An die Musik
September 20 – October 29, 2020
COVID-19 INFORMATION
GUIDELINES & POLICIES

As guidance regarding COVID-19 continues to develop, Schubert Club is monitoring updates from health organizations, local and state government, and the performing arts community.

TICKET POLICIES FOR 2020-2021
In light of the current uncertainties, we’ve made some temporary changes to our ticket policies for the 2020-21 season to give our ticket holders more flexible options.

You can read more about our updated ticket policies at: schubert.org/buy-tickets/ticket-info-and-policies/

We will continue to share updates on our website, email newsletters, and social media channels.

ONLINE AND POSTPONED PERFORMANCES
The health and safety of our patrons, our artists, and our staff is always our priority. Therefore, based on the current guidance surrounding COVID-19, all concerts through December of 2020 will be either streamed as online presentations or postponed to later in the season. Subscribers who have already purchased tickets for performances that will now be presented online will have the value of those tickets automatically banked to their Schubert Club accounts. The value of these tickets may be redeemed towards any future Schubert Club performance later this season or through the end of the 2021-22 season. Patrons also have the option to turn these tickets back as a charitable donation to Schubert Club, or to request a refund. Tickets to performances that have been postponed or rescheduled will automatically be transferred into the new date(s). Please email ticketing@schubert.org or call our Box office at 651.292.3268 for more information.

For more information and a full list of online and postponed performances: schubert.org/2020-fall-concerts-update/
Welcome to Schubert Club’s 2020–2021 season. Although the season is not what we had in mind when recitals and other activities were booked many months ago, we are grateful for the opportunities that exist through technology to bring extraordinary music to you throughout the COVID-19 pandemic.

For nearly 140 years, Schubert Club has been a constant source of exceptional musical experiences to members of the Twin Cities. The organization has faced the challenges of two World Wars, the Great Depression, and the influenza pandemic of 1918. With each situation, its officers, board members and other supporters found creative ways to restore balance, provide encouragement, and carry on with an indefatigable spirit. While reading various accounts of Schubert Club’s history, I came across a statement made by Florence Briggs whose board presidency spanned 25 years in the early 20th century. In her first presidential statement, she described Schubert Club’s “…healthful respect for itself as it stands, from which is born a natural faith in its future...” Her words hold special meaning today. Since March of this year, Schubert Club has successfully risen to the challenges created by COVID-19. The same spirit of determination and faith in our future that prevailed during the World Wars, the Depression, and the flu pandemic is evident today.

I am confident that leadership from staff, service from Schubert Club’s board and continued support and encouragement from our contributors will ensure the stability needed to weather our current challenges. I look forward to the reopening of the concert venues, the programming in schools, other Schubert Club offerings, and most importantly, being with all of you again.

Thank you for your support and I hope we’ll see one another soon.

Anne Hunter
President

From the Schubert Club Archive:

A flyer advertising a Shubert Club concert presenting Mabel Garrison of the Metropolitan Opera in New York, originally scheduled for October 29, 1918. The flyer was stamped with red ink reading: "POSTPONED, Account of Epidemic Situation."
Sunday, September 20, 2020, 4:00 PM
Saint Anthony Park United Church of Christ
Presented virtually at schubert.org/virtual

PACIFICA STRING QUARTET
Simin Ganatra, violin • Mark Holloway, viola
Austin Hartman, violin • Brandon Vamos, cello

Women’s Suffrage: A Musical Retrospective

String Quartet, Opus 89 (1929)
Grave—Più animato—Allegro molto—Grave
Amy Marcy Beach (1867–1944)

String Quartet (1931)
Rubato assai
Leggiero, tempo giusto
Andante
Allegro possibile
Ruth Crawford Seeger (1901–1953)

Voices (1993)
Blitz
Soft Enlacing
Grace
Jennifer Higdon (b. 1962)

Intermission

String Quartet in G (1929)
Andante moderato—Allegretto
Florence Price (1887–1953)

String Quartet in E-flat major (1834)
Adagio ma non troppo
Allegretto
Romance
Allegro molto vivace
Fanny Mendelssohn Hensel (1805–1847)

PACIFICA QUARTET
Recognized for its virtuosity, exuberant performance style, and often-daring repertory choices, over the past twenty-five years the Pacifica Quartet has achieved international recognition as one of the finest chamber ensembles performing today. Named the quartet-in-residence at Indiana University’s Jacobs School of Music in March 2012, the Pacifica was previously the quartet-in-residence at the Metropolitan Museum of Art and received a Grammy Award for Best Chamber Music Performance. In 2017, the Pacifica Quartet was appointed to lead the Center for Advanced Quartet Studies at the Aspen Music Festival and School.

Formed in 1994, the Pacifica Quartet quickly won chamber music’s top competitions, including the 1998 Naumburg Chamber Music Award. In 2002 the ensemble was honored with Chamber Music America’s Cleveland Quartet Award and the appointment to Lincoln Center’s The Bowers Program (formerly CMS Two), and in 2006 was awarded a prestigious Avery Fisher Career Grant. With its powerful energy and captivating, cohesive sound, the Pacifica has established itself as the embodiment of the senior American quartet sound.

The Pacifica Quartet has proven itself the preeminent interpreter of string quartet cycles, harnessing the group’s singular focus and incredible stamina to portray each composer’s evolution, often over the course of just a few days. Having given highly acclaimed performances of the complete Carter cycle in San Francisco, New York, Chicago, and Houston; the Mendelssohn cycle in Napa, Australia, New York, and Pittsburgh; and the Beethoven cycle in New York, Denver, St. Paul, Chicago, Napa, and Tokyo (in an unprecedented presentation of five concerts in three days at Suntory Hall), the Quartet presented the monumental Shostakovich cycle in Chicago, New York, Montreal and at London’s Wigmore Hall. The Quartet has been widely praised for these cycles, with critics calling the concerts “brilliant,” “astonishing,” “gripping,” and “breathtaking.”

In the 2019-20 season the Pacifica will perform at Carnegie Hall; in collaborations with Sharon Isbin, Johannes Moser, and Orion Weiss; and at the Metropolitan Museum of Art as part of the Guarneri Quartet celebration. Recent season highlights include defining performances at Shriver Hall with Marc-André Hamelin and for the Montreal International String Quartet Academy, as well as appearances on North America’s major chamber-music series, including concerts in Chicago, Dallas, Detroit, Kansas City, and Vancouver.

An ardent advocate of contemporary music, the Pacifica Quartet commissions and performs many new works including those by Keeril Makan, Julia Wolfe, and Shulamit Ran, the latter in partnership with the Music Accord consortium, London’s Wigmore Hall, and Tokyo’s Suntory Hall. The work – entitled Glitter, Doom, Shards, Memory – had its New York debut as part of the Chamber Music Society at Lincoln Center series.

In 2008 the Quartet released its Grammy Award-winning recording of Carter’s quartets Nos. 1 and 5 on the Naxos label; the 2009 release of quartets Nos. 2, 3, and 4 completed the two-CD set. Cedille Records released the group’s four-CD recording of the entire Shostakovich cycle, paired with other contemporary Soviet works, to rave reviews: “The playing is nothing short of phenomenal.” (Daily Telegraph, London) Other recent recording projects include recording Leo Ornstein’s rarely-heard piano quintet with Marc-André Hamelin with an accompanying tour, the Brahms piano quintet with the legendary pianist Menahem Pressler, and the Brahms and Mozart clarinet quintets with the New York Philharmonic’s principal clarinetist, Anthony McGill.

The members of the Pacifica Quartet live in Bloomington, IN, where they serve as quartet-in-residence and full-time faculty members at Indiana University’s Jacobs School of Music. Prior to their appointment, the Quartet was on the faculty of the University of Illinois at Champaign-Urbana from 2003 to 2012, and also served as resident performing artist at the University of Chicago for seventeen years.
On this wide-ranging program of string quartets there isn’t a single work in traditional form, if by “traditional” you mean the Classical configuration: sonata form—slow movement—scherzo—finale. Instead, we hear five different takes on what a string quartet can be: expressive, experimental, perhaps accidental, all offered to celebrate the political and personal aspirations of women on the centenary of women’s suffrage.

String Quartet, Opus 89
Amy Marcy Beach
(b. Henniker, NH, 1867; d. New York, NY, 1944)

When eighteen-year-old Amy Marcy Cheney married the noted Boston surgeon Henry Harris Aubrey Beach at Trinity Church in 1885, she became “Mrs. H.H.A. Beach,” the name by which she would be known until the 1970s. Child Amy was unquestionably a prodigy. “Before the age of two she improvised alto lines against her mother’s soprano melodies,” notes biographer Adrienne Fried Block. “At three she taught herself to read; and at four she mentally composed her first piano pieces.” Such precocity would be amazing at any time, in any place; in a nineteenth-century American girl, it was unheard of. That her parents insisted on treating her as a normal child rather than exploiting her talent; that she restricted her piano performances at her husband’s request; that she was self-trained rather than mentored as a composer: all were factors influenced by her gender. (Read “To the Girl Who Wants to Compose,” in the November 1918 issue of The Etude.) But those same factors contributed to a long and productive compositional career. Beach proved herself in the large forms of oratorio, mass, and symphony. And she became a respected peer in the fraternity of composers that has been called the Second New England School, a group that includes John Knowles Paine, George W. Chadwick, and Arthur Foote.

Beach was twenty-five when Antonín Dvořák arrived to teach at New York’s American Conservatory in September 1892. The Czech composer encouraged Americans to draw on African-American spirituals to found a truly national school of composition, saying: “There is nothing in the whole range of composition that cannot be supplied with themes from this source.” New England composers were affronted. Beach responded in print: “Without the slightest desire to veil the strings and the work ends poetically. Wagner’s ghost and “Summer Song” return, mutes are dropped, and a last Augment in the key of E♭ minor is called up. The string quartet arches in a single movement over about thirteen minutes. In two ambiguous signs and a long subsidence, the highly chromatic Grave acts as a foil to the simpler material that follows. The first Inuit tune is thus easy to recognize, introduced by solo viola in repeated notes and sturdy rhythms. Beach didn’t name her tunes, but scholar Block has found them in an 1888 study of the Inuit by Franz Boas.

Boas calls this first theme “Summer Song.” A more expressive violin melody follows called “Playing at Ball!” Dramatic chords introduce an Allegro molto in 6/8 meter with a fugato built on “Iltaajug’s Song.” Wagner’s ghost and “Summer Song” return, mutes veil the strings and the work ends poetically.

String Quartet
Ruth Crawford Seeger
(b. East Liverpool, OH, 1901; d. Chevy Chase, MD, 1953)

The daughter of a Methodist Minister, Ruth Crawford grew up in Florida. After piano study at the American Conservatory in Chicago, she lingered in Illinois, teaching piano to Carl Sandburg’s children. Her work on Sandburg’s 1927 landmark American Songbag sowed an interest in folk-song.

In 1929, Crawford moved to New York City, where she became a student of Charles Seeger, one of a group of composers working with “dissonant counterpoint,” a through-the-looking-glass inversion of traditional practice where dissonant intervals are the norm and consonant ones need to resolved. The following year, Crawford received the first Guggenheim Fellowship awarded to a woman. In recommending her, Sandburg described Crawford as “mystic, and elfin with a quality akin to Emily Dickinson.” The fellowship enabled her to study in Paris and Berlin, which was where she finished her String Quartet.

1932 was pivotal. Crawford married Charles Seeger, who already had three children, one of whom, Pete, would go on to lead the nation in protest and song. The couple had four more children, Mike, Peggy, and Penny Seeger would also become noted musicians. With the Depression in progress, Charles signed on at the New Deal’s Resettlement Administration, working with folk-song pioneers John and Alan Lomax. Ruth refocused on folk song and family. Alan Lomax called her “a musico-intellectual lambkin gambling in the lion’s jaws of oral tradition.” Her American Folk Songs for Children is still in use.

In technique and expression, Crawford Seeger’s String Quartet is one of the landmarks of American music, exploring the idea of counterpoint in new ways. The opening movement features a long, expressive melodic line passed about in counterpoint with a dissonant agitat. A leggero scherzo features very close rhythm canons. But it’s the Andante, a counterpoint of dynamics, that fascinated future minimalists and micro-polyphonists. A melody is created through little swells in volume, and perceived through group action. Judith Tick, Crawford Seeger’s biographer, has noted the composer’s interest in Eastern thought and its “central belief of wise passiveness in which meditative stasis is the source of understanding.” Stasis in this Andante is initially meditative, but it leads to a brittle climax.

In the final Allegro possibile, there is call-and-response, as unmuted violin is answered in muted, murmuring double octaves by the other three. Furthermore, the movement is a palindrome, which one can hear played out, as violin adds notes and the others subtract them, then the process reverses.

After raising her family, Ruth Crawford Seeger had just returned to serious composition when she died of cancer at the age of 52.
String Quartet in G
Florence Price
(b. Little Rock, AR, 1887; d. Chicago, IL, 1953)

Florence Smith was born into the African-American middle class in the integrated community of Little Rock, Arkansas, the daughter of a dentist and an elementary school teacher who was also a fine pianist. Florence was Capitol High School's valedictorian at the age of fourteen. On her mother’s advice, she applied as “Mexican” to New England Conservatory of Music, where she distinguished herself in composition study with G. W. Chadwick, the Director of the school. She graduated in 1906 with an Artist’s Diploma in organ and a Teacher’s Diploma in piano.

Returning to Little Rock in 1912 to marry attorney Thomas J. Price, Florence Price bore two daughters and a son, the boy dying in infancy. The May 4 1927 lynching of John Carter led to a performance by the Chicago Symphony Orchestra of that very arrangement at the opening of the Ordway Theatre on January 8 1985.

The two-movement String Quartet in G may have been left incomplete, but it’s a richly melodic work with Straussian harmonic turns. The Allegro in triple meter unfolds in sonata form. The Andante is a heartfelt poem in the Dvořák-MacDowell vein.

In 2009, a trove of manuscripts was discovered at Price’s former summer home in St. Anne, Illinois, prompting renewed interest and a reevaluation of her work. As Alex Ross of The New Yorker writes: “She seems to speak from an imaginary past, lived up to its stated ideals.”

If Felix is considered the greatest prodigy music has known, what then of his sister? Two things are certain: that her development as a musician had a profound influence on her brother, and that her aspirations were strictly limited. In an ironic musical metaphor, her father laid down the law: “For you [music] can and must be but an ornament, and never the fundamental bass-line of your existence and activity. Femininity alone is becoming in a woman.” In his view, Fanny’s life would be defined by her roles as wife and mother. The ceiling was glass; her wings were clipped—choose your metaphor. (See George P. Upton’s Woman in Music for a male perspective later in the century.)

Fanny believed the words, took them to heart. “I lack the ability to sustain ideas properly and give them the needed consistency,” she wrote to her brother. “Lieder suit me best.” When Felix visited Queen Victoria and Albert in 1842, the monarch asked to sing her favorite Mendelssohn song with the composer. Felix had to admit that “Schöner und Schöner” had been composed by his sister.

Fanny continued to write music prodigiously—nearly 500 pieces in all—and to host a weekly salon where she played and conducted. The Trio in D minor, Opus 11 and the String Quartet in E-flat are her most expansive chamber works.

The first four notes of the Quartet refer to Felix’s tone picture Colm Sea and Prosperous Voyage. The tonality hovers around C minor and F minor, arriving only at the end at E-flat. The Allegretto, the movement Felix liked best, is something like the typically elfin Mendelssohnian scherzo in C minor. Fanny was an expert contrapuntist, and the movement develops into a popping C-major fugue on a corkscrew theme. A brooding Romancé is the heart of the work, with the joy of a cat pouncing repeatedly on a spider, the finale affirms E-flat and concludes in high gear with a signature Mendelssohn touch: a singing line borne aloft on little waves.

Fanny Mendelssohn died of a stroke on a hot night in May 1847, stricken while conducting a rehearsal of her brother’s cantata Die erste Walpurgisnacht. Felix was disconsolate. He died six months later.

A special thanks to the donors who designated their gift to MUSIC IN THE PARK SERIES:

INSTITUTIONAL
Arts Midwest Touring Fund
Blows Foundation
Gaystone Foundation and Walt McCarthy and Clara Ueland
Minnesota State Arts Board
St. Anthony Park Community Foundation
St. Anthony Park Home Foundation
St. Olaf College
Thawtew Financial Matching Gift Program
Tribune Family Foundation

INDIVIDUALS
Janet Albers
Arna Alte
Beverly S. Anderson
Matthew and Renner Anderson
Anonymous
Nine Archipelago
Ashlee Barnes
Caroll Barber
Marilyn Benson and Thomas Walling

Lynne and Bruce Beck
Carolyn and Kit Bingham
Bull and Lisa Bjorn
Dorothy Boren
Linda L. Boss
Myra and Ted Bowman
Richard and Judith Brownlee
Richard and Alan Cary
Joan and Alan Carney
Penry and Cecily Chee
Willem J and Mary Cunningham
Rita and David Ditter
Donald J and Inger Dahl
Nancy and John Gardell
Michael and Ewa Georgoff
Richard Guy weman
Susan Gilmore and Neil Mcr"ck
Mary Pog and Liz Glyn
Sandre and Richard Hanes
Melissa Hart
Don and Sandy Henry
Curt and Helen Hblom
Steven and Julie Henningson
Mary Abbe Hintz

Warren and Marian Hoffman
Gladys Howel
Jay and Gloria Hutchinson
Joan Hornibold and Gary Johnson
Nancy J. Baugh
Ann Jurgenas and Jay Wiener
Frederica Langendorf and Marian Rubenauer
Chris and Marlon Levy
Richard I and Fimyle Magnuson
Deborah Mcl невозhit and James All
James and Carol Mcl
Margie Moody and Michael Zaccardi
Jack and Jane Morin
Eva Naubert
Kathleen Neville
Gerald Nolte
Vivien Ony
James and Dorees Price
Elizabeth and Roger Rebold
Richard and Mary Riegler
Peter Romig
Michael and Tamra Root
Juliana Rupert

Michael and Shirley Santoro
Jon Schumacher and Mary Beggs
Sylvie Schwinden
Dan and Emily Shapiro
Rebecca and John Slocombe
Marie and David Sohn
Katharine and Douglas Skor
Harvey Smith
Richard Stodeler
Eileen V. Stuck
Cynthia Stolte
Don and Joyce Stoller
Keith and Mary Thompson
Mary Abbe Hintz
Bruce Thompson
Linda and Mike Thompson
Mary Tingerthal and Conrad Soderholm
Timothy Thomson
Suean and Robert Warde
Judie and Paul Woodard
Ann Wynie

† in remembrance

Thank you to all those who gave to the Music in the Park Series Endowment Fund. Please see page 3.
In 1919, the Nineteenth Amendment—which sought to guarantee that the right to vote could not “be denied or abridged by the United States or any State on account of sex”—wound its way through statehouses across the country. On September 8, the amendment arrived in Minnesota. In the book *And Yet They Persisted: How American Women Won the Right to Vote*, author Johanna Neuman writes that Minnesota “suffragists broke out into a rendition of ‘The Battle Hymn of the Republic’ in the Senate chamber and offered a banquet that evening for the men who had offered them a ballot.”

One of those suffragists spoke with crystal clarity about the stakes: wealthy and well-educated Mary Harriman Severance, one of the Schubert Club’s most socially prominent members. “I hope we will bring to the vote a steadfastness of purpose, a fearlessness that you men have not,” she said bluntly. “We will stand fearless. We have learned sacrifice and service. We come into your parties, women unafraid.”

In an era when ambitious and industrious women were constrained professionally, many turned to volunteer work to make a difference in their communities. Mary Severance was one such woman. Her distinguished entry in the 1914–15 edition of the *Woman’s Who’s Who of America* hints at both her intellectual curiosity and her sheer indefatigability. At the time, she was on the board of St. Paul’s Protestant Orphan Asylum, and a member of at least ten civic organizations, including the Society for the Prevention of Cruelty, the Women’s Welfare League, and the Current Topics Club.

Feature Article: Mary Harriman Severance

One of the causes closest to her heart, however, was music. She was a member of the Schubert Club and an enthusiastic and effective volunteer with the Minneapolis Symphony. (In fact, in 1919, *Musical America* wrote of that ensemble’s 1919–20 season opening concert: “The work of a new orchestral committee headed by Mrs. C.A. Severance and Oscar Kalman was evidenced in a good sized audience—the largest in several seasons to greet this organization.”) She was someone who knew how to organize.

Mary Frances Harriman was born in the middle of the Civil War in Somerset, Wisconsin. Her maternal grandparents lived in Cottage Grove, Minnesota, which is where Mary grew up, alternately between the city and the countryside. (Fatefully, she’d later inherit her grandparents’ property.) In 1877, at the age of fourteen, she began studying at the University of Zurich for three years. Her formal education completed, she returned to Minnesota to teach, and then, in the summer of 1889, she married fellow Carleton alumnus Cordenio Severance.

Cordenio Severance would go on to become one of the most respected lawyers of his generation (eventually he became President of the American Bar Association). Thanks to his professional success, he and his wife accrued great wealth. Although they spent time living in St. Paul, their hearts remained with their Cottage Grove estate Cedarhurst, which they transformed from a modest farmhouse into a Casa-Gilbert-designed mansion. Music was so important to them that they famously had a custom-made organ installed in the Cedarhurst ballroom.

After the Severances’ death, an anonymous author wrote a slender book in tribute to husband and wife. This author wrote of Mary that she was a “Maker of Friends, Lover and Loved of Children; To Whom Books and Trees were living Companions; To Whom Human Beings—Their Daily Lives when they were toiling, Their Dream Lives when they were creating, Their Intellectual Lives expressed in Education, Their Social Relations expressed in Politics—were ever vital interests: thousands remain gladly in her debt.”

Needless to say, those thousands in her debt include all of the women who can vote today because of her and her fellow activists’ persistence, as well as all of the people who enjoy the grand musical legacy of the Schubert Club she helped to support.

© 2020 by Emily Hogstad
LAWRENCE BROWNLEE, TENOR
MYRA HUANG, PIANO

This concert is dedicated to the memory of Virginia and Edward Brooks, Jr. by their daughters, Katherine Brooks and Julie Zelle

"Allegro io son," from *Rita* (1844)  
Gaetano Donizetti (1797–1848)

"Ecco ridente in cielo," from *The Barber of Seville* (1816)  
Gioachino Rossini (1792–1868)

"Una furtiva lagrima," from *The Elixir of Love* (1832)  
Donizetti

"Lonely House," from *Street Scene* (1946)  
Kurt Weill (1900–1950)

"Ah mes amis!...Pour mon âme," from *The Daughter of the Regiment* (1840)  
Donizetti

Intermission

Five Spirituals  
Arranged by Damien Sneed

Every time I feel the spirit  
Deep River  
Balm in Gilead  
All night all day  
Come by here

Four Spirituals  
Arranged by Jacqueline B. Hairston

Guide my feet  
Lord, I’ll go  
This little Light of Mine  
No Ways Tired

Cantata (1959)  
Arranged by John Daniels Carter (1932–1981)

Prelude (piano solo)  
Rondo (Peter go ring dem bells)  
Recitative (Sometimes I feel like a motherless child)  
Air (Let us break bread together)  
Toccata (Ride on King Jesus)
MYRA HUANG

Acclaimed by Opera News as being “among the top accompanists of her generation” and “a coloristic tour de force” by The New York Times, Grammy-nominated pianist Myra Huang performs in recitals and chamber music concerts around the world. Highly sought after for her interpretation of liedier and art song, as well as her depth of musicianship and impeccable technique, she regularly performs with acclaimed opera singers around the world. Last season, she made her Wigmore Hall debut in London with tenor Nicholas Phan. She also toured with the Mariinsky Theater and Maestro Valery Gergiev throughout South America, performing as part of their art festival with bass Dmitri Grigoriev. This season, she performs recitals with singers Lawrence Brownlee, Nicholas Phan, Susanna Phillips, Eric Owens, Quinn Kelsey, Marjorie Owens, appearing at Carnegie Hall, the Herbst Theatre, the Boston Celebrity Series, the Schubert Club, the Gilmore Festival, Shriver Hall, the Park Avenue Armory, and the George London Foundation.

Huang has served on the music staffs of the Washington National Opera, Houston Grand Opera, New York City Opera, and the Palau de Les Arts in Valencia, Spain. She worked closely with director Lorin Maazel and Zubin Mehta as assistant conductor at the Palau de Les Arts. From 2011 to 2013, she served as the Head of Music Staff at New York City Opera. She is a staff member of the George London Foundation.

Huang is an avid recitalist and recording artist. Her recordings have received critical acclaim from The New York Times, Gramophone, Opera News, and The Boston Globe. Her most recent album, Gods and Monsters, with tenor Nicholas Phan, was nominated in the Best Classical Vocal Solo Album category at the 2018 Grammy® Awards. Of this album, Opera News stated that “Huang matches the tenor with pianistic arsenal of colors and attacks, controlled by her astonishing technique.” Her next album, Illuminations, on the Avie label, with tenor Nicholas Phan, the award-winning Telegraph Quartet, and the chamber ensemble The Knights, was released in April, 2018. Other albums include Winter Words and Still Falls the Rain on the Avie label with Nicholas Phan, and Paysages on the Bridge label with sopranos Susanna Phillips, all released to critical acclaim.

PROGRAM NOTES

Donizetti was born into a poor family in Bergamo, Italy. Simon Mayr, Maestro di Capella at the Basilica in Bergamo and a well-known opera composer, saw that Donizetti received an education at the school Mayr had founded for gifted but destitute children. From the time he left the Liceo in Bologna in 1817 to 1842, when he finished Don Pasquale, Donizetti worked throughout Italy and later in Paris, writing more than 70 operas, including such enduring bel canto classics as Lucia di Lammermoor and Anna Bolena. After 1845, the ravages of syphilis took its toll and the composer declined rapidly.

The first aria on this program, “Allegro io son,” is from a one-act comic opera with spoken dialogue. Rita, also known as Deux hommes et une femme (Two Men and a Woman), or Le Mari battu (The Beaten Husband), was written in eight days after Donizetti ran into Vazé, his librettist for Lucia, in Paris. But the opera was initially rejected by the Opéra-Comique and an Italian production never materialized. At Donizetti’s death it was unperformed, and had to wait until 1860 for a premiere.

The plot is a romantic triangle. Beppe is a good-humored but hen-pecked guy who runs a rural hostel on the road to Genoa with his wife Rita. Gasparo arrives, seeking proof of his wife’s death. But it turns out that Rita, rather than having died in a fire that very wife! When Gasparo loses a wager and Beppe is free, we hear Beppe’s delight in “Allegro io son.” View a 1962 Italian TV production of Rita.

French writer Pierre-August Beaumarchais (1732-1799) started out as a watchmaker, inventing an improved escapement in the pocket-watch. He was a secret agent for King Louis XVI in the American Revolution. But he is remembered primarily for his Figaro trilogy: The Barber of Seville (written 1772 and set most memorably by Rossini in 1816) and its sequels The Marriage of Figaro (written in 1787; set by Mozart in 1786) and The Guilty Mother (set by Darius Milhaud in 1966). The plays were cutting-edge theatre at the time, reflecting societal change before, during, and after the French Revolution.

The events of The Barber of Seville take place several years before those of Figaro. Almaviva is a young count in love with Dr. Bartolo’s ward Rosina (the mature Countess in Figaro). In “Ecco ridente in cielo,” the second number in the opera, Almaviva serenades Rosina to guitar accompaniment. It’s a comic scene, mixing love talk and self-talk.

Donizetti’s L’elisir d’amore is one of the most famous love-potion operas, but it wasn’t the first. It was based on Daniel Aubry’s 1831 Le philître. Felice Romani adapted Eugène Scribe’s libretto and Donizetti had the brilliant idea to insert the tenor’s romanza “Una furtiva lagrima.”

Nemorino, a rustic, is in love with Adina, who prefers the officer Belcore. But Nemorino buys a bottle of Bordeaux from a traveling quack, believing it to be a love potion. At the still point of Act II, gentle harp and frail bassoon introduce a haunting melody that is taken up by Nemorino, who is convinced that he has seen tears in Adina’s eyes. (Adina confesses her love in the end.)

Kurt Weill’s leftist tendencies, Jewish ancestry and works like The Rise and Fall of the City of Mahagonny did not endear him to the Nazis. “In 1934, at the Nazis’ exhibition of Degenerate Music, Weill was Degenerate No. 1,” notes Austrian composer HK Gruber. Weill’s music was banned in Germany until after World War Two. But by that time the composer was thriving in the States. He collaborated with playwright Maxwell Anderson on Knickerbocker Holiday, and “September Song” became an American standard. Even more popular was Lady in the Dark, with lyrics by Ira Gershwin, which ended up on the big screen with Ginger Rogers in the lead.

Weill set the lyrics of Langston Hughes in the 1946 Street Scene, which Weill considered his “American opera.” The Guardian’s Tim Ashley calls it “the most ambitious and arguably the finest work of Kurt Weill’s American period. It depicts 24 hours in the lives of a largely immigrant community in a tenement block in Manhattan’s Lower East Side, which in turn throws into relief the central narrative of Frank Maurrant’s murder of his unfaithful wife, Anna, and the impact of the tragedy on their daughter, Rose.” Rose’s shy Jewish boyfriend Sam Kaplan sings “Lonely House” in Act I.

The Daughter of the Regiment is a comic opera in two acts. Saint-Georges (who also wrote the scenario for the ballet Giselle) and Scribe’s nephew J. F. Bayard wrote the libretto, and it premiered at the Opéra-Comique in Paris in 1840. The setting is the Swiss Tyrol. Marie—the “daughter” of the title—is saved from death by Tonio, who is then captured and pressed into service. The cavatina and cabaletta “Ah mes amis… Pour mon père,” sung by Tonio near the end of Act I. With high Cs proclaiming his merit, Tonio wins the enthusiasm of the regiment and Marie as well.

A poster for Kurt Weill’s Street Scene from 1947
After the Civil War, spirituals spread through public performance. The Jubilee Singers of Fisk University in Nashville, a chorus consisting of former slaves from Tennessee, traveled internationally. Henry (Henry) T. Burleigh (1866–1949) popularized spirituals in solo arrangements for the concert hall. As a student, Burleigh was the orchestral librarian for the National Conservatory orchestra, which was conducted by Antonín Dvořák during the Czech composer’s American sojourn, 1892–1895. “I sang our Negro songs for him very often, and before he wrote his own themes, he filled himself with the spirit of the old Spirituals,” Burleigh said.

Not all spirituals are folk songs. “Steal away,” and “Swing Low, Sweet Chariot,” were composed by Wallis Willis, a Choctaw freedman. “This Little Light of Mine” is a children’s song written in the 1920s by Harry Dixon Lores, an American Conservatory graduate.

The tradition has continued through a cappella arrangements of spirituals for chorus by such noted composers as Jester Hairston, André J. Thomas and Moses Hogan. And of course, spirituals are the fertile ground from which gospel, blues and jazz have sprung.

Damien Sneed is a pianist, vocalist, organist, composer, conductor, arranger, producer and arts educator whose work spans multiple genres. The winner of a 2014 Sphinx Medal of Excellence, Sneed has worked with many legends, including the late A ureth Franklin, Jessye Norman, Wynton Marsalis, Stevie Wonder and Diana Ross. Sneed studied at Howard University, the Peabody Conservatory, New York University, and the Manhattan School of Music.

David Gemini was commissioned by Houston Grand Opera to compose Marion’s Song, an opera about the life of Marian Anderson, which premiered in March.

Pianist, composer and arranger Jacqueline B. Hairston (b, 1932), received her musical training at the Juilliard School, at Howard University and at Columbia University. Her works have been sung by Kathleen Battle and Denyce Graves and recorded by the London and Columbia Symphony Orchestras. As an arranger, she has been inspired by her cousin, the legendary Dr. Jester Hairston. Ms. Hairston has received two “Living Legend” Awards herself: from California State University and the Oakland Alliance of Black Educators.

John Daniels Carter (1932–1981)

John Carter’s Cantata Is a thrilling reimagining of African-American spirituals, and it has become a repertoire standard. But John Carter’s story, despite many career successes and a large body of work, is ultimately unsettling. I draw here on a fine dissertation on Carter by Casey Robards, Assistant Professor at the University of Illinois.

John Daniels Carter was born in St. Louis, but grew up in Florida and Texas. He is not to be confused with another well-known church musician and composer named John Carter who lives in Ohio. John D. Carter attended Oberlin Conservatory as a pianist, where his roommate was Dalton Baldwin. Baldwin would go on to partner such distinguished singers as Souzay, Ameling and Auger. He called Carter “an extraordinarily gifted musician.” In solo engagements, Carter played Rhapsody in Blue with the Atlanta Symphony, Liszt’s Concerto No. 1 with the Chattanooga Symphony and his own Piano Concerto with the Baltimore Symphony. He continued his studies with Spanish composer Carlos Surinach, who recommended Carter for a significant 1968–69 residency with Washington’s National Symphony through the Rockefeller Foundation.

Carter draws on several traditions in his Cantata, among them the Italian solo cantata exemplified by Scarlatti and Handel, the romantic song cycle, in which a succession of songs is bound together like a little book, and the African-American spiritual, a purely vocal traditional genre. Carter said of his treatment: “My purpose in using Negro melodies is to preserve the spirit of the original, which is, after all, unique, but at the same time to bring them into the mainstream of Western music. In other words, my compositions are as distant from the conventional spiritual arrangements as, say, Bartók’s music is from traditional Hungarian tunes.” Carter also cited Falla’s Seven Spanish Folk Songs as an influence.
Presented virtually at schubert.org/virtual

Due to the unfortunate cancellation of Imani Winds’ concert appearance, Schubert Club is pleased to present this program from the Chamber Music Society of Lincoln Center’s Front Row National series.

GILBERT KALISH, PIANO
TONY ARNOLD, SOPRANO
LISETTE OROPESA, SOPRANO
DAVID SHIFRIN, CLARINET
NICOLAS DAUTRICOURT, VIOLIN
PAUL NEUBAUER, VIOLA
TORLEIF THEDEÉN, CELLO

Three Early Songs for Voice and Piano (1947)

Night
Let It Be Forgotten
Wind Elegy
Arnold, Kalish

The Shepherd on the Rock, D. 965 (1828)

Franz Schubert (1797–1828)
Oropesa, Shifrin, Kalish

Piano Quartet in C minor, Op. 60 (1855-56, 1874)

Allegro non troppo
Scherzo: Allegro
Andante
Finale: Allegro comodo
Dautricourt, Neubauer, Thedeen, Kalish

George Crumb (b. 1929)

Wind Elegy

Johannes Brahms (1833–1897)

Voted ADAMI Classical Discovery of the Year at Midem in Cannes and awarded the Sacem Georges Enesco Prize, Nicolas Dautricourt is one of the most brilliant and engaging French violinists of his generation. In the 2019-19 season he went on tour in Bucharest, Montreux, and Lille with the Orchestre Français des Jeunes under Fabien Gabel, performing Saint-Saëns's Third Concerto and Bartók’s Second Concerto, and made his debut at the Paris Philharmonie with Prokofiev's Second Concerto. He appears at major international venues, including the Kennedy Center, Wigmore Hall, Tchaikovsky Hall, Tokyo's Bunka Kaikan, Salle Pleyel in Paris, and Théâtre des Champs-Élysées, and appears at many festivals such as Lockenhaus, Music@Menlo, Pärnu, Ravinia, Sintra, and Davos. He also has performed with the Detroit Symphony, Royal Philharmonic Orchestra, Orchestre National de France, Orchestre de Toulouse, Quebec Symphony, Liège Philharmonic, Sinfonia Varsovia, Mexico Philharmonic, NHK Tokyo Chamber Orchestra, and the Kanazawa Orchestral Ensemble, under conductors Leonard Slatkin, Paavo Jarvi, Tugan Sokhiev, Dennis Russell Davies, Evind Gullberg Jensen, Yuri Bashmet, Michael Francis, François-Xavier Roth, Fabien Gabel, and Kazuki Yamada. He appears in such jazz festivals as Jazz à Vienne, Jazz in Marcia, Sud-Tyrolier Jazz Festival, Jazz San Javier, Copenhagen Jazz Festival, and the European Jazz Festival in Athens. Award winner of the Wieniawski, Lipizer, and Belgrade competitions, he has studied with Philip Hirschhorn, Miriam Fried, and Jean-Jacques Kantorow. An alum CMS’s Bowers Program, he plays a magnificent instrument by Antonio Stradivari, the “Château Fombrauge” (Cremona 1713), on loan from Bernard Magrez.

The profound influence of pianist Gilbert Kalish as an educator and pianist in myriad performances and recordings has established him as a major figure in American music-making. In 2002 he received the Richard J. Bogomolny National Service Award for his significant and lasting contribution to the chamber music field and in 2006 he was awarded the Peabody Medal by the Peabody Conservatory for his outstanding contributions to music in America. He was the pianist of the Boston Symphony Chamber Players for 30 years, and was a founding member of the Contemporary Chamber Ensemble, a group that flourished during the 1960s and 70s in support of new music. He is particularly well-known for his partnership with many of years with mezzo-soprano Jan DeGaetani, as well as for current collaborations with soprano Dawn Upshaw and cellists Timothy Eddy and Joel Krosnick. As an educator and performer he has appeared at the Banff Centre, the Steans Institute at Ravinia, the Marlboro Music Festival, and Music@Menlo, where he serves as the international program director of the Chamber Music Institute. He also served as chairman of the Tanglewood faculty from 1985 to 1997. His discography of some...
Violist Paul Neubauer has been called a “master musician” by the New York Times. He recently made his Chicago Symphony subscription debut with conductor Riccardo Muti and the Milwaukee Symphony Orchestra debut with conductor Valery Gergiev. He also gave the US premiere of the newly discovered Impromptu for violin and piano by Shostakovich with pianist Wu Han. In addition, his recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia was released on Signum Records and his recording of the complete viola/piano music by Ernest Bloch with pianist Margo Garrett was released on Delos. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as a soloist with orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Gilère, Jacob, Kernis, Lazaro, Muller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS’s Sunday Morning, The Strad, Strings, and People magazine. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical and is a member of SPA, a trio with soprano Susanna Phillips and pianist Anne-Marie McDermott. Mr. Neubauer is the artistic director of the Mostly Mozart Festival in New York and is on the faculty of The Juilliard School and Mannes College.

Soprano Lisette Oropesa has been hailed as one of the most exciting and magnetic singers of her generation. Last fall, she returned to the Metropolitan Opera in two title roles, Manon and Violetta in La Traviata. She sings Ophélie in Hamlet with the Washington Concert Opera, and heads back to Paris to make her role debut as Rosina in Il Barbiere di Siviglia. In 2019, she was named the recipient of the Richard Tucker Award. She has appeared in over 100 performances at the Metropolitan Opera, and has appeared eight of the Met’s Live in HD productions. In concert she has performed with the Cleveland Orchestra, Chicago Symphony Orchestra, Philadelphia Orchestra, Pittsburgh Symphony Orchestra, and at the Ravinia, Cincinnati May, and Tanglewood festivals. She has also appeared in Carnegie Hall’s Weill Hall and made her New York recital debut at the Park Avenue Armory. A first generation Cuban-American, Ms. Oropesa was raised in Baton Rouge, Louisiana and graduated from the LSU School of Music at Louisiana State University. She is an alumnus of the Metropolitan Opera’s Lindemann Young Artists Program and her many awards include Grand Finals Winner of the 2005 Metropolitan Opera National Council Auditions, a 2007 Sarah Tucker Grant from the Richard Tucker Foundation, the Zarzuela Award at the 2007 Operalia International Opera Competition, and the 2008 George London Award.

A Yale University faculty member since 1987, clarinetist David Shifrin is artistic director of Yale’s Chamber Music Society and Yale in New York, an annual concert series at Carnegie Hall. He has performed with the Chamber Music Society of Lincoln Center, the Mostly Mozart Festival, the Royal Philharmonic Orchestra, City of Birmingham Symphony Orchestra, BBC Philharmonic Orchestra, Hallé Orchestra, Wiener Symphoniker, Dresdner Philharmonie, Rotterdam Philharmonic Orchestra, Czech Philharmonic Orchestra, and the Auckland Philharmonia as well as all the major Scandinavian orchestras. He has regularly collaborated with the most renowned conductors including Esa-Pekka Salonen, Neeme Jarvi, Mario Venzago, Jukka-Pekka Saraste, Sir Andrew Litton, Sakari Oramo, Osmo Vanska, Sir Mark Elder, Václav Neumann, Leif Segerstam, Paavo Berglund, Franz Welser-Most, James DePreist, Gennady Rosner, and Jac van Steen. He is also a passionate chamber musician and has performed at prestigious concert venues worldwide including the Wigmore Hall in London, Weill Recital Hall at Carnegie Hall in New York, the Concertgebouw in Amsterdam, the Salle Pleyel in Paris, and the Philharmonie in Berlin. He has also performed at many international festivals, including those in Schleswig-Holstein, Salzburg, Utrecht, Dubrovnik, Helsinki, Kuhmo, Bath, Bordeaux, Bergen, Verbier, and the Prague Spring Festival. Mr. Shifrin has released numerous recordings including the complete Schnittke works for cello, Britten’s solo cello suites, the concertos of Dvořák, Lalo, Schumann, Elgar, Saint-Saëns, Kabalevsky, Bloch, Kokkonen, and Shostakovich on labels including BIS, CPO, Decca, EMI, and Deutsche Grammophon. In 1995 his Shostakovich cello concertos recording won the Cannes Classical Award.

Three Grammy nominations and his performance of Mozart’s Clarinet Concerto with the Mostly Mozart Festival Orchestra was named Record of the Year by Stereophile Review. His most recent recordings are the Beethoven, Bruch, and Brahms Clarinet Trios with cellist David Finckel and pianist Wu Han on the ArtistLed label and a recording for Delos of works by C. P. E. Bach. Mr. Shifrin performs on a MoBA cocobolo wood clarinet made by Morrie Backun in Vancouver, Canada and uses Légère Reed.

Toreif Theedén has been a regular performer on the international concert stage for over 25 years. He has performed with many of the world’s leading orchestras including the Deutsches Symphonie-Orchester Berlin, London Philharmonic Orchestra, Royal Philharmonic Orchestra, City of Birmingham Symphony Orchestra, BBC Philharmonic Orchestra, Hallé Orchestra, Wiener Symphoniker, Dresdner Philharmonie, Rotterdam Philharmonic Orchestra, Czech Philharmonic Orchestra, and the Auckland Philharmonia as well as all the major Scandinavian orchestras. He has regularly collaborated with the most renowned conductors including Esa-Pekka Salonen, Neeme Jarvi, Mario Venzago, Jukka-Pekka Saraste, Sir Andrew Litton, Sakari Oramo, Osmo Vanska, Sir Mark Elder, Václav Neumann, Leif Segerstam, Paavo Berglund, Franz Welser-Most, James DePreist, Gennady Rosner, and Jac van Steen. He is also a passionate chamber musician and has performed at prestigious concert venues worldwide including the Wigmore Hall in London, Weill Recital Hall at Carnegie Hall in New York, the Concertgebouw in Amsterdam, the Salle Pleyel in Paris, and the Philharmonie in Berlin. He has also performed at many international festivals, including those in Schleswig-Holstein, Salzburg, Utrecht, Dubrovnik, Helsinki, Kuhmo, Bath, Bordeaux, Bergen, Verbier, and the Prague Spring Festival. Mr. Theedén has released numerous recordings including the complete Schnittke works for cello, Britten’s solo cello suites, the concertos of Dvořák, Lalo, Schumann, Elgar, Saint-Saëns, Kabalevsky, Bloch, Kokkonen, and Shostakovich on labels including BIS, CPO, Decca, EMI, and Deutsche Grammophon. In 1995 his Shostakovich cello concertos recording won the Cannes Classical Award.

George Crumb wrote these songs in 1947, the year he graduated high school and entered Mason College in his native Charleston, West Virginia. His now-wife of 70 years, Elizabeth May Brown, was the first to sing them and they are dedicated to her. They are wholly unlike the works that Crumb eventually became famous for—their sound is more early 20th century song than the unique and otherworldly sound palette he would later develop. Crumb explained that in West Virginia at that time, Debussy was “almost an ultra-modern.” These songs, with delightful melodies and floating harmonies, show that young Crumb, even before finding his mature style, still had a gift for music that is understated yet emotionally powerful.

Crumbs suppressed the vast majority of his student compositions but he’s allowed performance of these songs. “Most of the music I wrote before the early 60s when I played four short works of his for violin and piano. His writing astonished me. I had never published. Jan and Gil Kalish eventually did perform them on several occasions.”

From Gilbert Kalish: I first encountered George Crumb way back in the 60s when I played four short works of his for violin and piano. His writing astonished me. I had never...
Franz Schubert

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

Franz Schubert was a prolific composer who composed a vast array of works including symphonies, chamber music, and vocal works. He was a close friend of other important composers of his time, such as Johannes Brahms.

In the 1850s Schubert composed the piano quartet in D minor, Op. 163b. He had the idea for the piece around 1830 and wrote sketches before finishing it in 1850. The piano quartet was completed on February 10 and premiered on March 24. Schubert was very upset that the work was not given the attention it deserved.

The Shepherd on the Rock

Johannes Brahms

(b. Hamburg, 1833; d. Vienna, 1897)

Johannes Brahms was a German composer who lived from 1833 to 1897. He was a prodigy and composing from a young age. He had no formal training in music and was largely self-taught. However, he did study with some of the best musicians of his time.

The most difficult period of Brahms's life was the two-and-a-half years between his marriage to Clara Schumann and her husband's institutionalization. This was a very difficult time for Brahms, and he was often isolated and lonely.

Brahms wrote the piano quartet while helping Clara Schumann through this difficult period. The piece was composed in 1853, and it was not premiered until 1887. Brahms wrote this piano quartet and then put it aside, revising it in the late 1860s and again in 1874. He was meticulous about destroying his sketches and unfinished pieces so it's difficult to know exactly what the original version sounded like. But it was certainly very different in a different piece and with three movements rather than four. Brahms must have also seen a lot of his younger self in the piece. He jokingly wrote to the publisher that it should be accompanied by a picture of himself dressed as Goethe's character Werther, a passionate young man who kills himself because of his love for a married woman.

Despite the revisions, the final version is replete with the tension and ardor of the younger Brahms. Musicologist Eric Sams has speculated that the opening theme in the strings is a "Clara" theme because it's similar to a cipher that Schumann used for his wife. Whether or not that's true, the themes run an emotional gamut from slow to slow, to loud to lyrical, to him. A quiet, exhausted ending leads to the lively scherzo.

In an interesting parallel, the last two movements each begin with string solos. The slow movement is introspective and the finale brings back the wider range of emotions found in the first movement. The piece ends quietly with two definitive yet unexpected chords, punctuating this look back at Brahms's stormy youth.

From Gilbert Kalish:

When I was about 12 years old, I felt isolated and lonely as a young pianist. I was different from all of my friends in public school. I felt really burned out. It was at that moment that I was sent, kicking and screaming to Greenwood Music Camp, an idyllic chamber music camp in the small town of Cummings MA. And it was there that I discovered how wonderful it was to make music together with other young performers. I was hooked and although I was too young to grasp the full reality of what it meant to be a chamber music performer, it was clear to me that I had found my path.

Johannes Brahms in 1853

A special thanks to the donors who designated their gift to MUSIC IN THE PARK SERIES:

- Michael and Shirley Santons
- Joan and Allen Carrier
- Richard and Judith Brownlee
- Carolyn and Kit Bingham
- Lynne and Bruce Beck
- Warren and Sarah Hoffman
- Gladys Howell
- Jay and Glenda Hutchinson
- Freda Langendorf and Marian Rubenfeld
- Chris and Marion Levy
- Richard and Priscilla Magness
- Deborah McNichol and James Al
- James and Carol Miller
- Mary Abbe Hintz
- Bürger Bank
- Merry and Don Anderson
- Beverly S. Anderson
- Arlene Alm
- Michael and Dawn Georgieff
- Anders and Julie Himmelstrup
- Marilyn and Bruce Thompson
- Rick and Mary Thompson
- Michael and Tamra Root
- Beverly S. Anderson
- Sue and Peter Warde
- Judy and Paul Woodword
- Mary, Peg and Liz Glynn
- Michael and Diane Granger
- Penny and Carl Chitty
- Rolf and Lisa Bjornson
- Erik and Inger Dankert
- Michael and Tamra Root
- Beverly S. Anderson
- Sue and Peter Warde
- Judy and Paul Woodword
- Mary, Peg and Liz Glynn
- Michael and Diane Granger
- Penny and Carl Chitty
- Rolf and Lisa Bjornson
- Erik and Inger Dankert
- Michael and Tamra Root
- Beverly S. Anderson
- Sue and Peter Warde
- Judy and Paul Woodword
- Mary, Peg and Liz Glynn
- Michael and Diane Granger
- Penny and Carl Chitty
- Rolf and Lisa Bjornson
- Erik and Inger Dankert
- Michael and Tamra Root
- Beverly S. Anderson
- Sue and Peter Warde
- Judy and Paul Woodword
- Mary, Peg and Liz Glynn
-Michael and Shirley Santons
-John and Nancy Badger
-Mary and Donald Granger
-Penny and Carl Chitty
-Rolf and Lisa Bjornson
-Erik and Inger Dankert
-Michael and Tamra Root
-Beverly S. Anderson
-Sue and Peter Warde
-Judy and Paul Woodword
-Mary, Peg and Liz Glynn
-Michael and Diane Granger
-Penny and Carl Chitty
-Rolf and Lisa Bjornson
-Erik and Inger Dankert
Beethoven’s five string trios are quite early works, composed before any quartets, symphonies, or concertos, but they already show a composer who has outgrown his classical period clothes and is eager to try on new outfits. Beethoven’s trios are not the light entertainment works that Mozart or Haydn would typically call a serenade or divertimento. His trios contain more serious stuff—music that demands the audience’s attention and be rewarded for it. There is far more drama and intensity of expression here than in earlier works by Mozart or Haydn, not to mention that the string parts are more soloistic, ergo more difficult.

As a string player with some experience here, I will stipulate that all trios—by any composer—are much more difficult to play than quartets or larger ensembles in one crucial respect: they lack the more comfortable four-part harmony and richer sonority of a larger group. Playing trios feels naked by comparison, as there is simply nowhere to hide. Playing naked is not usually fun, so trios are often overlooked in favor of more populated repertoire, fully dressed.

Beethoven was 29 when this C minor trio was published. He had been in Vienna for six years, first studying with Haydn (a terrible mismatch; it ended quickly), then with Antonio Salieri. Beethoven made a huge splash first as a pianist, after a series of successful debut recitals, but was also making waves as the most interesting new composer to come along in years. The Viennese did not quite know what to make of Beethoven, since he did not have what you would call “good people skills.” His gruff demeanor probably offended 10 people for every fan he made. But somehow, that made him even more fascinating; this impetuous, boorish, and arrogant young man was now the new flavor of the month.

Beethoven’s choice of C minor for this trio is a good indicator of his seriousness of purpose, as C minor was usually reserved for his most dramatic music, stormy and heroic. Other works in C minor include the 5th Symphony, the 3rd Piano Concerto, the Pathétique Piano Sonata and the String Quartet Op. 18 No. 4.

In this trio, there is one notable exception to the C minor mood: the blissful slow movement, in the sunnier, more affirmative key C major. Notice in the opening bars how Beethoven writes in four parts by adding extra notes to the violin (“double stops” in violin parlance) foreshadowing the skills he would use in his 16 string quartets yet to come. The work ends with a fleet-footed presto, full of virtuosic scales from all players, ending quietly with Haydnesque whimsy, in the affirmative key of C major.
Note: The document contains a series of paragraphs discussing various topics. Due to the length and complexity, I will provide a summary of key points and some of the text.

**Duo For Violin & Cello**
Maurice Ravel
(b. Ciboure, France, 1875; d. Paris, 1937)

The world must have seemed ripe with possibility in the years after WWI. It certainly began to feel smaller, as the impact of new technologies like radio, the automobile and the airplane began to connect the entire world. Just imagine Paris in the roaring 20s, when artists, musicians, scientists, poets, and writers from many nations created an unimaginably fertile petri dish of creativity. Such was the context in which Maurice Ravel composed his Duo for Violin and Cello in 1920. Ravel was 45 and had become the eminence grise of French music upon the death of Claude Debussy earlier that year. To honor him, La Revue musicale commissioned several composers for a Debussy commemorative supplement, including Igor Stravinsky, Eric Satie, Manuel de Falla, Béla Bartók, and Maurice Ravel.

Be forewarned, Ravel did not intend for this to be a warm and fuzzy piece for the audience. He adopted a lean, linear style, “music stripped to the bone...harmonic charm renounced.” This was quite deliberate, as the Duo was meant to honor Debussy, whose later works shared the economy of means and austere expression you will hear in this Duo. Coincidentally, this “melody-over-harmony” approach also solves the biggest challenge facing any composer writing a duo: to create sonorous harmonies from just two voices. Ravel sidesteps the harmony approach also solves the biggest challenge facing any composer writing a duo: to create sonorous harmonies from just two voices. Ravel sidesteps the challenge of such a well-known warhorse that everyone knows, lest it be anything but perfect every sense!

Mozart’s choice of title (“A Little Night Music”) suggests that it was intended as a light entertainment piece, akin to the Serenades and Divertimentos mentioned in the Beethoven Trio notes for this concert. Although often performed by larger string orchestras, the slimmed-down original version for string quartet (with optional double-bass) is not only more intimate but allows for more stylistic nuance and subtlety from each. The opening music establishes the joyful, exuberant feeling of good cheer that is present in all four movements, save for a short episode in the slow movement that dips into a darker minor key. While Mozart might have intended “A Little Night Music” to conjure an image of an impromptu concert under a loved one’s window, it has also attained stature as a perennially favorite concert work, full of memorable tunes that easily stay in your head.

**SPECIAL THANKS TO OUR ACCORDO DONORS**

**PERFORMANCE SPONSORS**
Eileen Baumgartner
Dorothy J. Hers and James P. Richardson
Ruth and John Hais
Lucy R. Jones and James E. Johnson
Phyllis Kahn

**MUSICAL SPONSORS**
Sylla Adazian
Richard Allendorf and Paul Melkisett
Nina Archacheh
Mary and Bill Beken
in support of Tony Ross
James Candelario
Sheldon Darnberg
Marybeth Dom and Robert Bolender
Richard and Marsha Gould
Melissa Hart
in support of Rebecca Albers
Margot McNally
Elizabeth B. Myers
Patricia O’Gormen
Susan and William Scott
in support of Steve Coppen
Dan and Emily Shapiro

**PATRONS**
Beverly A. Anderson
Gretchen and David Anderson
Dorothy Boes
Carol and Michael Bromer
Barbara Ann Brown
Barbara Cohen
Phyllis Corde
Donald R. and Inger Dahlen
Pamela and Stephen Deakos
George Ehrenberg
Sara and Kurt Fleischer
Gerard Friley
Patricia Geerdrider
Nancy and Jack Garland
Mary Glynn
Peg and Liz Glynn
Katherine Goodrich
Eliy Gruen
Linda Gratz
Michelle Hackett
Bobbi and Mike Hokanson
Mary Beth Henderson
John Robbey and Martha Holm
Elizabeth Hinz
Beverly Hlavac

**ACCORDO**

**Portait of Mozart by Johann Nepomuk della Croce, c. 1781**

**Eine kleine Nachtmusik, K. 525**
Wolfgang Amadeus Mozart
(b. Salzburg, 1756; d. Vienna, 1791)

Musicians have a saying about playing Mozart: “It is easy for amateurs, but hardest for professionals”. Translation: Mozart’s notes are not that difficult for most amateurs to play, but professionals find mastering Mozart’s style a perpetual challenge. Case in point: it could be the most recognizable music from the classical period, precisely because it is within the ability of most high school orchestras and amateurs to tackle. Even the movie “Amadeus” features a scene (certainly fictionized) where a non-musician instantly recognizes the familiar opening bars, as played by Antonio Salieri. Therefore, it can be a dangerous thing for professionals to perform such a well-known warhorse that everyone knows, lest it... be anything but perfect every sense!

Mozart’s choice of title (“A Little Night Music”) suggests that it was intended as a light entertainment piece, akin to the Serenades and Divertimentos mentioned in the Beethoven Trio notes for this concert. Although often performed by larger string orchestras, the slimmed-down original version for string quartet (with optional double-bass) is not only more intimate but allows for more stylistic nuance and subtlety from each. The opening music establishes the joyful, exuberant feeling of good cheer that is present in all four movements, save for a short episode in the slow movement that dips into a darker minor key. While Mozart might have intended “A Little Night Music” to conjure an image of an impromptu concert under a loved one’s window, it has also attained stature as a perennially favorite concert work, full of memorable tunes that easily stay in your head.

**Program notes ©2020 by Michael Adams**
MAITHREE ENSEMBLE
Nirmala Rajasekar, Indian veena; Shruthi Rajasekar, keyboard, vocals
Michelle Kinney, cello; Pat O'Keefe, clarinet; Tim O'Keefe, world percussion.

Sublime Journey  Rajasekar/Murugaboopathi
Prism  Pat O'Keefe
Pentatonic  Nirmala Rajasekar
Nihavent Oyun Havasi  Haydar Tatliyay
Mary O’Neil  Turlogh O’Carolan
Maithree The Music of Friendship  Vasant Desai, Lyrics by H. H. Saraswati

The Music of Friendship: A harmonious coexistence between players from different cultures who share a common global dream of enthusiastic diversity. The concert features original music, along with new arrangements of Indian, Irish, and Turkish tunes.

Thursday, October 15, 2020  Landmark Center, Courtroom 317
New Program (video presentation)
presented virtually at schubert.org/virtual

Thursday, October 29, 2020  Landmark Center, Courtroom 317
“From the Archive” (audio recording)
Presented virtually at schubert.org/virtual

LUX STRING QUARTET
Stephanie Skor and Erika Blanco, violins
Kirsti Petraborg, viola; Eric Graf, cello

String Quartet in G minor  Claude Debussy (1862–1918)
très décidé
Assez vif et bien rythmé
Andantino, doucement expressif
Très modéré – En animant peu à peu – Très mouvementé et avec passion

Lux String Quartet is a Twin-Cities based ensemble, bringing a dynamic edge to performance and education since 2013. As avid recitalists, Lux maintains an active presence in a wide array of musical spheres, from concert halls and churches, to coffee shops and podcasts. Their program will feature Debussy's String Quartet in G minor.

Recorded November 2019
Thursday, November 12, 2020  Landmark Center, Courtroom 317  
New Program (video presentation)  
presented virtually at schubert.org/virtual

FLYING FORMS

Marc Levine, baroque violin;  
Tulio Rondón, baroque cello and viola da gamba  
Tami Morse, harpsichord

Sonata for Violin, Cello, and Continuo in E Minor  
Giovanni Benedetto Platti (1697-1763)  
Adagio  
Allegro  
Sarabanda  
Giga

Sonata for Violin, Cello, and Continuo in D Major  
Platti  
Adagio assai  
Allegro  
Largho, e staccato  
[untitled]

Sonata for Violin, Cello, and Continuo in G Minor  
Platti  
Largho  
[untitled]  
Largho  
Presto

Flying Forms is a baroque chamber music ensemble based in Saint Paul. Their concert will feature trios by Italian composer Giovanni Benedetto Platti performed on baroque string instruments and keyboards from the Schubert Club Museum. The concert will also include an in-depth demonstration from Tami Morse on the inner workings of a harpsichord.

Thursday, November 19, 2020  Landmark Center, Courtroom 317  
“From the Archive” (audio recording)  
Presented virtually at schubert.org/virtual

HORACIO CONTRERAS, CELLO  
ANA MARÍA OTAMENDI, PIANO

Sonata for Violoncello and Piano Op. 6  
Samuel Barber (1910-1981)  
I. Allegro ma non troppo  
II. Adagio – Presto – di nuovo Adagio  
III. Allegro appassionato

Open Borders for cello solo  
Ricardo Lorenz (b. 1961)

Mi Aplauso for piano solo  
Ramón Delgado Palacios (1863-1902)

Diáspora for cello and piano  
Reinaldo Moya (b. 1984)

Recorded May 2019

For more information about our Courtroom Concert Series, please visit schubert.org/courtroomconcerts
Schubert Club Annual Contributors

Thank you for your generosity and support.
Memorials and Tributes • Artistic and Strategic Opportunities Fund

Giving a gift as a memorial or a tribute is a wonderful way to honor the life and legacy of those we love. Family members and friends often make donations to honor the actions of those they love while contributing to the continual growth of Schubert Club's many programs. Consider giving a gift as a tribute to a friend or family member.

If you are interested in making a memorial or tribute donation, go online at schubert.org/donate or contact Amy Marret for more information at amy@schubert.org or 612.292.3270.

ARTISTIC AND STRATEGIC OPPORTUNITY FUND
The Schubert Club Arts and Strategic Opportunities Fund was established by the Board of Directors at its February 2017 meeting as an operating fund to support artistic initiatives and program development that are not part of the ongoing programming of Schubert Club. Examples include commissions, collaborations, partnerships, artistic or ensemble residencies, purchase of instruments for the Schubert Club Museum, high tech productions, etc. Thank you to our generous donors who give gifts beyond and above their annual giving to help make this fund a reality. New opportunities always present themselves, so you are encouraged to consider a special gift to this fund to allow for future projects. Contact Amy Marret for more information at 612.292.3270.

SCHUBERT CLUB • An die Musik

SCHUHBECK WOMEN'S FUND

Trustees

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 gift from the Wells Fargo Foundation Minnesota.

Thank you to the following organizations:

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

SCHUBERT CLUB • An die Musik

Schubert Club Endowment and Legacy Society

MUSIC IN THE PARK SERIES FUND OF THE SCHUBERT CLUB ENDowment:

Music in the Park Series was established by Julie Himmelstump in 1976. 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 Himmelstump 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.

THE Legacy SOCIETY:

The Legacy Society honors the dedicated patrons who have generously chosen to leave a gift through their will or trust to the Schubert Club. Their legacy will live on through the music that we share.

Anonymous
Francis C. Ames
Rose Anderson
Margaret Babich
Mrs. Harvey O. Beck
Helen T. Boman
Dr. Lee A. Brons, Jr.
Phyllis Boocock
Raymond J. Bradley
James Calahan
Los Closners, Clark
Margaret L. Day
Ted Devitt and Michael Hoffman
Harry Drake
James E. Enrickson
Mary Ann Feldman
John and Hilde Fyen
Salvatore Francisco
Richard Greymann
Anne and George Green
Marion B. Gable
Dale Hammerschmidt and Mary Amerson
Anders and Julie Himmelstump
Thelma Hunter
Lois and Richard King
Florence Koch
Judith and Brian Kasenov
Dorothy Mattson
Thomas G. Mairs
John McKe
Mary Bigelow McMillan
Jenni Mattson
Mary McHenry
Heather J. Palmer
Lee and Roberta Rosenberg
Mary E. Savas
Mary McKeen Smith
Eileen V. Steck
Denise Stanton
Anthony Tham
Jef and John Thompson
Lee S. and Dorothy N. Whitson
Timothy Wicker and Carolyn Delers
Leah Yotter
Richard A. Zippel
Joseph Zee and Jo Anne Link

In remembrance

Become a member of The Legacy Society by making a gift in your will or estate plan. For more information, please contact Amy Morret at 651.292.3270 or amarret@schubert.org

OFFICERS

President: Anne Hunter
President Finance & Investment: Doug Flink
President Artist: Lynne Beck
President Audience & Compliance: Mark Anema
President Diversity & Inclusion: Sook Jinn Orr
Vice President Development: Aimee Richruck Baez
Vice President: Eric Lind
Vice President: Kay Savik
Vice President: Laura McCarten
Vice President: Fayneeze Miller
Vice President: Nancy Orr
Vice President: Jonathan Palmer
Vice President: Melissa Wright

STAFF

Barb Kampton, Artistic & Executive Director
Maximization Carson, Program Editor & Production Coordinator
Kate Cooper, Director of Education & Museum
Jessica Hastreiter, Education & Museum Associate
Alex Hecker, Patron Relations Associate
Galen Higgins, Graphics Designer
Joanna Kirby, Project CHEER Director; Martin Luther King Center
Kristina Mackenzie, Director of Marketing & Communications
Amy Morret, Director of Development
Kelsey Nilton, Patron Relations Manager
Janet Peterson, Business Manager
Anna Torgeros, Executive Assistant & Artist Coordinator

ADVISORY CIRCLE

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

Composer-in-Residence:
delvon Russel Gray

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.

SCHUBERT CLUB Officers, Board of Directors, Staff, and Advisory Circle

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 programs, 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 Memorial
The Maud Moon Weyerhaeuser Foundation
In memory of Charlotte P. Ordway
By Nancy and Ted Weyerhaeuser
To honor Catherine and John Neimeyer
In memory of Reine H. Myers
Scholarship Fund
Estate of Thomas G. Mairs
The Margaret MacLaren Bequest
The Daniel and Constance Kunin Fund
Estate of Thelma Hunter
The Arlene Didier Scholarship Fund
The Helen Memorial Fund
Scholarship Fund of the Schubert Club Endowment to help

Schubert Club is a proud member of