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 March of 2021 will either be streamed as online presentations, postponed to a later date, or cancelled. 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 the Schubert Club

GREETINGS FROM BARRY KEMPTON AND ANNE HUNTER

Over the coming three months covered in this edition of An die Musik, we have an intriguing selection of online concerts to share. Our second International Artist Series recital this season features the amazing violinist Midori who performs Grieg, Mozart, and Franck with collaborative pianist leva Jokubaviciute. Because of the quarantine rules for persons arriving in New York from Minnesota, Midori and Ms. Jokubaviciute are not able to make the journey here. Instead, we are happy to partner with New York’s 92nd Street Y in a digital co-presentation that Schubert Club will premiere on November 10.

Other imminent online concerts include a program of music by former Schubert Club composer-in-residence David Evan Thomas, and the ever-popular Songs of the Season concert of carols and holiday songs by Minnesota composers, curated by Abbie Betinis. Two more online Courtroom Concert Series presentations follow in January.

We have learned a great deal in a short time about presenting concerts online. And we continue to learn with each new concert. Live-streaming and pre-recording concerts each have pros and cons, and it is only feasible to live-stream in venues which are set up for this. Artists and ensembles have adapted magnificently too -- donning masks, performing in new environments in front of cameras, and recording interviews and extra insights that help to bring their programs alive. Most importantly, you, our patrons, have been asked to adjust to a new way to enjoy music. We know it’s not the same, but we are grateful for your positive spirit and resolve to adapt to a new method of concert-going.

Finally, we are happy to include our 2019-2020 Annual Report in this An die Musik edition. The report reflects on a season of musical triumphs, organizational developments and the challenges of the pandemic.

On behalf of all at Schubert Club, thank you for your support. I wish you Happy Holidays, and encourage all to fill your lives with music during the cold winter months!

An engaged board of directors provides valuable support and strength to the organization it represents.

For many decades, beginning in 1882, it was Schubert Club’s officers and Board members alone who organized recitals, booked the artists, instituted music lessons for underprivileged children, and initiated an annual Scholarship Competition. In the ensuing years, as the organization and its programming expanded, some paid staff was added but it was not until 1968 that Bruce Carlson was hired as Business Manager.

To this day, Schubert Club continues to be blessed with a “working Board” of committed members who endorse the Mission of the organization and through committee work, assist and support the Schubert Club staff. Their commitment is evident as they provide knowledgeable recommendations for artistic programming, advise and assist staff with educational programming, provide guidance and advice on financial and investment issues and share knowledge and ideas relative to the redesign of our Museum.

A strong and involved Board is integral to the success of Schubert Club. It is my honor to serve with today’s Board of Directors who carry on the rich tradition of excellence and engagement that has defined Schubert Club for nearly 140 years.

Simple history is inaccurate history, period. How we think about the ratification of the 19th Amendment, which occurred in August 1920 and granted American women the right to vote, is a prime example of our tendency to oversimplify complicated social movements. This monumentally important event is often remembered as a struggle between high-spirited, forward-looking women and door, fear-mongering men who had a vested interest in keeping women in their place, politically and personally. And there certainly is a kernel of truth to that characterization. But history is always more complicated - and interesting - than we give it credit for. The truth is, many women were active in the anti-suffrage movement, and some of those women were members of the Schubert Club. As we look back at the 19th Amendment during its centenary year, it's important to remember the anti-suffragists’ stories, too.

There is a common misconception that women who were against women's suffrage were somehow selfish or self-loathing or disconnected from the social welfare movements that helped to define the Progressive Era. This was not necessarily true. In an article called “Better Citizens Without the Ballot: American Anti-Suffrage Women and Their Rationale During the Progressive Era,” published in the Journal of Women’s History in 1993, historian Manuela Thurner discusses a 1915 collection of anti-suffrage essays written by Massachusetts women:

Every one of the seventeen essays...was prefaced by a roster of the various public activities of their respective authors - activities that included work in educational associations, municipal, health, consumers, and trade union leagues, women's clubs, settlement houses, state boards of charity, prison, playground, and children reform organizations.

Thurner then points out John William Leonard’s 1914/15 book Woman Who’s Who of America, where proof of anti-suffragists’ concern for society is seen on a national scale. Indeed, that book contains a paragraph-long biography of Schubert Club member Belle Comin Swearingen, wife of Rev. H. C. Swearingen of the House of Hope Presbyterian Church. Her brief Who’s Who biography indicates that Mrs. Swearingen was a well-educated teacher and a talented administrator who was the director of St. Paul’s Y.W.C.A. and the president of the Foreign Missionary Society from 1911-1912. She was also “against woman suffrage.”

Why would such a well-educated professional woman interested in women's welfare be so opposed to suffrage? One explanation is that many of these women felt that they could do more to improve society, and the lot of oppressed women generally, by staying away from what they saw as the morally degrading world of politics. In her article, Thurner quotes Mrs. J.B. Gilfillan, president of the Minnesota Association Opposed to Woman Suffrage: “Anti-Suffragists are opposed to women in political life, opposed to women in politics. This is often interpreted to mean opposition to women in public life, which is a profound mistake.”

In the words of Thurner:

Since casting the ballot would necessitate a woman’s alignment with a political party, becoming a voter would rob her of her political neutrality and nonpartisanship and consequently diminish her influence with legislative or other governmental authorities that had so far been responsive to women’s requests on the very grounds of their political disinterestedness. Standing “apart from and beyond party politics,” unenfranchised women, the Anti argued, were especially effective in addressing social problems and bringing about much needed reform legislation. “Outside the political machinery,” The Anti-Suffragist announced in its December 1908 issue, “there is a world...where all reform begins.” “The more reform movements are separated from politics the better for them,” the journal trumpeted again in April 1912.

Of course, the full tangle of motivations behind such a major movement, boasting such far-reaching ramifications, can’t be covered in a brief essay. (Again, simple history is inaccurate history) But one thing is clear: the history that the members of the Schubert Club lived through and made is far more complicated - and fascinating - than what we might first give it credit for.

© 2020 by Emily Hogstad
Sonata No. 2 in G major, Opus 13 (1867)  
Lento doloroso—Allegro vivace 
Andante tranquillo  
Allegro animato  

Sonata in A major  
Sonata in E-flat major, K. 302/293b  
Sonata No. 2 in G major, Opus 13  
Sunday, November 10, 2020, 3:00 PM CST  
Allegretto poco mosso  
Ben moderato: Recitativo-Fantasia  
Rondeau: Andante grazioso  
Allegro  
Allegro animato  
Andante tranquillo  
Lento doloroso—Allegro vivace  

IEVA JOKUBAVICIUTE, PIANO  
MIDORI, VIOLIN  

This concert is dedicated to the memory of Reine H. Myers by her family  

MIDORI  
The violinist Midori is a visionary artist, activist, and educator whose unique career has been dedicated to exploring and building connections between music and the human experience. 

As a leading concert violinist for over 35 years, Midori regularly transfixes audiences around the world, combining graceful precision and intimate expression. Among many significant associations, she has performed with the London, Chicago, and San Francisco Symphony Orchestras, the Sinfonieorchester des Bayerischen Rundfunks, the Berlin and Vienna Philharmonics, and the Mahler Chamber Orchestra. She has collaborated with such outstanding musicians as Claudio Abbado, Leonard Bernstein, Emanuel Ax, Zubin Mehta, Christoph Eschenbach, Mariss Jansons, Paavo Jarvi, Omer Meir Wellber, Yo-Yo Ma, and Susanna Mälkki.

Midori’s diverse discography, released by Sony Classical, Onyxy, includes recordings of Bloch, Janácek, and Shostakovich sonatas, and a Grammy Award-winning recording of Hindemith’s Violin Concerto with Christoph Eschenbach conducting the NDR Symphony Orchestra. Her traversal of the complete Bach Sonatas and Partitas for Solo Violin was filmed for DVD at Köthen Castle and was released by Accentus.

Midori is deeply committed to furthering humanitarian and educational goals. She has founded and manages several non-profit organizations, including Midori & Friends, which provides music programs for New York City youth and communities, and MUSIC SHARING, a Japan-based foundation that brings both western classical and Japanese music traditions into young lives by presenting programs in schools, institutions, and hospitals. In recognition of such commitments, she serves as a United Nations Messenger of Peace.

Midori was born in Osaka in 1971 and began her violin studies with her mother, Setsu Goto, at an early age. In 1982, the conductor Zubin Mehta invited the then 17-year-old Midori to perform with the New York Philharmonic in the orchestra’s annual New Year’s Eve concert, helping to lay the foundation for her resulting career.

IEVA JOKUBAVICIUTE  
Lithuanian pianist Ieva Jokubaviciute’s powerfully and intricately crafted performances have earned her critical acclaim throughout North America and Europe. Her ability to communicate the essential substance of a work has led critics to describe her as possessing “razor-sharp intelligence and wit” and “subtle, complex, almost impossibly detailed and riveting in every way.” (The Washington Post) and as “an artist of commanding technique, refined temperament and persuasive insight.” (The New York Times). In 2006, she was honored as a recipient of a Borletti-Buitoni Trust Fellowship.

Labor Records released Ieva’s debut recording in 2010 to critical international acclaim, which resulted in recitals in New York, Chicago, Philadelphia, Baltimore, DC, Vilnius, and Toulouse. She made her orchestral debuts with the Chicago Symphony; in Rio de Janeiro, Brazil; with the American Youth Philharmonic in 2016, and in February 2017, Ieva was the soloist with the Orquesta Filarmónica de Montevideo in Uruguay. Her piano trio—Trio Cavatina—won the 2009 Naumburg International Chamber Music Competition. Ieva’s latest recording: Returning Paths: solo piano works of Europe, into a tapestry of soundscapes that echo composers from the Nordic and Baltic countries will be released in 2021. This recording project weaves works, written within the last decade by composers from the Nordic and Baltic countries of Europe, into a tapestry of soundscapes that echo the reverberations between landscape, sound, and the imagination. This recording will include works by:
Marlboro Music Festival in Marlboro, VT. established herself as a mentoring artist at the faculty at the Kneisel Hall Chamber Music previously been on the faculty at Shenandoah at Duke University in Durham, NC having Associate Professor of the Practice of Piano College of Music in New York City, her of Music in Philadelphia and from Mannes in Maine, and the Four Seasons Chamber Music Festival at East Carolina University. Earning degrees from the Curtis Institute of Music in Philadelphia and from Mannes College of Music in New York City, her principal teachers have been Seymour Lipkin and Richard Goode. Currently, Ieva is Associate Professor of the Practice of Piano at Duke University in Durham, NC having previously been on the faculty at Shenandoah Conservatory in Winchester, VA. Ieva is also on the faculty at the Kneisel Hall Chamber Music School and Festival of Blue Hill ME and has established herself as a mentoring artist at the Marlboro Music Festival in Marlboro, VT.

PROGRAM NOTES
Sonata No. 2 in G major, Opus 13 (1867) Edvard Hagerup Grieg (b. Bergen, 1843; d. there, 1907)

On the edge of Loring Park, near Harmon Place and Willow St. in Minneapolis, stands a bronze statue of Norwegian violinist Ole Bull cast by Jakob Fjelde in 1895. “As late as 1920, decades after his death,” writes Andy Sturdevant, “the Minneapolis Tribune referred to [Bull] as a ‘Minnesota violinist,’ despite his never living here. He traveled through Minnesota many times, as far back as 1856, and cultivated strong ties with the Norwegian community.”

Bull’s brother Jens married Edvard Grieg’s aunt Johanne Margrethe Hagerup, so Ole Bull was Grieg’s uncle. And it was Bull who urged fifteen-year-old Edvard to head south to study with Carl Reinecke at the Leipzig Conservatory in 1858. The auras of J. S. Bach and Felix Mendelssohn still radiated from the city. Bach had spent his last years as Kapellmeister at Leipzig’s Thomaskirche and Mendelssohn had conducted the Gewandhaus Orchestra and founded the Conservatory that today bears his name. Grieg received a thorough, if conservative, musical education there, though he was more interested in the forward-looking style of the late Robert Schumann than in Mendelssohn or Bach.

Grieg recalled summer visit to Bull’s home in Valestrand near Bergen in 1864 when the violinist led an expedition into a deep, almost inaccessible cavern: “There he played for me the trollish Norwegian melodies that so strongly fascinated me and awakened the desire to have them as the basis for my own melodies.” Nowhere is that desire more evident than in the Sonata No. 2 for Piano and Violin, an important step in the composer’s development of a personal voice.

Grieg dashed off the Sonata in what he called “the euphoria of my honeymoon” after marrying Nina, his first cousin, in June 1867. He introduced the piece with violinist Gudbrand Bøhn the following November at an “Edvard Grieg Evening” in Christiania (now Oslo). But the Sonata is dedicated to Johan Svendsen (1840–1911), a slightly older Norwegian violinist and composer Grieg admired. After hearing Svendsen’s Symphony in D major in Copenhagen, Grieg tucked his own fledging symphony modestly away, awed by Svendsen’s mastery of the orchestra.

The Sonata No. 2 is first of all a string of melodic pearls. But it begins doloroso in minor mode with a violin lament, not unlike a Liszt rhapsody. When Grieg played this section for Liszt a few years later in Rome, the older man exclaimed: “How bold that is! Look here, I like that. Once more, please!” Then Liszt joined Grieg in duet, Grieg recalled, “and where the violin again comes in cadence, he played the violin part on the upper octaves of the piano with an expression so beautiful, so marvelously true and singing, that it made me smile inwardly.” The Allegro vivace that follows has the character of the Norwegian springar, a sprightly triple-time couple’s dance characterized by uneven rhythms and traditionally accompanied by Hardanger fiddle. Grieg moves to B minor for a second subject, inflecting the melody with modal color.

The melancholy tune of the Andante hangs from G major’s third scale-step, which allows major and minor to jostle for prominence. Hardanger fiddle sounds close the movement. And one can’t hear the finale’s open fifths without thinking again of the fiddle. But is this a springer? A waltz? A mazurka? The first part of this joyous movement is a joyous little sonata form in itself. A lovely crystalline piano theme in distant E-flat major opens the middle section, then retreats to darker and darker regions, eventually to A-flat minor, a key with seven flats! On the last page, the crystalline theme returns fortissimo in a triumphant homecoming.

Nearly two decades would pass before Grieg would compose his third and last violin sonata, the often-stormy Opus 45 in C minor.

Sonata in E-flat major, K. 302/293b (1778) Wolfgang Amadeus Mozart (b. Salzburg, 1756; d. Vienna, 1791)

The six so-called “Kurfürsten” sonatas for piano and violin, K. 301–306, were by-products of a journey Mozart undertook in 1777–79 in search of a permanent position. It was an eventful trip, though not in the way Mozart had hoped. Departing Salzburg with his mother in September 1777, Munich was the first stop. Mozart mailed back six divertimenti by Joseph Schuster (1748–1812) to his father Leopold. “I have played them often here and they are not bad,” he wrote on October 6. “If I stay I shall compose six with the same taste (gusto), for they are very popular here.”

Mozart wrote the first three sonatas in Mannheim, the capital of the Electorate of the Palatinate, a territory of the Holy Roman Empire ruled by Duke Karl Theodor. Victorian historian Thomas Carlyle called the Elector/Duke a “poor idle creature, of purely egoistical, ornamental, dilettante nature, sunk in theatricals, bastard children and the like.” But he loved music and pampered his renowned court orchestra, which sported over twenty violins. An “army of generals, ‘Mozart’s contemporary Charles Burney called it, ‘the most complete and best disciplined in Europe.’ Composers of the Mannheim School like J. C. Cannabich and Carl Stamitz electrified audiences with new expressive orchestral effects like the crescendo and the ‘Mannheim Rocket.’

Mannheim is also where Mozart fell in love with the singer Aloysia Weber. The entanglement alarmed Leopold Mozart enough to order his son to Paris. During that unhappy stay, from March to September 1778, Mozart’s mother died. Before returning home in January 1779, Mozart presented the six sonatas to the Palatine Electress (Kurfürstin) in Mannheim, but no job was offered him, perhaps because the court was preparing to move to Munich. Jean-GeorgesSieber published the set in Paris as Mozart’s Opus 1. All but the last sonata are in two movements, a format favored by Johann Christian Bach.

schubert.org
The first four measures of Franck’s Sonata in A Major

Sonata in A Major for Violin and Piano (1886)
César Franck
(b. Liège, 1822; d. Paris, 1890)

César Franck was born in the Walloon District, the French-speaking Eastern region of what is now Belgium. He established a reputation as a master of improvisation at the renovated Basilica of Ste Clotilde, where he enjoyed a 32-year tenure as organist. From 1872 he also taught at the Paris Conservatoire, where dedicated composers like Chausson, Chabrier, Duks and d’Indy flocked to his organ studio.

Of all musical wedding presents—and one could cite Wagner’s Siegfried Idyll, Schumann’s Myrthen and Strauss’s Opus 10, which includes the blissful “Morgen”—Franck’s is perhaps the most thoughtful. In it, form and content, art and intention are thoroughly entwined. The Sonata was presented to Belgian violinist Eugène Ysaïe on his marriage to Louise Bourdau de Courtal on September 28, 1886. Ysaïe was plainly crazy about his bride. Less than two months after their wedding, on hearing Louise was pregnant, he wrote:

A son! A child! From you! From you, my darling wife! Nothing in the world could be to me such a source of joy! Nothing... nothing. I bless you, I cover you with the gratitude of my heart. Imagine, in letting my thoughts wander through the rose garden which this happy news has given me, I find them often coming back to the idea that on my return, when I hold you in my arms, I will think that my son’s arms are also wrapped around my neck.

As it happened, the child was a boy. They named him Gabriel. The Ysaïes would have two more sons and two daughters. They would be separated only by Louise’s death in 1924.

The Sonata is of-a-piece, but there are four movements. Franck favored cyclical form, in which themes recur across movements, creating the sense of a circle rather than a hero’s journey. Or as Mark Twain suggested: history doesn’t repeat, but it rhymes.

Schubert Club listeners recently heard Franck’s Sonata in a transcription for cello, and it has been persuasively played on the double bass. Flutists also lay claim to the work. But it is emphatically a violin piece, as we shall see.

One must be careful about drawing connections between gender and music, but it seems justified in this case: the way the instruments are used; the way materials relate to one another; the way the work is structured. Follow the clues, and you divine the meaning. (After all, this culture gave us: vive la différence!) The Sonata is a both a testament to a great friendship and a symbol of a great love.

Listen to the first four measures (pictured above):

After a sweetly entreating chord of the ninth, piano proffers intervals that open like a flower: a third, then a fourth, a fifth, a sixth. In the elegant six-phrase paragraph that follows, the phrases end on weak beats, with so-called “feminine” cadences. The movement is played almost entirely on the upper three strings of the violin.

In the third movement, there are two themes. One is modal, tonally stable and up-reaching; call it feminine. The other is modulating and dynamic, with downward intervals: masculine, perhaps. Both themes recur in the last movement.

Tension is brilliantly resolved in the finale through the device of a canon at the octave. Piano leads, violin plays exactly the same thing a measure later. This sort of thing doesn’t work with every melody—the line must be carefully devised. But neither is it a spectacular compositional feat; every composer learns the technique. However, this particular use of canon is highly unusual in the chamber music repertoire, especially in the Romantic period, when counterpoint was thought of as an academic skill rather than an expressive device. (See Schuman’s Six Studies in canonic form, Opus 56, pieces of more than academic interest for pedal-piano or organ, which Franck would certainly have known.) But what’s important here is not canonic technique itself but its implied meaning: the elegant symbol of two complementary voices speaking as one, two minds in perfect balance, accord in music.

According to Ysaïe’s son, the violinist received the manuscript of Franck’s Sonata at the wedding reception, telling the guests: “I should like to play it in your presence.” And so he did.

Program notes © 2020 by David Evan Thomas.
A BIG Museum Update!

We've been busy at work during the pandemic updating and redesigning our Museum. Here's what you need to know:

Here is the WHAT it will be:

In the fall of 2019, Schubert Club launched a full redesign and renovation of the Music Museum. The West gallery, called Music Makers Zone is designed to be interactive, playful and education—appealing to families and student visitors. Visitors will immerse themselves in music as they see, hear and play instruments spanning the world.

The South gallery, called Keyboard Journey highlights Schubert Club's keyboard collection. Visitors will hear and/or see every instrument on exhibit being played, from the 17th century harpsichord to the iconic electronic keyboards from the 20th century.

Here is the HOW we are doing:

The pandemic has caused some glitches and delays in our progress, but we are getting closer to opening! All of our spaces have been cleared out, creatively painted, and physical construction within the space is close to complete. Our famous “tornado” sculpture was dismantled, instruments have been polished and repaired, and will be returned to the sculpture with plans for technology enhancements to help bring those instruments to life. Over 85 audio and audio/visual recordings were produced for the galleries, allowing the visitors to immerse themselves into the beautifully diverse world of music.

Bright colors will create energy for students and families to learn about music in the West Gallery.

New walls and colors bring together the look of the West Gallery. Here we see the future space of the interactive Percussion Wall.

The Thelma Hunter Recital Room, newly painted and ready for installation of a large video screen which will play Schubert Club performances for visitors.

The Thelma Hunter Recital Room, newly painted and ready for installation of a large video screen which will play Schubert Club performances for visitors.
TO JOY – DAVID EVAN THOMAS

Jennifer Olson, soprano • Clara Osowski, mezzo-soprano
David Walton, tenor • Alan Dunbar, baritone
Mark Bilyeu, piano • Jessica Schroeder, piano

Part I
I. Promise
II. Infant Joy
III. Grace
IV. Air
V. Ode

Part II
VI. Alarm
VII. Question
VIII. Scherzetto
IX. Carol

Part III
X. Song
XI. Pæan
XII. Responsory
XIII. Hymn
XIV. Envoy

The music of David Evan Thomas has been praised for its eloquence, power, and craft. A two-time McKnight Foundation Fellow, he has also received awards from the American Academy of Arts and Letters, and the American Guild of Organists. Thomas has received commissions from the Minnesota Orchestra, the Saint Paul Chamber Orchestra, the Schubert Club and the American Composers Forum. Thomas's music is published by ECS, Augsburg Fortress, and MorningStar, and has been performed by the Minnesota Orchestra, London's Westminster Cathedral Choir, and the trio of Gil Shaham, Truls Mørk, and Yefim Bronfman. He has served as composer-in-residence with Westminster Presbyterian Church (Minneapolis), the Cathedral of Saint Paul, and from 1997–2005, the Schubert Club. Born in Rochester, New York in 1958, David Evan Thomas graduated with honors in trumpet from the “Prep” Department of the Eastman School of Music, and received degrees from Northwestern University, Eastman and the University of Minnesota. His teachers have included Dominick Argento, Samuel Adler and Alan Stout, with further study at the Aspen Festival and with David Diamond at the Atlantic Center for the Arts. Thomas lives in Minneapolis, where he is also active as a program annotator, choral singer, pianist and conductor.

Part I

Promise
“I have no name: I am but two days old.”
What shall I call thee?
“I happy am, Joy is my name.”
Sweet joy befall thee
Thou dost smile,
I sing the while,
Sweet joy befall thee!

Part II

Infant Joy
“I am but two days old.”
What shall I call thee?
“I happy am, Joy is my name.”
Sweet joy befall thee
Pretty joy!
Sweet joy, but two days old.
Sweet joy I call thee:
Thou dost smile,
I sing the while,
Sweet joy befall thee!

“Infant Joy” by William Blake

Grace
Consider it
(This outer world we tread on) as a harp,—
A gracious instrument on whose fair strings
We learn those airs we shall be set to play
When mortal hours are ended. Let the wings,
Man, of thy spirit move on it as wind,
And draw forth melody.
Let thy praise
Go up as birds go up that, when they wake,
Shake off the dew and soar.
So take Joy home,
And make a place in thy great heart for her,
And give her time to grow, and cherish her;
Then will she come, and oft will sing to thee,
When thou art working in the furrows; ay,
Or weeding in the sacred hour of dawn.
It is a comely fashion to be glad,—
Joy is the grace we say to God.

Part III

Song
“Dominion”

Ode
She dwells with Beauty—Beauty that must die;
And Joy, whose hand is ever at his lips
Bidding adieu; and aching Pleasure nigh,
Turning to poison while the bee-mouth sips:
Ay, in the very temple of Delight
Veil’d Melancholy has her sovran shrine,
Though seen of none save him whose strenuous tongue
Can burst Joy’s grape against his palate fine;
His soul shall taste the sadness of her might,
And be among her cloudy trophies hung.

To Joy

Citations from the Oxford English Dictionary (OED)
Music by David Evan Thomas (2017)

Part I
Promise
A thing of beauty is a joy forever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing.

–John Keats (1795–1821), Endymion, 1818

Ait
A voice by the cedar tree,
In the meadow under the Hall!
She is singing an air that is known to me,
A passionate ballad gallant and gay,
A martial song like a trumpet’s call!
Singing alone in the morning of life,
In the happy morning of life and of May,
Singing of men that in battle array,
Ready in heart and ready in hand,
March with banner and bugle and fife
To the death, for their native land.
Silence, beautiful voice!
Be still, for you only trouble the mind
With a joy in which I cannot rejoice,
A glory I shall not find.

–Alfred, Lord Tennyson (1809–1892), Maud, v. iii, 1855

Ode
She dwells with Beauty—Beauty that must die;
And Joy, whose hand is ever at his lips
Bidding adieu; and aching Pleasure nigh,
Turning to poison while the bee-mouth sips:
Ay, in the very temple of Delight
Veil’d Melancholy has her sovran shrine,
Though seen of none save him whose strenuous tongue
Can burst Joy’s grape against his palate fine;
His soul shall taste the sadness of her might,
And be among her cloudy trophies hung.

–Keats, “Ode on Melancholy,” 1820
Part II

Alarm

Carol! Carol! silence all that train:
Joy to great Chaos! let Division reign:
Cromatic tortures soon shall drive them hence,
Break all their nerves, and fitter all their sense:
One Trill shall harmonize joy, grief, and rage,
Wake the dull Church, and lull the ranting Stage;
One Trill shall harmonize joy, grief, and rage,
Break all their nerves, and fitter all their sense:
Chromatic tortures soon shall drive them hence,
Joy to great Chaos! let Division reign:
silence all that train:

—Alexander Pope (1688–1744), Dunciad, 1742

Questions

Who is this that darkeneth counsel by words without knowledge?
Where wast thou when I laid the foundations of the earth?
Who hath laid the measures thereof?
Whereupon are the foundations thereof fastened?
Who is this that darkeneth counsel by words without knowledge?

—Job 38: 2, 4–7, King James Version, 1611

Scherzetto

Gioia: a joy, a gemme, a jewell,
or any precious thing.
Also jouissance, delight,
or any precious thing.
hearts-safe or comfort

—J. Florio (1563–1625), Queen Anna’s New World of Words, 1611

Part III

Song

With lifted feet, hands still,
I am poised, and down the hill
Dart, with heedful mind,
The air goes by in a wind.
Swifter and yet more swift,
Till the heart with a mighty lift
Makes the lungs laugh, the throat cry—
"O bird, see, see, bird, I fly.
Is this, is this your joy?
O bird, then I, though a boy,
For a golden moment share
Your feathery life in air!"
Say, heart, is there aught like this
In a world that is full of bliss?
'Tis more than skating, bound
In a world that is full of bliss?
Say, heart, is there aught like this
In a world that is full of bliss?
'Tis more than skating, bound
In a world that is full of bliss?

—Henry Charles Beeching (1859–1919), "A Boy’s Song," 1895

Paean

How beautiful upon the mountains are the feet of him that bringeth good tidings, that publisheth peace, that publisheth salvation; that saith unto Zion, Thy God reigneth!
Break forth into joy, sing together, ye waste places of Jerusalem:
for the Lord hath comforted his people, he hath redeemed Jerusalem.

—Isaiah. 52:9, King James Version, 1611

Envoy

Joy, joy forever! my task is done—
The gates are passed, and heaven is won!
Passing away like a lover’s sigh:
My feast is now of the Tooba Tree,
Whose scent is the breath of Eternity!
Now, says he, I am divested
The gates are passed, and heaven is won!”

—Thomas Moore (1779–1852), Lalla Rookh, 1817

Responsory

Rejoice in the Lord, and again, I say rejoice...
Have you rejoiced all day in feasts, in musics, in conversations?
Well, at night you must be alone, hand to hand with God.
Sleep not till you have tried whether you joy will hold out there too.
Rejoice in the Lord...
Have you rejoiced in the contemplation of those temporal blessings which God hath given you? ‘tis well, for you may do so: Rejoice in the Lord.
See whether you can rejoice again in such a use of those blessings, as he that gave them requires of you.
Rejoice in the Lord...
Have you rejoiced in your zeal of God’s service?
That’s a true rejoicing in the Lord; But again I say rejoice.
See that this joy be accompanied with another joy, that you have zeal with knowledge.
Rejoice in the Lord...
Refine your joy, purge away all dross and lees from your joy.
Joy, which when it is true, and truly placed, is the nearest representation of heaven itself to this world.

—John Donne (1573–1631), Sermon 97, 1621

Hymn

When the darkness melts away at the breaking of the day,
bid us hail the cheating ray:
light for evermore.
When for vanished days we yearn,
Days that never can return,
Teach us in Thy love to learn
Love for evermore.
When the breath of life is flown,
when the grace must claim its own,
Lord of life, be ours thy crown,
life for evermore.
When the heart by sorrow tried,
feels at length its throbs subside,
bring us, where all tears are dried,
joy for evermore.

—John Ellerton (1826-1893) “Things Eternal” (1888)
Thursday, December 19, 2020 Street Space, TPT Studios
“From the Archive” (audio and video recording)
presented virtually at schubert.org/virtual

SONGS OF THE SEASON
Carrie Henneman Shaw, soprano  •  Laura Betinis Healy, mezzo soprano
Nicholas Chalmers, tenor  •  Timothy C. Takach, bass
Zacc Harris, jazz guitar  •  Audrey Slote, cello

Curated and hosted by Abbie Betinis

Linda Kachelmeier    We Toast the Days
Bradley Ellingboe   Our Wistful Song
Abbie Burt Betinis   Behind the Clouds
Timothy C. Takach    O Holy Child of Bethlehem
Joan Griffith      Sweet Noel

O COME TO US
Stephen Paulus    Carol of the Candle
Kenneth Jennings  Noel: Christmas Eve, 1913

DARK STREETS SHINETH
Peter Mayer        My Soul
Abbie Burt Betinis/Alfred Burt Romance in Waltz Time
Daniel Messe    Identical Snowflakes

LIVE THIS LIFE TOGETHER

WOULD YOU COME
Neal Hagberg Boswell's Lights
Don Peterson  Christmas City
Neal Hagberg    Listen to the Angels

Laura Betinis Healy, mezzo, praised for her “particularly rich tone” (The Tech, MIT), made “all the more beautiful by the edge of folk styling” (Boston Musical Intelligencer), has performed with chamber and choral ensembles throughout the Northeast and Midwest. As an active soloist in the Boston area, Laura has been featured with the Oriana Consort, King’s Chapel Choir, and Cappella Clausura, with whom she recorded The Complete Vespers of Cozzolani, and appeared as Anima (“the soul”) in the staged Hildegard von Bingen opera Ordo Virtutum. In 2015, Laura premiered her sister Abbie’s new Christmas carol on Minnesota Public Radio, along with jazz pianist Anthony Healy, and soprano Carrie Henneman Shaw. Last year, Laura appeared on the Minnesota Orchestra’s Inside the Classics program. A graduate of Ithaca College with degrees in Music and English, she currently lives in Kalamazoo, Michigan.

Nicholas Chalmers, tenor, has sung with The Rose Ensemble, The Bach Society of Minnesota and Lyra Baroque Orchestra, the Minnesota Bach Ensemble, Glorious Revolution Baroque, The Singers-Minnesota Choral Artists, and the Minnesota Chorale. Recent solo engagements include Oratory, Magnum Chorum, the Church Music Association of America, and the St. Mark’s Cathedral Concert Series. Last spring, Nicholas concluded his Master’s studies in Choral Conducting at the University of Minnesota, where he conducted several campus ensembles and held a Teacher’s Assistant position in the music theory department. Nicholas is Director of Music at Chesterton Academy, Director of Music at Annunciation Church in South Minneapolis, and Artistic Director of the Mirandola Ensemble, which presents programs of rarely performed early music from the Medieval and Renaissance eras strategically juxtaposed with the compositions of 20th and 21st century composers.

Timothy C. Takach, bass, enjoys a busy and varied career as a composer, singer and clinician. As a full-time composer, Timothy has a healthy schedule of commissioned work, and his work has been called “gorgeous” (Washington Post) and “eventful” (Star Tribune). A co-founder and longtime member of Cantus, he has also performed with VocalEssence, Seraphic Fire, the SPCO Chorale and many other vocal ensembles. He is co-founder and vice president of Graphite Publishing and a founding member of the Independent Music Publishers Cooperative. Timothy graduated with honors from St. Olaf College with degrees in Music Composition and Art.

Carrie Henneman Shaw is a two-time winner of the McKnight Fellowship for Musicians (2010, 2017). She has premiered major works by such Minnesota composers as Jocelyn Hagen and Abbie Betinis, and performed American premieres of works by Georg Friedrich Haas, Hans Thomalla, and Augusta Read Thomas. In addition to being an interpreter of contemporary and experimental music, Carrie specializes in music of the 17th century and has performed operatic roles with America’s leading Baroque opera company, Boston Early Music Festival. Carrie is a member of Chicago’s Ensemble Dal Niente and Quince Contemporary Vocal Ensemble. She holds degrees in English and voice performance from Lawrence University and a doctorate from the University of Minnesota. Carrie is an instructor at Winona State University and Bethel University.

Laura Betinis Healy, mezzo, praised in The New York Times as “graceful,” “consistently stylish” (Boston Globe), and a “cool, precise soprano” (Chicago Tribune), Carrie Henneman Shaw is a two-time winner of the McKnight Fellowship for Musicians (2010, 2017). She has premiered major works by such Minnesota composers as Jocelyn Hagen and Abbie Betinis, and performed American premieres of works by Georg Friedrich Haas, Hans Thomalla, and Augusta Read Thomas. In addition to being an interpreter of contemporary and experimental music, Carrie specializes in music of the 17th century and has performed operatic roles with America’s leading Baroque opera company, Boston Early Music Festival. Carrie is a member of Chicago’s Ensemble Dal Niente and Quince Contemporary Vocal Ensemble. She holds degrees in English and voice performance from Lawrence University and a doctorate from the University of Minnesota. Carrie is an instructor at Winona State University and Bethel University.

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We Toast the Days
Words & Music by Linda Kachelmeier

When the clock strikes twelve and another year has gone, I give a kiss to you, as remembrance of the past we have shared and the future yet to come.

We toast the days, both good and bad, the old friends and the new.

When the clock strikes twelve and another year has gone, I give a kiss to you.

When the night is long and the bitter cold has come, we lengthen our embrace to sustain us as we mourn our regrets and the fear of days unknown.

Chorus (all sing)
When the night is long and the bitter cold has come, I give a kiss to you.

As we stand on the edge of another bright new year, I take your hand in mine with assurance of the courage we will find and the hope that leads us on.

Chorus (all sing)
As we stand on the edge of another bright new year, I give a kiss to you.

Chorus (all sing)
When the night is long and the bitter cold has come, I give a kiss to you.

As we stand on the edge of another bright new year, I take your hand in mine with assurance of the courage we will find and the hope that leads us on.

Chorus (all sing)
As we stand on the edge of another bright new year, I give a kiss to you.

Our Wistful Song
Music by Bradley Ellingboe, Lyrics by Susan Palo Chernien

Sweet coming for which we long:
Soft coming of star-voiced Child;
Still coming in fragrant meal,
Swift coming for wondrous meal.
Sure coming, both hope and trial;
Soon coming, our wistful song.

Chorus (all sing)
When the night is long and the bitter cold has come, I give a kiss to you.

As we stand on the edge of another bright new year, I take your hand in mine with assurance of the courage we will find and the hope that leads us on.

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Chorus (all sing)
As we stand on the edge of another bright new year, I give a kiss to you.
O Holy Child of Bethlehem
Music by Timothy C. Takach. Poem by Phillips Brooks (excerpts)

Noel: Christmas Eve 1913
Music by Kenneth Jennings. Poem by Robert Bridges

Music & lyrics by Peter Mayer

My Soul
Music & lyrics by Peter Mayer

Listen to the Angels
Music & lyrics by Neal Hagberg (arr. A. Betinis)

Identical Snowflakes
Music & lyrics by Daniel Messe

Boswell’s Lights
Music & lyrics by Neal Hagberg

Christmas City
Music & lyrics by Don Peterson (arr. A. Betinis)
SCHUBERT Club Annual Contributors

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

The Schubert Club Artistic & 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, community partnerships, artistic or ensemble residencies, purchase of instruments for the Schubert Club Museum, high tech productions, etc. Thank you to our generous donors who have given gifts above and beyond 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 generous donors who have given gifts above and beyond 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 opportunities to support the Schubert Club's mission.

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 ammarett@schubert.org or 651.292.3270.

ARTISTIC AND STRATEGIC OPPORTUNITIES FUND

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INTERESTED IN MAKING A TRIBUTE?

Giving a gift today as a tribute to a friend or family member:

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- Vice President Audit & Compliance: Mark Anema
- Vice President Diversity & Inclusion: Sook Jim Ong
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- bye, bye, bye

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**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.

**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.

**schubert.org**

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- Sanborn Memorial
- The Maud Moon Weyerhaeuser Foundation
- The Frederick and Margaret L. Weyerhaeuser Foundation
- The Felice Crowl Reid Memorial
- The Ethelwyn Power Fund
- The Gilman Ordway Fund
- by her children

In memory of Reine H. Myers
- Scholarship Fund
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- and John F. Eisberg Fund
- The Arlene Delitler Scholarship Fund
- The Clara Ueland and Walter McCarthy

— Thank you to Dorothy Mattson and all of the generous contributors who helped start this new fund.

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- Peggy R. Wolfe

**It is a reminder:**

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**Schubert Club Officers, Board of Directors, Staff, and Advisory Circle**
Dear friends,

Schubert Club’s 2019-2020 season will long be remembered as one that began with many fine musical and educational experiences. It ended with the challenges of the onset of the COVID-19 pandemic.

Schubert Club’s organizational strength and stability were tested as we faced the immediacy of the pandemic. The staff took on the weighty tasks of canceling recitals, closing the Museum, adapting KidsJam, Project CHEER, and the Listening Circle, and creating a limited but virtual Scholarship competition. Like other arts organizations and businesses, we transformed as quickly as possible to address the needs of our audience, our supporters, our staff, and the artists who provide our programming.

We are meeting the challenges, and happy to have the opportunity provided by this annual report to thank you, our friends, volunteers and supporters.

Schubert Club’s staff worked tirelessly despite the complications of working remotely. Board members stepped up to lead discussion, offer guidance, and provide encouragement. Volunteers have been prepared to help wherever asked. Subscribers gave insightful feedback to our summer survey. We are sincerely grateful for the many ways that so many rallied since March to help Schubert Club’s continued musical offerings and musician support.

Audience members and contributors were incredibly generous. Over $50,000 of ticket purchases were converted to donations. Unsurprisingly, ticket income fell short of our goal, but we exceeded our contributed revenue goal. We owe many individuals, foundations, and corporations our heartfelt thanks for their support. We also acknowledge the invaluable funding provided by the National Endowment for the Arts, the City of St. Paul, and the State of Minnesota, exemplifying the statewide individual and institutional commitment to the arts and live music.

Since March, the challenges to our organization have been extraordinary, but we are rising to them through creativity, hard work and your faith in Schubert Club’s future. Please enjoy the following pages which reflect on the events and activities that did take place and brought enjoyment to many.

Thank you!

Anne Hunter
Board President (2020–22)

Barry Kempton
Artistic & Executive Director

Anne Hunter
Pre-pandemic: September 2019-March 2020

Concerts
Maud Moon Weyerhaeuser Sanborn International Artist Series at the Ordway:
Joshua Bell, violin & Alessio Bax, piano, Sheku Kanneh-Mason, cello & Isata Kanneh-Mason, piano, Daniil Trifonov, piano
Julie Himmele
Music in the Park Series at St. Anthony Park United Church of Christ:
Montrose Trio, Modiglani Quartet, Skride Piano Quartet
Schubert Club Mix
David Greilsammer, piano at James J. Hill Center; Danish String Quartet at American Swedish Institute; Russian Renaissance at Aria
Accordo at Westminster Hall, Icehouse and the Ordway
Accordo and Silent Films with guests Stephen Prutsman, deVon Russell Gray, Patrick Pegg, Rini Yun Keagy, Renée Copeland
Courtroom Concert Series
16 free Thursday lunchtime concerts at the historic Landmark Center. New in 2019-20, three Friday lunchtimes programs at Westminster Hall, Minneapolis. Concerts featured Minnesota-based soloists and ensembles like Irina & Julia Elkina, Border CrosSing, and PavElle French
Collaborations
Schubert Club co-presented the AACM Great Black Music Ensemble in partnership with the Cedar Cultural Center and American Composers Forum. As a member of the Arts Partnership, we co-presented a concert by Sphinx Virtuosi.

Education
Theoro:
Our socially active arts ambassadors attended arts presentations together at Penumbra Theatre, Northrop Auditorium, and the American Swedish Institute until the term social distancing was coined.
Project CHEER:
Our longest running music education program has provided free piano lessons (and various other instruments) at the Hallie Q. Brown Community Center since 1969. We recently added an East St. Paul program at the East Side Boys & Girls Club.

Kids Jam:
Interactive music workshops led by diverse teaching artists like Copper Street Brass and Congolese musician Siama Matuzungidi for public school, homeschool and after school students.

Music Listening Circle
Led by Mark Bilyeu, this popular listening/learning/discussion group met one Monday evening each month to explore music around various themes.

Jazz Piano Workshop
The 8th annual Jazz Piano Workshop took place on February 1st at Inver Hills Community College. Three $300 scholarship were awarded at the end of the day.

Living with the Pandemic: March-June 2020

From March 11 forward, we cancelled or postponed all remaining live performances for the season. With the help of local and international musicians, our creative staff produced 17 online concerts and classes. They were watched over 2,500 times.

In addition to presentations of archival recordings, we shared online music education programs and adapted the Bruce P. Carlson Scholarship Competition to a virtual competition. Here are some highlights:

Schubert Club Mix Museum
We closed the Museum from March onward for a full redesign of the exhibit galleries by Minneapolis-based Outhouse Exhibit Services. Watch for news of when the Museum will re-open.

Bruce P. Carlson Scholarship Competition
In spite of COVID-19, an online scholarship competition took place for solo piano and solo guitar students. We were delighted to award $21,000 in music scholarships.

Diversity, Equity & Inclusion
Led by our Diversity, Equity and Inclusion Committee, Schubert Club’s vision statement outlines our commitment to develop stronger relationships with local communities and to review programs, policies and practices. This work is ongoing and we welcome the challenges we will be addressing.

Music Brings Us Together
In place of our June Annual Luncheon, our season finale went virtual. Music Brings Us Together included video-recorded performances of past scholarship winners, the Danish String Quartet and Schubert’s An die Musik performed by Clara Osowski and Casey Rafin.

2020 An die Musik Award
In Estelle Sell’s 4 years as Schubert Club President (1979–1983), the organization celebrated its 100th anniversary, created 10 recordings, commissioned 12 new works and opened the Keyboard Instrument Museum. Estelle has left an indelible mark on Schubert Club.

Composer-in-Residence, deVon Russell Gray, completed the first of his two-year residency which included educational workshops, jazz piano mentorship and a new piece for Accordio’s Silent Movies program created in partnership with Rini Yun Keagy and dancer Renée Copeland.

Schubert Club is a proud member of the Arts Partnership, a strategic alliance between the four organizations that regularly perform on the Ordway stages.

We thank the many generous sponsors, contributors and partners who support Schubert Club.