lucy Rosenberry Jones
Phyllis and Donald Kahn
Philanthropic Fund of the Jewish Communal Fund
Alfred P. and Ann M. Moore
George Reid
Michael and Shirley Santoro
Thrivent Financial for Luthers Foundation
Trillium Family Foundation
Charles A. Weyerhaeuser Memorial Foundation and Robert J. Sivertsen
Margaret and Angus Wurtele

Patron
$5,000–$9,999
Anonymous (2)
Accredited Investors Inc.
The Allegro Fund of The Saint Paul Foundation and Gayle and Tim Ober
John and Nina Archabal
Bass Foundation
Julia W. Dayton
Terry Devitt
Hardenbergh Foundation
Harlan Bass Foundation
Hélène Houle and John Nasseff
Bill Hug and Hella Mears Hug
Art and Martha Kaemmer Fund of HRK Foundation
Barry and Cheryl Kempton
Walt McCarthy and Clara Ueland and Greystone Foundation
Ford and Catherine Nicholson
Family Foundation

Guarantor
$1,000–$2,499
Craig and Elizabeth Aase
Anonymous
Suzanne Ammerman
Elmer L. & Eleanor J. Andersen Foundation
Suzanne Asher

Sponsor
$500–$999
Meredith B. Alden
Anonymous
Mary and Bill Bakeman
Bank of America
Jeanne B. Baldy

Red Pine Fund of The Saint Paul Foundation and Marjorie and Ted Kolderie
Luther I. Reploge Foundation
Lois and John Rogers
Fred and Gloria Sewell
Sewell Family Foundation
Travelers Foundation
Nancy and Ted Weyerhaeuser
 Benefactor
$2,500–$4,999
Sophia and Mark Anema
Arts Midwest Touring Fund
James and Karen Ashe
James Ford Bell Foundation and Ford W. Bell
The Burnham Foundation
Cecil and Penny Chally
Dee Ann and Kent Crossley
Dorsey & Whitney Foundation
Richard and Adele Evidon
Michael and Dawn Georgieff
Mark and Diane Gorder
James E. Johnson
Kyle Kossol and Tom Becker
Chris and Marion Levy
Roy and Dorothy Ode Mayeske
McCarthy-Bjorklund Foundation and Alexandra O. Bjorklund
Peter and Karla Myers
Alice M. O’Brien Foundation
Sita Ohanessian
Paul D. Olson and Mark L. Baumgartner
Richard and Nancy Nicholson Fund of The Nicholson Family Foundation
John and Barbara Rice
Saint Anthony Park Community Foundation
Securian Foundation
Kim Severson and Philip Jemielita
Charles and Carrie Shaw
Katherine and Douglas Skor
Anthony Thein
Jill and John Thompson
Wenger Foundation

Paul J. Aslanian
J. Michael Barone and Lise Schmidt
Eileen M. Baumgartner
Lynne and Bruce Beck
Dr. Lee A. Borah, Jr.
Dorothea Burns
James Callahan
Deanna L. Carlson
Dellwood Foundation
Rachel Chase and John Feldman
Mary Carlsten and Peter Dahlen
David and Catherine Cooper
John and Marilyn Dan
Cy and Paula DeCosse Fund of The Minneapolis Foundation
Joy L. Davis
Dellwood Foundation
Joan R. Duddington
Joan and William Gacki
Dick Geyer
Anders and Julie Himmelstrup
Jack and Linda Hoeschler
John Holmquist
Anne and Stephen Hunter
Lois and Richard King
Laura McCarten
Mary Bigelow McMillan
Sandy and Bob Morris
David Morrison
Elizabeth B. Myers
The Philip and Katherine Nason Fund of The Saint Paul Foundation
Dan and Sallie O’Brien Fund of The Saint Paul Foundation
Robert M. Olafson
Paddock Family Foundation
The William and Nancy Podas & RT&D Fund
Betty Pomeroy
August Rivera, Jr.
Jana Sackmeister
Alma Jean and Leon Satran
Ann and Paul Schulte
Estelle Sell
John and Bonnie Treacy
Kathleen van Bergen
Wells Fargo Foundation Minnesota
Deborah Wexler and Michael Mann
Michael Wright

Adrienne B. Banks
Tom Baxter and Aimee Richcreek Baxter
Carlene Bengstsson
Susan Brewster and Edwin McCarthy
Carol and Michael Bromer
Tim and Barbara Brown
David Christensen
Carolyn and Andrew Collins
Arlene and Calvin Didier
Ruth S. Donhowe
Chip Emery
Anna Marie Etel
David and Maryse Fan
Judith K. Healey
Frederick J. Hey, Jr.
Andrew Hisey and Chandy John
Cynthia and Russell Hbbie
Elizabeth J. Indihar
Nancy P. Jones
Garrison Keillor and Jenny Nilsson
Gloria Kiltless
William Klein
James and Gail LaFave
Frederick Langendorf and Marian Rubenfeld
Jeffrey H. Lin and Sarah Bronson
Susanna and Tim Lodge
Barbara Lund and Cathy Muldoon
Wendell Maddox
The Thomas Mairs and Marjone Mairs Fund of The Saint Paul Foundation
Theodore T. Malm
Paul Markwardt and Richard Allendorf
Lucia P. May and Bruce Coppock
Medtronic Foundation
Gerald A. Meigs
Alan and Charlotte Murray
Lowell and Sonja Noteboom
John B. Noyd
Mary and Terry Patton
William and Suzanne Payne
Kay Phillips and Jill Mortensen Fund of The Minneapolis Foundation
Walter Pickhardt and Sandra Resnick
Christine Podas-Larson and Kent Larson
David and Judy Ranheim
Sarah Rockler
Richard Rose
Juliana Kaufman Rupert
Saint Anthony Park Home
Kay Savik and Joseph Tashjian

schubert.org
Music in the Park Series Family Concerts

Lau Hawaiian Collective

Friday, May 13, 2016 • 6 & 7:15 PM

Bring the kids and join us for a joyful and interactive musical journey into Hawaiian music and culture celebrating aloha (love) and nani (beauty) in our community and our world. Discover some of Minnesota’s amazing connections to Hawaii, learn about the tradition of hula, and sing along with the sweet sounds of ukuleles, kika (guitar), kika kila (lap steel guitar), and other instruments. E komo mai (welcome)!

schubert.org/family • 651.292.3268
Memorials and Tributes

In memory of Avery and Wally Brookins
Carl Brookins

In memory of Clifton W. Burns
Dorothea Burns

In memory of Elise Donohue, sister of Lucy R. Jones
Terry Devitt
Paul D. Olson

In memory of Dr. John Davis
August Rivera Jr.

In memory of Edna Rask Erickson
Richard and Jill Stever-Zeitlin

In memory of Mindy Sue Geyerman
Richard Geyerman

In memory of Eric Giere
Ebner Decker Family
Beatrice Giere

In memory of Leon R. Goodrich
Megan and Daniel Goodrich
Katherine Goodrich

In memory of Manuel P. Guerrero
August Rivera

In memory of Donald Kahn
Stephan and Hilde Gasirowicz

In memory of Thelma Hunter
Jack and Helen Barber and Family
James Ford Bell Foundation and Ford W. Bell

Elisabeth R. Bennett
Ellen Bruner
Shirley J. Decker
Suzanne Asher and Thomas Ducker
Dee Ann and Kent Crossley
Mary and Bill Cunningham
Donald and Alma Derauf
Norm and Sherry Eder
Kay and Daniel Halvorsen
Benjamin Heille
Mark and Jane Heille
Julie and Anders Himmelstrup
John and Ruth Huss Fund
David Hunter
Kjeld and Karen Huebye
Maria Jette
B.K. and Robbin Johnson
Lucy R. Jones and James Johnson
Cheryl and Barry Kempton
Elizabeth R. Langer
Nicholas Nash and Karen Lundholm
Mella Martin
Tami McConkey
Alison H. Page

Christine Podas-Larson
Alison H. Page

Christine Podas-Larson
Kjeld and Karen Huebye

Christine Podas-Larson
Kjeld and Karen Huebye

Christine Podas-Larson
Kjeld and Karen Huebye

Christine Podas-Larson
Kjeld and Karen Huebye

In memory of Tom Stack
Eileen V. Stack

In memory of John Stevens
Gail Stremel

Clara Ueland and Walter McCarthy
Rica and Jeffrey Van
Nancy and Ted Weyerhaeuser

In memory of Beatrice Ohanessian
Sita Ohanessian

In memory of Laura Platt
Meredith Alden

In memory of Nancy Pohren
Sandra and Richard Haines

In memory of Warren L. Pomeroy
Betty Pomeroy

In memory of Jeanette Maxwell Rivera
August Rivera Jr.

In memory of Nancy Shepard
Nan C. Shepard

In memory of Helen McMeen Smith
Mary and Bill Cunningham
Lois Ann and Robert Dokken
Lucy R. Jones and James Johnson
Cheryl and Barry Kempton
Dorothy and Roy Mayeske
Barbara and Lewis McMeen
Barbara and John Rice

In honor of Annette Atkins and Tom Joyce
Adele and Richard Evidon
Judy A. Karon

In memory of Bruce Doughman
Julie and Anders Himmelstrup

In honor of Julia and Irina Elkina
Rebecca Shockley

In honor of Alice Hanson, Professor of Music, St. Olaf College
Kristina MacKenzie

In honor of Julie Himmelstrup’s leadership
Theresa Black
Carl and Mary Ellen Schmider
Stuart and Mary Weitzman

An endowment gift to support the Thelma Hunter Scholarship Prize in honor of Thelma’s 90th Birthday
Hella Mears Hueg and Bill Hueg

In memory of Lisa Niforopulos
Gretchen Piper

In honor of Paul D. Olson
Barbara Lund and Cathy Muldoon

In memory of William Ammerman
Marilyn and John Dan

In memory of Elmer L. and Eleanor J. Andersen
Stephen and Bonnie Johnson

In memory of the anniversary and birthdays of Annette Atkins and Tom Joyce
Adele and Richard Evidon
Judy A. Karon

In memory of Bruce Doughman
Julie and Anders Himmelstrup

In honor of Julia and Irina Elkina
Rebecca Shockley

In honor of Alice Hanson, Professor of Music, St. Olaf College
Kristina MacKenzie

In honor of Julie Himmelstrup’s leadership
Theresa Black
Carl and Mary Ellen Schmider
Stuart and Mary Weitzman

An endowment gift to support the Thelma Hunter Scholarship Prize in honor of Thelma’s 90th Birthday
Hella Mears Hueg and Bill Hueg

In memory of Lisa Niforopulos
Gretchen Piper

In honor of Paul D. Olson
Barbara Lund and Cathy Muldoon

In memory of William Ammerman
Marilyn and John Dan

In memory of Elmer L. and Eleanor J. Andersen
Stephen and Bonnie Johnson

In memory of Avery and Wally Brookins
Carl Brookins

In memory of Clifton W. Burns
Dorothea Burns

In memory of Elise Donohue, sister of Lucy R. Jones
Terry Devitt
Paul D. Olson

In memory of Dr. John Davis
August Rivera Jr.

In memory of Edna Rask Erickson
Richard and Jill Stever-Zeitlin

In memory of Mindy Sue Geyerman
Richard Geyerman

In memory of Eric Giere
Ebner Decker Family
Beatrice Giere

In memory of Leon R. Goodrich
Megan and Daniel Goodrich
Katherine Goodrich

In memory of Manuel P. Guerrero
August Rivera

In memory of Donald Kahn
Stephan and Hilde Gasirowicz

In memory of Thelma Hunter
Jack and Helen Barber and Family
James Ford Bell Foundation and Ford W. Bell

Elisabeth R. Bennett
Ellen Bruner
Shirley J. Decker
Suzanne Asher and Thomas Ducker
Dee Ann and Kent Crossley
Mary and Bill Cunningham
Donald and Alma Derauf
Norm and Sherry Eder
Kay and Daniel Halvorsen
Benjamin Heille
Mark and Jane Heille
Julie and Anders Himmelstrup
John and Ruth Huss Fund
David Hunter
Kjeld and Karen Huebye
Maria Jette
B.K. and Robbin Johnson
Lucy R. Jones and James Johnson
Cheryl and Barry Kempton
Elizabeth R. Langer
Nicholas Nash and Karen Lundholm
Mella Martin
Tami McConkey
Alison H. Page
Christine Podas-Larson
Kjeld and Karen Huebye

Christine Podas-Larson
Kjeld and Karen Huebye

Christine Podas-Larson
Kjeld and Karen Huebye

Christine Podas-Larson
Kjeld and Karen Huebye

In memory of Tom Stack
Eileen V. Stack

In memory of John Stevens
Gail Stremel

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.

Thank you to the following organizations

The Deco Catering is the preferred caterer of The Schubert Club

The Schubert Club is a proud member of The Arts Partnership with The Saint Paul Chamber Orchestra, Minnesota Opera, and Ordway Center for the Performing Arts
The Schubert Club Endowment

The Schubert Club Endowment was started in the 1920s. Today, our endowment provides more than one-quarter of our annual budget, allowing us to offer free and affordable performances, education programs, and museum experiences for our community. Several endowment funds have been established to support education and performance programs, including the International Artist Series with special funding by the family of Maud Moon Weyerhaeuser Sanborn in her memory. We thank the following donors who have made commitments to our endowment funds:

- The Eleanor J. Andersen Scholarship and Education Fund
- The Rose Anderson Scholarship Fund
- Edward Brooks, Jr.
- The Eileen Bigelow Memorial
- The Helen Blomquist Visiting Artist Fund
- The Clara and Frieda Claussen Fund
- Catherine M. Davis
- The Arlene Didier Scholarship Fund
- The Elizabeth Dorsey Bequest
- The Clara Ueland and Walter McCarthy Music in the Park Series Fund

Music in the Park Series Fund of The Schubert Club Endowment

Music in the Park Series was established by Julie Himmelstrup in 1979. In 2010, Music in the Park Series merged into The Schubert Club and continues as a highly sought-after chamber music series in our community. In celebration of the 35th Anniversary of Music in the Park Series and its founder Julie Himmelstrup in 2014, we created the Music in the Park Series Fund of The Schubert Club Endowment to help ensure long-term stability of the Series. Thank you to Dorothy Mattson and all of the generous contributors who helped start this new fund:

- Meredith Alden
- Nina and John Archabal
- Lydia Artymiw and David Grayson
- Carol E. Barnett
- Lynne and Bruce Beck
- Harlan Boss Foundation
- Jean and Carl Brooks
- Mary Carlsten and Peter Dahlen
- Penny and Cecil Chally
- Don and Inger Dahl
- Bernice and Garvin Davenport
- Adele and Richard Evidon
- Maryse and David Fan
- Roxana Freese
- Gail Froncek
- Catherine Furry and John Seltz
- Richard Geyerman
- Julie and Anders Himmelstrup
- Cynthia and Russell Hobbie
- Peg Houck and Philip S. Portoghese
- Thelma Hunter
- Lucy Jones and James Johnson
- Ann Juergens and Jay Weiner
- Phyllis and Donald Kahn
- Barry and Cheryl Kempton
- Marion and Chris Levy
- Estate of Dorothy Mattson
- Wendy and Malcolm McLean
- Marjorie Moody
- Mary and Terry Patton
- Donna and James Peter
- Paul and Betty Quie
- Barbara and John Rice
- Shirley and Michael Santoro
- Mary Ellen and Carl Schmidt
- Sewell Family Foundation
- Katherine and Douglas Skor
- Eileen V. Stack
- Cynthia Stokes
- Ann and Jim Stout
- Joyce and John Tester

The Legacy Society

The Legacy Society honors the dedicated patrons who have generously chosen to leave a gift through a will or estate plan. Add your name to the list and leave a lasting legacy of the musical arts for future generations.

Anonymous
- Frances C. Ames*
- Rose Anderson*
- Margaret Baxtresser*
- Mrs. Harvey O. Beek*
- Helen T. Blomquist*
- Dr. Lee A. Borah, Jr.
- Raymond J. Bradley*
- James Callahan
- Lois Knowles Clark*
- Margaret L. Day*
- Harry Drake*
- James E. Erickson*
- Mary Ann Feldman
- John and Hilde Flynn
- Salvatore Franco
- Richard Geyerman
- Marion B. Gutsche*
- Anders and Julie Himmelstrup
- Thelma Hunter*
- Lois and Richard King
- Florence Koch*
- Dorothy Mattson*
- John McKay
- Mary Bigelow McMillan
- Jane Matteson*
- Elizabeth Musser*
- Heather Palmer
- Mary E. Savina
- Helen McMeen Smith*
- Jill and John Thompson
- Lee S. and Dorothy N. Whitson*
- Timothy Wicker and Carolyn Deters
- Richard A. Zgodava*
- Joseph Zins and Jo Anne Link

*In Remembrance

Become a member of The Legacy Society by making a gift in your will or estate plan. For further information, please contact Paul D. Olson at 651.292.3270 or polson@schubert.org
“Truly Enchanting!”

Beauty and the Beast

Dinner Theatres
Chanhassen
entertaining you

The Best Tribute Concerts in the Twin Cities!

Hilarious!

STEVIE RAY’S COMEDY CABARET
Just $28

Comedy variety show every Friday and Saturday night

952.934.1525 ChanhassenDT.com
STRAUSS’ MERRY PRANKS
Thu May 12  11am / Fri May 13  8pm
Asher Fisch, conductor / Amber Wagner, soprano

WAGNER  Prelude and Liebestod from Tristan and Isolde
       Brünnhilde’s Immolation, from Götterdämmerung
STRAUSS  Fantasy on Die Frau ohne Schatten
        Till Eulenspiegel’s Merry Pranks

Hear Wagner’s heavenly Liebestod with young American soprano Amber Wagner, plus musical gems by Richard Strauss.

INSIDE THE CLASSICS: THE EVOLUTION OF OPERA
Fri May 20  8pm
Sarah Hicks, conductor / Sam Bergman, host and violist

Join Sam and Sarah as they explore the history of opera: lifting the curtain on the dramatic combination of singers, players, stage and story.

Tickets $29 / $20 for patrons under the age of 40
This concert is a mixture of conversation and opera excerpts, with one intermission.

ERIN KEEFE PLAYS BRAHMS
Fri May 27 & Sat May 28  8pm
Osmo Vänskä, conductor / Erin Keefe, violin

PUTS  Two Mountain Scenes
NIELSEN  Symphony No. 6, Sinfonia semplice
BRAHMS  Violin Concerto

Hear one of the most beloved works for violin, performed by concertmaster Erin Keefe.

SYMPHONY IN 60
Thu May 26  8pm

Enjoy this one-hour performance of Brahms followed by post-concert cocktails onstage with the musicians.

Tickets $29 / $20 for patrons under the age of 40

VÄNSKÄ CONDUCTS MAHLER’S FIFTH
Thu Jun 9  11am / Fri Jun 10 & Sat Jun 11  8pm
Osmo Vänskä, conductor / Christian Tetzlaff, violin

BERG  Violin Concerto
MAHLER  Symphony No. 5

Christian Tetzlaff, famous for his brilliant technique and insight, reignites his legendary partnership with Osmo Vänskä in Berg’s haunting Violin Concerto. And this grand season concludes magnificently with Mahler’s full-throated cry of triumphant orchestral glory.