An die Musik
February 25 – March 11, 2021
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 May 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

For many reasons, 2020 is a year that most of us are happy is over. We look forward with hope to a better 2021, but we should not forget the loss, pain, and loneliness that many have suffered and continue to suffer. A desire both to offer comfort and inspiration to our community and to help at least some musicians to be musically active, is driving all of us in this organization onward. We clearly won’t be able to listen to live music together for a while longer, but Schubert Club has put together a program of online presentations that we’re delighted to share with long-time patrons and first-time visitors alike.

This edition of An die Musik includes a concert celebration of Libby Larson’s music on the occasion of her 70th birthday which we put together with our friends at VocalEssence and Song Source Festival.

I’m also looking forward to welcoming cellist David Finckel and pianist Wu Han, Schubert Club’s Featured Artists for the 2020-2021 season, in an all-Schubert program featuring the Piano Trio in E Flat and String Quintet in C, with violinists Arnaud Sussmann and Benjamin Beilman, violist Matthew Lipman, and cellist Nicholas Canellakis.

The amazing string ensemble Accordo have recorded a new program for us in February. And I’m also looking forward to welcoming cellist Nicholas Canellakis.

Finally, this issue includes a feature on the amazing string ensemble Accordo who have recorded a new program for us in February. We have several online Courtroom Concerts including one featuring the music of our current Composer-in-Residence, deVon Russell Gray.

REMINDING YOU THAT ALL MUSIC WAS ONCE NEW is a trademark of Minnesota Public Radio and a phrase most of us have heard many times over. Its logic pinpoints the significance of contemporary music in our society.

Schubert Club values new music and those who create it. We have commissioned dozens of compositions, affirming our commitment to the art. In the late 1990s, a position was created that has become today’s Schubert Club Composer-in-Residence. David Evan Thomas, Abbie Betinis, Edie Hill, Reinaldo Moya, and deVon Russell Gray have held the position serving as mentors, educators, concert hosts and project managers. The appointment affords opportunities to create music and perform the compositions. By design, it provides for innovative and imaginative projects resulting in unique experiences for the composers. It pinpoints the perspective needed as we leave our comfort zone of familiar classics and expose ourselves to new works.

In 2019, deVon Russell Gray became the latest Composer-in-Residence. A native of St. Paul, he began Schubert Club Project CHEER piano lessons at the age of 5 as a student of Prentice Harris. Described in a 2020 MinnPost article as “a classically trained composer, multi-instrumentalist and new – music performer”, he admits a connection with music early in life. He took up all options with Project CHEER, Walker West Music Academy, and McPhail Center for Music before studying at the New England Conservatory.

We appreciate the work that dVRG has done during his tenure as Composer-in-Residence. He admits that COVID-19 presented a “little bump” in his planning but clearly has made the best of a situation that impacted all of Schubert Club’s programming. This spring newly recorded programs of his compositions will be presented virtually on the noontime Courtroom Concerts in February and Schubert Club Mix in May.

Schubert Club’s Composer-in-Residence position represents one of the many ways we promote new music. Providing valuable opportunities to composers and sharing the results with the community are examples of how Schubert Club fulfills its mission and enriches society.

Schubert Club values new music and those who create it. We have commissioned dozens of compositions, affirming our commitment to the art. In the late 1990s, a position was created that has become today’s Schubert Club Composer-in-Residence. David Evan Thomas, Abbie Betinis, Edie Hill, Reinaldo Moya, and deVon Russell Gray have held the position serving as mentors, educators, concert hosts and project managers. The appointment affords opportunities to create music and perform the compositions. By design, it provides for innovative and imaginative projects resulting in unique experiences for the composers. It pinpoints the perspective needed as we leave our comfort zone of familiar classics and expose ourselves to new works.

In 2019, deVon Russell Gray became the latest Composer-in-Residence. A native of St. Paul, he began Schubert Club Project CHEER piano lessons at the age of 5 as a student of Prentice Harris. Described in a 2020 MinnPost article as “a classically trained composer, multi-instrumentalist and new – music performer”, he admits a connection with music early in life. He took up all options with Project CHEER, Walker West Music Academy, and McPhail Center for Music before studying at the New England Conservatory.

We appreciate the work that dVRG has done during his tenure as Composer-in-Residence. He admits that COVID-19 presented a “little bump” in his planning but clearly has made the best of a situation that impacted all of Schubert Club’s programming. This spring newly recorded programs of his compositions will be presented virtually on the noontime Courtroom Concerts in February and Schubert Club Mix in May.

Schubert Club’s Composer-in-Residence position represents one of the many ways we promote new music. Providing valuable opportunities to composers and sharing the results with the community are examples of how Schubert Club fulfills its mission and enriches society.

I wish you good health, peace and happiness for the New Year.

Barry Kempton
Artistic & Executive Director

Anne Hunter
President

REMININDING YOU THAT ALL MUSIC WAS ONCE NEW is a trademark of Minnesota Public Radio and a phrase most of us have heard many times over. Its logic pinpoints the significance of contemporary music in our society.

Schubert Club values new music and those who create it. We have commissioned dozens of compositions, affirming our commitment to the art. In the late 1990s, a position was created that has become today’s Schubert Club Composer-in-Residence. David Evan Thomas, Abbie Betinis, Edie Hill, Reinaldo Moya, and deVon Russell Gray have held the position serving as mentors, educators, concert hosts and project managers. The appointment affords opportunities to create music and perform the compositions. By design, it provides for innovative and imaginative projects resulting in unique experiences for the composers. It pinpoints the perspective needed as we leave our comfort zone of familiar classics and expose ourselves to new works.

In 2019, deVon Russell Gray became the latest Composer-in-Residence. A native of St. Paul, he began Schubert Club Project CHEER piano lessons at the age of 5 as a student of Prentice Harris. Described in a 2020 MinnPost article as “a classically trained composer, multi-instrumentalist and new – music performer”, he admits a connection with music early in life. He took up all options with Project CHEER, Walker West Music Academy, and McPhail Center for Music before studying at the New England Conservatory.

We appreciate the work that dVRG has done during his tenure as Composer-in-Residence. He admits that COVID-19 presented a “little bump” in his planning but clearly has made the best of a situation that impacted all of Schubert Club’s programming. This spring newly recorded programs of his compositions will be presented virtually on the noontime Courtroom Concerts in February and Schubert Club Mix in May.

Schubert Club’s Composer-in-Residence position represents one of the many ways we promote new music. Providing valuable opportunities to composers and sharing the results with the community are examples of how Schubert Club fulfills its mission and enriches society.

I wish you good health, peace and happiness for the New Year.

Barry Kempton
Artistic & Executive Director

Anne Hunter
President

REMININDING YOU THAT ALL MUSIC WAS ONCE NEW is a trademark of Minnesota Public Radio and a phrase most of us have heard many times over. Its logic pinpoints the significance of contemporary music in our society.

Schubert Club values new music and those who create it. We have commissioned dozens of compositions, affirming our commitment to the art. In the late 1990s, a position was created that has become today’s Schubert Club Composer-in-Residence. David Evan Thomas, Abbie Betinis, Edie Hill, Reinaldo Moya, and deVon Russell Gray have held the position serving as mentors, educators, concert hosts and project managers. The appointment affords opportunities to create music and perform the compositions. By design, it provides for innovative and imaginative projects resulting in unique experiences for the composers. It pinpoints the perspective needed as we leave our comfort zone of familiar classics and expose ourselves to new works.

In 2019, deVon Russell Gray became the latest Composer-in-Residence. A native of St. Paul, he began Schubert Club Project CHEER piano lessons at the age of 5 as a student of Prentice Harris. Described in a 2020 MinnPost article as “a classically trained composer, multi-instrumentalist and new – music performer”, he admits a connection with music early in life. He took up all options with Project CHEER, Walker West Music Academy, and McPhail Center for Music before studying at the New England Conservatory.

We appreciate the work that dVRG has done during his tenure as Composer-in-Residence. He admits that COVID-19 presented a “little bump” in his planning but clearly has made the best of a situation that impacted all of Schubert Club’s programming. This spring newly recorded programs of his compositions will be presented virtually on the noontime Courtroom Concerts in February and Schubert Club Mix in May.

Schubert Club’s Composer-in-Residence position represents one of the many ways we promote new music. Providing valuable opportunities to composers and sharing the results with the community are examples of how Schubert Club fulfills its mission and enriches society.

I wish you good health, peace and happiness for the New Year.

Barry Kempton
Artistic & Executive Director

Anne Hunter
President

REMININDING YOU THAT ALL MUSIC WAS ONCE NEW is a trademark of Minnesota Public Radio and a phrase most of us have heard many times over. Its logic pinpoints the significance of contemporary music in our society.

Schubert Club values new music and those who create it. We have commissioned dozens of compositions, affirming our commitment to the art. In the late 1990s, a position was created that has become today’s Schubert Club Composer-in-Residence. David Evan Thomas, Abbie Betinis, Edie Hill, Reinaldo Moya, and deVon Russell Gray have held the position serving as mentors, educators, concert hosts and project managers. The appointment affords opportunities to create music and perform the compositions. By design, it provides for innovative and imaginative projects resulting in unique experiences for the composers. It pinpoints the perspective needed as we leave our comfort zone of familiar classics and expose ourselves to new works.

In 2019, deVon Russell Gray became the latest Composer-in-Residence. A native of St. Paul, he began Schubert Club Project CHEER piano lessons at the age of 5 as a student of Prentice Harris. Described in a 2020 MinnPost article as “a classically trained composer, multi-instrumentalist and new – music performer”, he admits a connection with music early in life. He took up all options with Project CHEER, Walker West Music Academy, and McPhail Center for Music before studying at the New England Conservatory.

We appreciate the work that dVRG has done during his tenure as Composer-in-Residence. He admits that COVID-19 presented a “little bump” in his planning but clearly has made the best of a situation that impacted all of Schubert Club’s programming. This spring newly recorded programs of his compositions will be presented virtually on the noontime Courtroom Concerts in February and Schubert Club Mix in May.

Schubert Club’s Composer-in-Residence position represents one of the many ways we promote new music. Providing valuable opportunities to composers and sharing the results with the community are examples of how Schubert Club fulfills its mission and enriches society.

I wish you good health, peace and happiness for the New Year.

Barry Kempton
Artistic & Executive Director

Anne Hunter
President
Steven Copes, violin • Erin Keefe, violin
Rebecca Albers, viola • Hyobi Sim, viola
Anthony Ross, cello

Selected Violin Duos
I. Bartók: Teasing Song
II. Bartók: New Year’s Greeting
III. Berio: Béla
IV. Berio: Bruno
V. Bartók: Sorrow
VI. Bartók: Arabian Song
VII. Berio: Marcello
VIII. Berio: Lele
IX. Bartók: Ruthenian Kolomejka

Copes, Keefe

String Quartet in G minor Op. 74 No. 3, Rider (1793)

I. Allegro
II. Largo assai
III. Minuet. Allegretto
IV. Finale. Allegro con brio

Copes, Keefe, Albers, Ross

Intermission

American Haiku For Viola & Cello (2014)

I. Far Away
II. In Transit
III. Home

Sim, Ross

String Quintet in D major, K.593 (1790)

I. Larghetto - Allegro
II. Adagio
III. Menuetto: Allegretto
IV. Allegro

Keefe, Copes, Albers, Sim, Ross

Duet Suite
Bartók/Berio
Assembled by Steven Copes

Steven Copes has assembled a fascinating suite of violin duets for this program, juxtaposing two giants of 20th century music: Luciano Berio and Béla Bartók. Bartók did not intend for his 44 Duets to be performed (they are anyway) but were primarily meant to be useful for training young violinists. Bartok often wrote pedagogical pieces for his own students to play, such as Mikrokosmos for young pianists. Based largely on folk music from eastern Europe, the 44 Duets are full of the pungent harmonies and irregular rhythmic patterns that are trademark Bartók, as well as sound-color effects that many listeners familiar with his six string quartets will recognize.

The genesis of Luciano Berio’s 34 Violin Duets stemmed from a late-night conversation with a violinist friend in 1979, who informed Berio that other than those by Bartók, there are not enough violin duets today. As Berio recounts “…and it can happen that [a] composer immediately sets himself to writing duets that night until dawn… and then more duets in moments of leisure, in different cities and hotels, between rehearsals, traveling, thinking of somebody, when looking for a present... This is what happened to me and I am grateful to that nocturnal violinist.”

All 34 Duets are short character sketches that memorialize Berio’s many musical friends and heroes, including Béla Bartók. Berio ultimately wished to write “a kaleidoscope made up of about a hundred of Duetti”, a task left uncompleted at his death in 1983. Clearly, he had a lot of friends left to write about.

“Bruno” (Maderna) was a well-known violinist, conductor and composer who was held in great esteem by the international avant-garde. Maderna and Berio partnered in the 1950’s to found the first studio dedicated to the promotion of electronic music in Milan.

“Marcello” (Panni) honors one of Italy’s greatest conductors, whose international career included guest stints at the Metropolitan Opera in New York, the Bolshoi Theater in Moscow, the Paris Opéra, and the Staatsoper in Vienna. Panni later taught composition at Mills College in California, where he taught alongside Lucian Berio.

“Lele” (Fedele D’Amico) was a well-known Italian intellectual, musicologist, and music critic.

String Quartet in G minor Opus 74 No. 3, Rider

Joseph Haydn (b. Rohrau, Austria, 1732; d. Vienna, 1809)

Franz Joseph Haydn had no children of his own, but nonetheless is considered the “father” of the string quartet. He practically invented the form as a young man, composing 68 quartets over his lifetime which served as models for works by Mozart, Schubert, Beethoven, Mendelssohn, and Brahms. Some of his quartets have acquired nicknames along the way (assigned by publishers) and often for the silliest of reasons. The Rider moniker attached to this quartet is one such contrivance, allegedly named for the cantering rhythmic figures in the first movement and the galloping, driving rhythms in the last.
In the arc of his 68 string quartets, this one comes quite late (59 of 68 if you are scoring at home) when Haydn was 60 and an international celebrity. (Yes. In classical music!) His works were being performed all over Europe and he had just returned from his second trip to London, where he was adored. He even scored an honorary doctorate from Oxford. Not too shabby for a wheelwright’s kid from an Austrian country village.

Haydn’s quartet writing evolved considerably over the years, as he clearly viewed the form as a place to endlessly experiment and tinker. For example, his early quartets—if they are to be faulted—favor the first violin almost exclusively, at the expense of the (disgruntled?) remaining three, who rarely get a chance to shine. By the time of the Rider quartet, Haydn writes more equally for all, creating intelligent and witty musical conversations between four colleagues.

In this program that includes Mozart’s Viola Quintet K. 593, it is worth noting how hugely influential Joseph Haydn was in the arena of chamber music to young Wolfgang. In the ultimate gesture of professional respect, Mozart, at age 29, composed a set of six string quartets which he affectionately dedicated to “Papa” Haydn. To his credit, Haydn recognized Mozart’s genius as being far superior to his own. When Haydn heard them performed, he told Mozart’s father “I must tell you before God, and as an honest man, that your son is the greatest composer known to me, either in person or by name.”

Haydn lived to the ripe old age of 76—old for the day—when Mozart almost never wrote “on spec” to fulfill his muse, and he was especially desperate for income at this point in the final year of his life. This quintet, and another (K. 64) were commissioned by the Viennese merchant and amateur violinist Johann Tost and were in fact the last two pieces of chamber music Mozart finished.

This quintet begins with one of the more unusual first movements in all of Mozart. What we first hear is a twenty-one-measure slow introduction—marked Larghetto—that evolves in slow motion; tentative questions from the cello that prompt an intimate conversation. (Pay close attention to this music because it brought back at the end of the movement.) The jaunty Allegro that follows enters with a march-like, almost muscular first theme, full of offbeat accents.

The Adagio is one of Mozart’s most beautiful lyric creations, as all five instruments are folded together with great skill and sensitivity. The music begins with a sweet optimism, then waives and wanes between lyrical melodies, and poignant, descending sighs.

The Menuetto is very clever. The genial main theme teases us by its displaced beat. While most minuets are in a straightforward 3/4 time with the heavy beat falling on beat one, in this case, the sense of meter is obfuscated by various voices that start on each of the three beats of the measure. Things get even more complicated in the second part of the dance when the theme is played in canon—like “row, row, row your boat”—with the voices staggered apart by one beat. The contrasting Trio section is a witty call-and-response initiated by a two octave rising arpeggio that passes through all five voices.

The sprightly Finale in 6/8 time suggests a whirling Tarantella, with a strangely charismatic snake that snakes its way down, then slithers back up again. What follows is a textbook example of how to develop that musical material, utilizing every trick in the composer toolbox to construct ingenious counterpoint between the five voices. It is not hard to imagine Mozart having just a ball playing this, with an irreverent smirk on his face as he watched his colleagues struggle to play the inspired music that came from his pen.

**MUSICIANS SPONSOR**

Suzan L. Adelman
Richard Alderfer and Paul Merkowitz
Nina Arbelach
Mary and Bill Bakeman, in support of Stephen Cohen
James Bearden
Shelton Demberg
Mydster Don and Robert Behrman
Richard and Marsha Gould
Melissa Helf
In support of Rebecca Albers
Mary Beth Maloney
Patricia O’Gorman
Bill and Susan Scott
In support of Tony Ross
Dan and Emily Shapiro

**AMERICAN HAIKU for Viola and Cello**

Paul Wiancko

(b. San Clemente, California, 1983)

Paul Wiancko has carved out a fascinating dual career that most would envy. As a cellist, he has collaborated with the best in the business: Midori, Yo Yo Ma, Richard Goode, Mitsuko Uchida, Nico Muhly, and members of the Guarneri, Takacs, JACK, Parker, Orion, and Juilliard quartets. Wiancko—who is of Japanese-American descent—has incorporated folk traditions of Appalachian fiddling, percussion patterns and Japanese folk-inspired melodies. He was the cellist in the premiere performance in 2014, along with his wife, violinist Ayane Kozasa.

In my humble opinion, Mozart—who was exceptional at composing in nearly any genre—arguably made his most significant contributions in three particular forms: opera, the piano concerto and the viola quintet (string quartet, plus 2nd viola). While volumes have been written about his ingenious operas and concertos, now comes a new portrait of Mozart’s six remarkable viola quartets. They have proven more durable and popular than his string quartets—if they are to be faulted—favor the first violin material, utilizing every trick in the composer toolbox to construct ingenious counterpoint between the five voices. It is not hard to imagine Mozart having just a ball playing this, with an irreverent smirk on his face as he watched his colleagues struggle to play the inspired music that came from his pen.

**SPECIAL THANKS TO OUR ACCORDO DONORS**

**PERFORMANCE SPONSORS**

Eileen Beugmaster
Dorothy J. Horns and James P. Richardson
Rah and John Hsu
Lucy R. Jones and James E. Johnson
Phyllis Kahn

**PATRONS**

Beverly S. Anderson
Gratchen and David Anderson
Karen Bachman
Dorothy Brower
Carol and Michael Brower
Barbara Cohen
Phyllis Corda
Donald and Inge Dahl
Pamela and Stephen Dowski
George Ehrenberg
Sara and Karl Fingerson
Gerald Foley
Patricia Goedter
Audrey and Jack Garant
Mary Glynn, Peg and Luz Glynn
Katharine Goodrich
Richard and Marsha Gould
Ely Greco
Diane Asaro Griliches
Linda Grothe
Michelle Hackett
Betsy and Mike Hakanson
Mary Beth Henderson
John Pickering and Martha Holcen
Elizabeth Hoz

**MUSICIANS SPONSOR**

Susie L. ASEmen
Richard Alderfer and Paul Merkowitz
Nina Arbelach
Mary and Bill Bakeman, in support of Stephen Cohen
James Bearden
Shelton Demberg
Mydster Don and Robert Behrman
Richard and Marsha Gould
Melissa Helf
In support of Rebecca Albers
Mary Beth Maloney
Patricia O’Gorman
Bill and Susan Scott
In support of Tony Ross
Dan and Emily Shapiro

**MUSICIANS SPONSOR**

Suzan L. Adelman
Richard Alderfer and Paul Merkowitz
Nina Arbelach
Mary and Bill Bakeman, in support of Stephen Cohen
James Bearden
Shelton Demberg
Mydster Don and Robert Behrman
Richard and Marsha Gould
Melissa Helf
In support of Rebecca Albers
Mary Beth Maloney
Patricia O’Gorman
Bill and Susan Scott
In support of Tony Ross
Dan and Emily Shapiro

**SPECIAL THANKS TO OUR ACCORDO DONORS**

**PERFORMANCE SPONSORS**

Eileen Beugmaster
Dorothy J. Horns and James P. Richardson
Rah and John Hsu
Lucy R. Jones and James E. Johnson
Phyllis Kahn

**PATRONS**

Beverly S. Anderson
Gratchen and David Anderson
Karen Bachman
Dorothy Brower
Carol and Michael Brower
Barbara Cohen
Phyllis Corda
Donald and Inge Dahl
Pamela and Stephen Dowski
George Ehrenberg
Sara and Karl Fingerson
Gerald Foley
Patricia Goedter
Audrey and Jack Garant
Mary Glynn, Peg and Luz Glynn
Katharine Goodrich
Richard and Marsha Gould
Ely Greco
Diane Asaro Griliches
Linda Grothe
Michelle Hackett
Betsy and Mike Hakanson
Mary Beth Henderson
John Pickering and Martha Holcen
Elizabeth Hoz

**MUSICIANS SPONSOR**

Suzan L. ASEmen
Richard Alderfer and Paul Merkowitz
Nina Arbelach
Mary and Bill Bakeman, in support of Stephen Cohen
James Bearden
Shelton Demberg
Mydster Don and Robert Behrman
Richard and Marsha Gould
Melissa Helf
In support of Rebecca Albers
Mary Beth Maloney
Patricia O’Gorman
Bill and Susan Scott
In support of Tony Ross
Dan and Emily Shapiro

**SPECIAL THANKS TO OUR ACCORDO DONORS**

**PERFORMANCE SPONSORS**

Eileen Beugmaster
Dorothy J. Horns and James P. Richardson
Rah and John Hsu
Lucy R. Jones and James E. Johnson
Phyllis Kahn

**PATRONS**

Beverly S. Anderson
Gratchen and David Anderson
Karen Bachman
Dorothy Brower
Carol and Michael Brower
Barbara Cohen
Phyllis Corda
Donald and Inge Dahl
Pamela and Stephen Dowski
George Ehrenberg
Sara and Karl Fingerson
Gerald Foley
Patricia Goedter
Audrey and Jack Garant
Mary Glynn, Peg and Luz Glynn
Katharine Goodrich
Richard and Marsha Gould
Ely Greco
Diane Asaro Griliches
Linda Grothe
Michelle Hackett
Betsy and Mike Hakanson
Mary Beth Henderson
John Pickering and Martha Holcen
Elizabeth Hoz

**MUSICIANS SPONSOR**

Suzan L. ASEmen
Richard Alderfer and Paul Merkowitz
Nina Arbelach
Mary and Bill Bakeman, in support of Stephen Cohen
James Bearden
Shelton Demberg
Mydster Don and Robert Behrman
Richard and Marsha Gould
Melissa Helf
In support of Rebecca Albers
Mary Beth Maloney
Patricia O’Gorman
Bill and Susan Scott
In support of Tony Ross
Dan and Emily Shapiro

**SPECIAL THANKS TO OUR ACCORDO DONORS**

**PERFORMANCE SPONSORS**

Eileen Beugmaster
Dorothy J. Horns and James P. Richardson
Rah and John Hsu
Lucy R. Jones and James E. Johnson
Phyllis Kahn

**PATRONS**

Beverly S. Anderson
Gratchen and David Anderson
Karen Bachman
Dorothy Brower
Carol and Michael Brower
Barbara Cohen
Phyllis Corda
Donald and Inge Dahl
Pamela and Stephen Dowski
George Ehrenberg
Sara and Karl Fingerson
Gerald Foley
Patricia Goedter
Audrey and Jack Garant
Mary Glynn, Peg and Luz Glynn
Katharine Goodrich
Richard and Marsha Gould
Ely Greco
Diane Asaro Griliches
Linda Grothe
Michelle Hackett
Betsy and Mike Hakanson
Mary Beth Henderson
John Pickering and Martha Holcen
Elizabeth Hoz

**MUSICIANS SPONSOR**

Suzan L. ASEmen
Richard Alderfer and Paul Merkowitz
Nina Arbelach
Mary and Bill Bakeman, in support of Stephen Cohen
James Bearden
Shelton Demberg
Mydster Don and Robert Behrman
Richard and Marsha Gould
Melissa Helf
In support of Rebecca Albers
Mary Beth Maloney
Patricia O’Gorman
Bill and Susan Scott
In support of Tony Ross
Dan and Emily Shapiro
Thursday, March 4, 2021, 7:30 PM CST Premiere
Friday, March 5, 2021, 7:30 PM CST Premiere
Presented virtually at schubert.org/virtual

DAVID FINCKEL, CELLO
WU HAN, PIANO
ARNAUD SUSSMANN, VIOLIN
BENJAMIN BEILMAN, VIOLIN
MATTHEW LIPMAN, VIOLA
NICHOLAS CANELLAKIS, CELLO

Music of Franz Schubert (1797–1828)

Thursday, March 4, 2021
This concert is dedicated to the memory of Frederick Theodore (Ted) Weyerhaeuser

Trio No. 2 in E-flat major, Opus 100, D. 929 (1828) Schubert
Allegro
Andante con moto
Scherzo: Allegro moderato—Trio
Allegro moderato

Friday, March 5, 2021
This concert is dedicated to the memory of John Holmquist

Quintet in C major, Opus 163, D. 956 (1828) Schubert
Allegro ma non troppo
Adagio
Scherzo: Presto—Trio: Andante sostenuto
Allegretto

DAVID FINCKEL & WU HAN

David Finckel and Wu Han are among the most esteemed and influential classical musicians in the world today. They are recipients of Musical America’s Musicians of the Year award, one of the highest honors granted by the music industry. The energy, imagination, and integrity they bring to their multifaceted endeavors as concert performers, artistic directors, recording artists, educators, and cultural entrepreneurs go unmatched.

Highlights from their 2019–20 season include a new CD release, a national PBS television special, a new residency appointment, a busy international tour schedule, multiple performances with The Chamber Music Society of Lincoln Center (CMS) in the United States, Taiwan, and Columbia.

David Finckel and Wu Han are currently in their third term as Artistic Directors of The Chamber Music Society of Lincoln Center. Under their leadership, CMS is celebrating three global broadcasting initiatives bringing chamber music to new audiences around the world, via partnerships with Medici TV, Radio Television Hong Kong and the All Arts broadcast channel. David and Wu Han are the founders and Artistic Directors of Music@Menlo in Silicon Valley, and of Chamber Music Today, a festival held in Seoul, South Korea. Wolf Trap appointed Wu Han to serve as Artistic Advisor of its Chamber Music at the Barns series, and this season, she is Montclair State University’s Artist in Residence.

Leaders of the classical recording industry, they created ArtistLed in 1997, the first musician-directed and internet-based classical recording company. David Finckel and Wu Han have also overseen the establishment of the CMS Studio Recordings label, the Society’s partnership with Deutsche Grammophon, CMS’s live stream programming, and Music@Menlo LIVE, which has been praised as “the most ambitious recording project of any classical music festival in the world” (San Jose Mercury News).

David Finckel and Wu Han have received universal praise for their passionate commitment to nurturing the artistic growth of countless young artists through a wide array of educational initiatives. Under their leadership at CMS, the Bowers Program identifies and inducts the finest young chamber artists into the entire spectrum of CMS activities. As Artistic Directors of Music@Menlo, their Chamber Music Institute has provided hundreds of students with incomparable, immersive musical experiences over seventeen summers. From 2009-2018, David Finckel and Wu Han directed the LG Chamber Music School in South Korea, which served dozens of young musicians annually, and they also led an intensive chamber music studio at the Aspen Music Festival and School. David Finckel and Wu Han’s website recently launched a new initiative which addresses the challenges and opportunities facing today’s classical music performers and presenters.

David Finckel and Wu Han reside in New York.

ARNAUD SUSSMANN

Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has distinguished himself with his unique sound, bravura, and profound musicianship. Minnesota's Pioneer Press writes, “Sussmann has an old-school sound reminiscent of what you’ll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler.”

Maud Moon Weyerhaeuser Sanborn International Artist Series

Maud Moon Weyerhaeuser Sanborn (1876-1965) was born in Rochester, Minnesota. She married Charles Weyerhaeuser in 1898 and lived most of her life in Saint Paul. A talented singer always active in the musical community, she supported Schubert Club and the Minneapolis Symphony. She had a special affection for Salzburg and Tanglewood where she spent summers. She developed close friendships with important musicians of her day such as Dmitri Mitropoulos and Serge Koussevitzky.

The International Artist Series is dedicated to her memory by her grandchildren.
A thrilling young musician capturing the attention of classical critics and audiences around the world, Arnaud Sussmann has appeared with the American Symphony Orchestra, Buffalo Philharmonic, New World Symphony, Pacific Symphony, Paris Chamber Orchestra, Jerusalem Symphony, and the Vancouver Symphony Orchestra. Further solo appearances have included a tour of Israel and concerts at Lincoln Center’s Alice Tully Hall, Dresden Music Festival in Germany and at the Phillips Collection in Washington, D.C. Mr. Sussmann has been presented in recital in Omaha on the Tuesday Musical Club series, New Orleans by the Friends of Music, Tel Aviv at the Museum of Art, and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Chamber Music Northwest and Moritzburg festivals, and appears regularly at the Caramoor, Music@Menlo, La Jolla SummerFest, Seattle Chamber Music, Moab Music and Saratoga Springs Chamber Music festivals.

Recent concert appearances include performances with Maestro Valery Gergiev and the Mariinsky Orchestra at the White Nights Festival in St Petersburg, the Santa Rosa Symphony, the Albany Symphony, the Jacksonville Symphony, and the Grand Rapids Symphony. This past season, chamber music performances included tours with the Chamber Music Society of Lincoln Center to Korea’s LG Arts Center, Shanghai’s Oriental Center, and Hong Kong’s Music Academy.

Arnaud Sussmann has performed with many of today’s leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenazi, Wu Han, David Finckel, Jan Vogler, and members of the Emerson String Quartet. He has worked with conductors such as Cristian Macelaru, Marcelo Lehninger, Rune Bergmann, and Leon Bosch. A dedicated chamber musician, he has been a member of the Chamber Music Society of Lincoln Center since 2006 and has regularly appeared with them in New York and on tour, including a recent concert at London’s Wigmore Hall.

A frequent recording artist, Arnaud Sussmann has released albums on Deutsche Grammophon’s DG Concert Series, Naxos, Albany Records and CMS Studio Recordings labels. His solo debut disc, featuring three Brahms Violin Sonatas with pianist Orion Weiss, was released in December 2014 on the Telos Music Label. He has been featured on multiple PBS’ Live from Lincoln Center broadcasts alongside Itzhak Perlman and the Perlman Music Program and with musicians of the Chamber Music Society of Lincoln Center.

Born in Strasbourg, France and based now in New York City, Arnaud Sussmann trained at the Conservatoire de Paris and the Juilliard School with Boris Garlitsky and Itzhak Perlman. Winner of several international competitions, including the Andrea Postacchini di Italy and Vatelot/Rampal of France, he was named a Starling Fellow in 2006, an honor which allowed him to be Mr. Perlman’s teaching assistant for two years. Mr. Sussmann now teaches at Stony Brook University on Long Island and was recently named Co-Artistic Director of Music@Menlo’s International Music Program.

BENJAMIN BEILMAN

Born in 1989, American violinist Benjamin Beilman is winning plaudits across the globe for his compelling and impassioned performances, his deep rich tone and searing lyricism. The Scotsman has described him as “a remarkable talent, delivering playing of rare insight and generosity, as captivating as it is gloriously entertaining” and the New York Times has praised his “handsome technique, burnished sound, and quiet confidence [which] showed why he has come so far so fast.”

Highlights of Beilman’s 2020/21 season include debuts with the Philharmonia Orchestra, Oslo Philharmonic, Warsaw Philharmonic, Basel Symphony, and Staatskapelle Weimar orchestras as well as a return to the City of Birmingham Symphony Orchestra. Highlights in recent seasons include debuts with the Budapest Festival Orchestra as soloist in the Beethoven Concerto, conducted by Janowski, the Orchestre National du Capitole de Toulouse, Tonkünstler Orchestra (Vienna), and in the US with the Utah Symphony and Minnesota orchestras.

In past seasons, Beilman has performed with many major orchestras worldwide including the Rotterdam Philharmonic, London Philharmonic, Frankfurter Radio Symphony, Zurich Tonhalle, Sydney Symphony, San Francisco Symphony, Houston Symphony, and Philadelphia Orchestra both at home and at Carnegie Hall. Conductors with whom he works include Han-Na Chang, Elim Chan, Osmo Vanska, and Giancarlo Guerrero.

In recital and chamber music, Beilman performs regularly at the major halls across the world, including Carnegie Hall, Lincoln Center, Wigmore Hall, Louvre (Paris), Philharmonie (Berlin), Concertgebouw (Amsterdam), Bunka Kaikan (Tokyo) and at festivals he has performed at eg Verbier, Aix-en-Provence Easter, Prague Dvořák, Robeco Summer Concerts (Amsterdam), Music@Menlo, Marlboro and Seattle Chamber Music amongst others. In early 2018 he premiered a new work dedicated to the political activist Angela Davis written by Frederic Rzewski and commissioned by Music Accord which he has performed extensively across the US.

Beilman studied with Almida and Roland Vamos at the Music Institute of Chicago, Ida Kavallan and Pamela Frank at the Curtis Institute of Music, and Christian Tetzlaff at the Kronberg Academy, and has received many prestigious accolades including a Borletti-Buitoni Trust Fellowship, an Avery Fisher Career Grant, and a London Music Masters Award. He has an exclusive recording contract with Warner Classics and released his first disc Spectrum for the label in 2016, featuring works by Stravinsky, Janáček, and Schubert. Beilman plays the “Engieman” Stradivarius from 1709, generously on loan from the Nippon Music Foundation.

MATTHEW LIPMAN

American violinist Matthew Lipman has been praised by the New York Times for his “rich tone and elegant phrasing,” and by the Chicago Tribune for a “splendid technique and musical sensitivity.” Lipman has come to be relied on as one of the leading players of his generation, frequently appearing as both a soloist and chamber music performer.

Highlights of recent seasons include appearances with the Minnesota Orchestra, BBC Philharmonic, Academy of St Martin in the Fields, and Juilliard Orchestra. Lipman has worked with conductors including Edward Gardner, the late Sir Neville Marriner, Osmo Vanska, and Nicholas McGegan. His recent solo debuts include appearances at the Aspen Music Festival, Seoul’s Kumho Art Hall, Lincoln Center’s Alice Tully Hall, Chicago’s Orchestra Hall, and the Walt Disney Concert Hall. This season, Lipman makes his debut at Carnegie Hall with the Soloists of the Kronberg Academy, and with Michael Tilson Thomas’s Viola Visions Festival of the New World Symphony in Miami.

Ascent, his 2019 release by Cedille Records, was celebrated by The Strad, as a “most impressive” debut album where Lipman is praised for his “authoritative phrasing and attractive sound.” The album was the first ever recording of the recently discovered work by Shostakovich, Impromptu for viola and piano, and of Clarice Assad’s Metamorfose for viola and piano, which was commissioned for the recording. Lipman has also been featured on the recording of Mozart’s Sinfonia Concertante with violinist Rachel Barton Pine and the Academy of St Martin in the Fields conducted by the late Sir Neville Marriner. The album topped the Billboard Classical Charts and has received praise by both the press and public.

Named the 2019 Artist-in-Residence for the American Viola Society, Lipman has additionally been featured on WFMT Chicago’s list “30 Under 30” of the world’s top classical musicians, and is a published contributor to The Strad, Strings, and BBC Music magazines. He performs regularly with the Chamber Music Society of Lincoln Center and at music festivals including St. Petersburg’s White Nights, Music@Menlo, Marlboro, Ravinia, Bridgehampton, Seattle, Saratoga, and Kissinger Sommer festivals. His frequent chamber
Goffriller viola loaned through the generous Kronberg Academy. A native of Chicago and Competitions. He studied at The Juilliard prize winner in the Primrose, Tertis, Washington, Jack Kent Cooke Award, and is also a major Career Grant, a Kovner Fellowship, and the such as Helen Grime and David Ludwig.

Lipman has also the repertoire for the viola, Lipman has also Perlman, Sir András Schiff, Henry Kramer, and Tabea Zimmerman, Mitsuko Uchida, Itzhak music partners include Martin Helmchen, London's Wigmore Hall, the Louvre in Paris, the and Asia tours with the Chamber Music Society of Lincoln Center, in which he performs regularly in Alice Tully Hall and on tour. He is also a regular guest artist at many of the world’s leading music festivals, including Santa Fe, Ravinia, Musikfest Merlo, Bard, Bridgehampton, La Jolla, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. In addition, he was recently named Artistic Director of Chamber Music Sedona, in Arizona.

A graduate of the Curtis Institute of Music and New England Conservatory, his teachers have included Orlando Cole, Peter Wiley, Paul Katz, and Madeleine Golz at Manhattan School of Music Precollege. He was a member of the Bowers Program (formerly CMS Two), and has also been in residence at Carnegie Hall as a member of Ensemble Connect.

Filmmaking and acting are special interests of Mr. Canellakis. He has produced, directed, and starred in several short films and music videos, including his popular comedy web series “Conversations with Nick Canellakis.” His latest film, “Thin Walls,” has been nominated for awards at many prominent film festivals. His films and videos can be found on his website at nicholascanelkakis.com.

He made his Carnegie Hall concerto debut with the American Symphony Orchestra in 2015.

Canellakis is an artist of the Chamber Music Society of Lincoln Center, in which he performs regularly in Alice Tully Hall and on tour. He is also a regular guest artist at many of the world’s leading music festivals, including Santa Fe, Ravinia, Musikfestival Merlo, Bard, Bridgehampton, La Jolla, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. In addition, he was recently named Artistic Director of Chamber Music Sedona, in Arizona.

Program Notes

Trio No. 2 in E-flat major, Opus 100, D. 929 (1828) Franz Schubert

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

Consider the works of Schubert’s last year: a pair of piano trios that redefined the genre; the violin Fantasy in C; the “Great” C-major Symphony, a triad of probing piano sonatas, the song cycle Winterreise. Each is a masterwork, but Schubert evidently thought himself a journeyman, for he sought out Simon Sechter for counterpoint lessons in the last months of 1828. In these late works, a kind of other-worldly serenity is often countered by extraordinary vitality, even rage, for Schubert was suffering from the effects of syphilis, which he had contracted in 1822. Curiously, he sought distraction in American literature; in his last letter, he wrote to his friend Franz von Schober, begging for more novels by James Fenimore Cooper.

Schubert was late in coming to the piano trio, but at the end of his life he wrote two monumental ones, truly symphonies for three players. The Trio No. 2 was sketched in November 1827, possibly presented at a Schubertiade on January 28, 1828, and premiered publicly on March 26, 1828 at the only public concert Schubert ever devoted to his own music. The date was a year to the day after Beethoven’s death in March 1827. Schubert engaged three of Vienna’s leading musicians: violinist Ignaz Schuppanzigh (who had introduced many of Beethoven’s quartets), pianist Karl Maria von Bocklet and cellist Josef Linke. And this is indeed music for pros. In his biography of Schubert, Brian Newbould describes it as “a state-of-the-art product of Schubert at the height of his powers, running the gamut of expression from joyful affirmation to rapt meditation.”

Violent contrasts characterize the first movement. After an athletic, triadic theme, piano tears up and down into a distant minor key, then offers a pianissimo second subject in characteristically clear Schubertian octaves. This pensive idea brightens from minor to major mode over a persistent boomp-chicka-chicka, boom-chicka-chicka rhythm. But the most consequential idea of the movement turns out to be the little five-note rocking figure played by cello at the end of the exposition. Major mode decays into minor throughout the development. Dvořák once called this a Slavic trait, saying that Schubert was the first to introduce it into art-music. In any case, one has the sense of withering hopes.

Way leads on to way in the Andante con moto, which treats a Winterreise pass, as cello sets out in a melancholy walking mood. Bard College’s Christopher Gibbs has found the tune’s origin in a Swedish song, “En solen sjunker” (See the setting sun), by Isaak Albert Berg. Note the descending octave leap near the end of the melody. In Berg’s song, the words here are “Farewell, farewell.” But from the tail of that theme violin proposes a bright new idea with the same rhythm. One of the things that endears Schubert to us is his ability to convey such fine shades of emotion and modulate between them.

The Scherzo is a Landler, of which Schubert wrote hundreds. This one is a canon, at first strict, later not so. We get to hear this music twice. Appreciate the counterpoint on one hearing, enjoy the elegant textural variation on the other.

The Finale begins in slow, but by quick turns the weather becomes shadowy, then torrential. One
Even if you think you don’t “hear” keys, the cello duet that introduces the second theme will feel fresh and special. Its duality is essential: neither line could be omitted without ruining the sublime effect. It begins in E-flat, halfway between C and the expected second key, G major. Schubert has created a fresh three-part texture, with cellos elevated above the viola’s pizzicato bass and answered by light taps in the violins. A clever, hidden canon between violin and viola, and a syncopated march in unison rhythm close out the exposition. Like the first movement of the Trio in E-flat, the development takes up what seems to be an afterthought and weaves a rich tale with the march and the cello-duet theme. Tensions that bubble from beneath the coda’s surface will be explored in coming movements.

The Adagio breaks ground in every way. E major has not been touched before. And what’s the heart rate of this music? Brian Newbould calls it “courageously slow.” Texture is as important here as melody and harmony, and once again there are three layers: pizzicato cello, an answering bird-like violin, and an espressivo bowed trio in the middle. But the essence here is more ethereal. It has the air of music that represents a more universal idea, as in Elgar’s Enigma: “another and larger theme ‘goes,’ but is not played.” The central storm, pitched a mere half-step higher but an ocean away, is some of the most turbulent music Schubert ever wrote, lyrical in nature but violent and unpredictable in expression. The tempest subsides into muttering, echoes and silence before the otherworldly music returns, more elaborate but just as inscrutable as before.

Perhaps George Eliot was pondering this “exquisite music” when she wrote of “wondrous harmonies searching the subtlest windings of your soul, the delicate fibres of life where no memory can penetrate, and binding together your whole being past and present in one unspeakable vibration: melting you in one moment with all the tenderness, all the love that has been scattered through the toilsome years, concentrating in one emotion of heroic courage or resignation all the hard-learnt lessons of self renouncing sympathy, blending your present joy with past sorrow, and your present sorrow with all your past joy?” (Adam Bede, XXXIII)

The brave Scherzo abounds in jangling hunting sounds. The base dynamic is fortissimo, stretching to fff. Accents and fz markings pepper the score. But its cryptic Trio is a sustained meditation that has nothing to do with the hunt or the dance. Viola and cello join in a solo melodic line which descends in the most somber string tones to a cadence in D-flat major.

The impatient first theme of the sonata-rondo finale keeps interrupting itself. The key is C minor, only finding C major in the nineteenth measure. The next idea has a “kickin’ down the cobblestones” groove. A gentle third theme is more mystical, and brings back the two-cello texture from the first movement. In the race to the finish, Schubert has two tricks up his sleeve: a gutsy mixing of major and minor and a great final stutter. It’s perhaps the most audacious ending of the age.

The venerable Donald Tovey called the C-major Quintet “one of the greatest of all essays in tonality.” The fact that a movement or work begins in a key, moves to different tonal areas and returns to that key is one of the reasons we listeners have a sense of departure, adventure and homecoming. But a distinct shadow falls on this particular work through a harmony known to musicians as the “Neapolitan.” It’s the chord built on the note a half-step above tonic, a relationship so near but oh-so-far away. Schubert turns to it in every movement, explores it in the raging central furnace of the Adagio and in the haunting Trio of the Scherzo. By the jarring penultimate chord of the work, it has become a symbol. One thinks of the crow flying above the traveler’s head in Winterreise.

Crow, you strange creature, will you not leave me? Do you intend soon to seize my body as prey?

Program notes © 2021 by David Evan Thomas.
For some visitors to the Schubert Club Music Museum, the Gilman Ordway Manuscript Collection is the most intriguing of all the exhibits. Hooked on collecting composers’ letters and manuscripts, Schubert Club friend and supporter Gilman Ordway looked for a way to share some of his collection with a wider audience. When the Ordway Center for the Performing Arts opened in January, 1985, Mr. Ordway chose to donate a number of letters to the Schubert Club Music Museum. Mr. Ordway’s desire to share these revelatory treasures led to a long relationship with Schubert Club, where the Collection currently includes some 100 documents.

In Gilman Ordway’s own words, “collecting them is a fascinating way to become close to something that has passed through the hands of the geniuses of history”. The stories around these remarkable individuals in history often shed much light on their human side as they experienced emotion and passion in love and friendship, trials and successes in business and numerous other life events they encountered along the way. There is also a fascination in knowing that the hand of one of these geniuses held the pen that formed the elegant handwriting, many centuries prior.

Upon opening in 2009, the Schubert Club exhibited a rotating set of these letters in their own space within the Museum gallery. Careful attention was given to appropriate lighting and exhibit cases. The room was quiet, dimly lit and gave the visitor a place to think and reflect upon the minds of the writers. This quieter corner of the Museum was an attraction to some visitors, but we noticed that it was often overlooked in comparison to some of the busier array of collectibles throughout the galleries.

As Schubert Club embarks upon a redesign of the gallery spaces, we are inspired to bring focus to the human element of our collection, weaving together the stories the manuscripts tell and some of our keyboard instruments. The stories behind the instruments involve builders, players and creators of music. Letters in the Collection help tell those stories and the roles the individuals played in the history and development of music.

The newly designed Schubert Club Music Museum will feature other remarkable documents from the Gilman Ordway Collection including letters written by Liszt, Grieg, Beethoven, Mozart, Gershwin, and more. Also on exhibit will be an autographed copy of Schubert’s song, Jägerlied.

We are sincerely grateful to Gilman Ordway for the gift of these precious documents. We look forward to sharing selected letters from the Collection with you when we reopen later in the spring.

Because the original letters are old and susceptible to damage from light and changeable humidity, the documents regularly on display are facsimiles. We will plan to schedule occasional events when the original documents will be on display to the public.

Here are two examples:

The stationery Igor Stravinsky used to write his 1923 letter is its most stunning feature, boasting the glamorous Pleyel piano manufacturer’s insignia. Stravinsky had a long-standing connection with Pleyel, rewriting many of his compositions for piano rolls for a special mechanical cimbalom which he commissioned them to build. This letter is exhibited alongside an 1839 Pleyel “Pianino” Upright Piano which has a unique story to tell as well.

Schubert Club has three spectacular German/Austrian, 19th century keyboard instruments in the Keyboard Journey exhibit. During this era, several women were making significant contributions to music as builders, composers, teachers, and performers. A letter from Clara Schumann arranging business details of a new student for her father’s studio is displayed near a piano constructed by the Stein-Streicher family builders. Nanette (Stein) Streicher played a significant role in the manufacturer’s legacy. Also, in this exhibit, visitors will hear an audio recording of a beautiful Notturno composed by Clara Schumann, played on that Streicher piano. Both the letter and the instrument exemplify the ambitions and accomplishments of women in music during this era.
Examples of the Manuscripts throughout our Gallery

Left: Clara Schumann’s 1873 letter to her father, Friedrich Wieck, exhibited above an 1869 J. B. Streicher Grand Piano.

Right: Igor Stravinsky’s 1923 letter, written on Pleyel stationary, exhibited alongside an 1839 Pleyel “Pianino” Upright Piano.

Top: Liszt’s corner: Franz Liszt’s 1847 letter to piano builder Érard, exhibited near an 1844 Érard Upright Piano. Above the upright piano is a look at one of our many informational panels throughout the gallery, as well as an embossed leather featuring a message scrolled inside of this very instrument.

Right: A close look at the Franz Liszt 1847 Manuscript panel. These panels are displayed next to facsimiles of the original manuscripts, and include detailed images, background information, and a translation of the text.
A celebratory concert of MN composer Libby Larsen's 70th Birthday, featuring performances by VocalEssence Ensemble Singers, Clara Osowski, Tyler Wottrich, Sonja Thompson, Mary Jo Gothmann, Philip Brunelle, the Minneapolis Artists Ensemble, Dave Hagedorn, Gordy Johnson, and Florestan Recital Project.

**PROGRAM**

**Gavel Patter**  
Sonja Thompson & Mary Jo Gothmann, piano duo

**Home**  
VocalEssence Ensemble Singers

**Raspberry Island Dreaming**  
Clara Osowski, mezzo soprano;  
Tyler Wottrich, piano

**Sonata in one movement (on 'Kalenda Maya')**  
Philip Brunelle, organ

**The Peculiar Case of HH Holmes**  
Florestan Recital Project:  
Aaron Engebret, baritone;  
Alison d’Amato, piano

**Four on the Floor**  
Minneapolis Artists Ensemble

**Wolf Song in Los Angeles**  
Clara Osowski, mezzo soprano;  
David Hagedorn, vibes;  
Gordy Johnson, bass

---

Libby Larsen has received numerous awards and accolades, including a 1993 Grammy as producer of the CD: *The Art of Arlene Augér*, an acclaimed recording that features Larsen's Sonnets from the Portugese. Her opera *Frankenstein, The Modern Prometheus* was selected as one of the eight best classical music events of 1990 by *USA Today*. The first woman to serve as a resident composer with a major orchestra, she has held residencies with the California Institute of the Arts, the Arnold Schoenberg Institute, the Philadelphia School of the Arts, the Cincinnati Conservatory, the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. Larsen's many commissions and recordings are a testament to her fruitful collaborations with a long list of world-renowned artists, including The King's Singers, Benita Valente, and Frederica von Stade, among others. Her works are widely recorded on such labels as Angel/EMI, Nonesuch, Decca, and Koch International.

As a past holder of the 2003-2004 Harissios Papamarkou Chair in Education at the Library of Congress and a recipient of the Eugene McDermott Award in the Arts from the Massachusetts Institute of Technology, a Lifetime Achievement Award from the American Academy of Arts and Letters, a Peabody award, Libby Larsen is a vigorous, articulate champion of the music and musicians of our time, and the Frederick Lowe Medal for American Music from the Frederick Lowe Symposium in 2015. In 1973, she co-founded (with Stephen Paulus) the Minnesota Composers Forum, now the American Composers Forum, which has been an invaluable advocate for composers in a difficult, transitional time for American arts. Consistently sought-after as a leader in the generation of millennium thinkers, Libby Larsen's music and ideas have refreshed the concert music tradition and the composer's role in it.
Home
If Blame be my side—forfeit Me—
But doom me not to forfeit Thee—
To forfeit Thee? The very name
Is sentence from Belief—and Home—
—Emily Dickinson, #775

Raspberry Island Dreaming
I. The River is . . .
By Joyce Sulphen
The river is the sky, rowing itself across the land in a long lazy boat.
Or the river is a herd of horses under the rolling silk that slip to shore.
The river is an old song, telling all its troubles in water over waterfalls.
It has a steady heart, the river does, and sounds its current through the dusty land.
The river is all dreams we ever dreamed: Slow-sweet memory, swift-rushing terror, taking us, washing us, carrying us along its way, which is always the same, always moving away from what we found, never coming in the same way again.

II. Where the River Bends
by Joyce Sulphen
One Sunday we went down to the river, all of us in our forty-nine Chevy, until we reached the gate and my father said, “Come on, I’ll lead the rest of the way.” There were horses in the fields where we walked, there were hawks circling where the river bent, we were blue-jeaned pilgrims who only talked of northern pike, of carp and of pheasants.

I put my feet down where that river ran, and sat on a stone that nothing could move, and watched that gray ribbon slip through the land light as the wind, like a hand in a glove.

Years late, when it was time to go home we walked single file, filled up to the brim.

III. Raspberry Island
by Patricia Hampl
My father loved the spring floods. “Don’t drive down to the river,” my mother would say when my father and I piled into the Ford. “H-m-m,” he replied. “H-m-m.” He drove slowly, pausing and pointing and not saying much. Ducks, he would say, watercress, mushroom caves, Raspberry Island.

We sat there, not speaking for a while in the pleasant late afternoon...two slender boats skimming along the rover. “This used to be the place where people gathered—picnics, swimming, music” (my father said). And why not? Why not gather at the river?...All of us (should come). We’ll hear music...Here at the river, the beautiful, beautiful river.

Sonata in one movement (on ‘Kalenda Maya’)
Philip Brunelle, organ

The Peculiar Case of HH Holmes
I. I State My Case

A room, unused since I used to reside there
In it a stove that still bears the traces of fire:
- a little spinning top and a tin man
- a topcoat
- a trunk with a strip of blue calico mending a seam
- a woman’s shoe
- an ink bottle
- a handful of pearl dress buttons

A gentleman – I am - the kind you want for a companion
A civic-minded man – the kind you want in your circle
A business man – the kind you want for your partner
- Doctor
- Pharmacist
- Land development
- Glass bending
- Gas refinery
- Hotelier

HUMANUS INTELLIGENCIUS ARACHNOIDUS
My business – profit
My resources- people ANIMA, ANIMUS, ANIMATO
- My products
- a little spinning top and a tin man
- a topcoat
- a trunk with a strip of blue calico mending a seam
- a woman’s shoe
- an ink bottle
- a handful of pearl dress buttons
- bones

Four on the Floor
Minneapolis Artists Ensemble

Wolf Song in Los Angeles
by Bill Holm

Clara Osowski recording “Wolf Song in Los Angeles” at Wild Sound Studios (with Libby Larsen and Steve Kaul)

Philip Brunelle performing Sonata in one movement (on ‘Kalenda Maya’)

Sonja Thompson & Mary Jo Gothmann performing Gavel Patter

Clara and Libby on site at the Raspberry Island Bandshell in downtown St. Paul

Main titles for The Peculiar Case of Dr. H. H. Holmes, art by Rick Geary
CHIONE QUINTET
MICHAEL MAIORANA, COMPOSER

Alexandra Berndt, bassoon • Bethany Gonella, flute
Susan Miranda, oboe • Weily Grina-Shay, clarinet
Allison Akins, horn

Recorded February 2020, Twin Cities-based Chione Quintet performs MN composer Michael Maiorana’s “Pillars of Air and Light,” a five-movement piece for woodwind quintet inspired by five paintings of trees by Dutch artist Jacoba van Heemskerck.

Chione is a Twin Cities-based woodwind quintet comprised of innovative and cross-disciplinary women. The unique and evolving medium provides an outlet to explore and create new sounds while redefining and rediscovering lesser known music. Chione is committed to collaborating with professionals of all genres and creative outlets, with particular interests in commissioning new pieces and performing works by women artists. Throughout each endeavor, Chione aims to reach a wide range of audiences with the hopes of inspiring contemporary and aspiring artists as well as supporters of the arts.

Since Chione’s inception, the ensemble has performed live on Classical Minnesota Public Radio, they have performed as pop-up classical artists representing Classical MPR at the 2017 Saint Paul Winter Carnival Beer Dabbler as well as the Current’s 2018 Rock the Cradle event. Chione will hold their 3rd annual quINTENS!VE Chamber Music Camp in August, working with middle and high school students through coaching and performing chamber music. Chione performs numerous self-presented performances throughout the year in venues such as the Schubert Club, MacPhail Center for Music, Icehouse Minneapolis, Can Can Wonderland and the Woman’s Club. In March of 2018 Chione made their debut as Courtroom Concert Artists at the Schubert Club, performing a concert of works written solely by women. Throughout the 2018-2019 school year Chione has had the pleasure of performing their “Story Time with Chione” program with elementary schools throughout Minnesota as Classical Minnesota Public Radio Class Notes Artists.

Michael Maiorana (b. 1990, Detroit, MI) is a composer living in Minneapolis. After graduating from Grinnell College in rural Iowa, he studied composition, harmony, and counterpoint at the American Musical Alliance in Paris. Michael was recently awarded a 2020 ACF Create grant from the American Composers Forum to write a multi-movement choral work setting a speech about social welfare by Harry Hopkins.

Michael has participated in local composition workshops including VocalEssence Remix, Magpies & Ravens Lineage and the Nautilus Composer-Librettist Studio, and has also attended the Lehigh University Choral Composition Forum and the University of Missouri Kansas City Composition Workshop. His music has been performed by such ensembles as Lumina, newEar, Zeitgeist, 10th Wave, the Princeton Singers and andPlay. He is a member of the American Composers Forum and ASCAP. More information and music at www.maioranamusic.com.
GAO HONG, PIPA & ISSAM RAFAA, OUD

Gao Hong, leading player of the Pipa, the Chinese pear-shaped lute, and Issam Rafea, a master of the Oud, the Arabic lute, perform a concert of new, improvised works. The duo performs live improvisations blending Chinese and Arabic techniques. Songlines Magazine in the U.K. called their collaboration “…engaging, deeply contemplative, and culturally resonant.” Each performance is a once-in-a-lifetime experience, and audiences have the opportunity to witness singular creations that come to life before their eyes and ears, but are never to be repeated.

Pipa master Gao Hong and oud master Issam Rafea met in 2017 at Carleton College while Hong was teaching there and Rafea was a residency artist. Once in the recording studio, they began improvising music that was so cohesive it sounded as though they had performed together for years. Because all of their performances are improvisations, no two pieces are ever exactly the same, and the duo often creates instantaneous site- and audience-specific pieces to describe their immediate feelings and honor their audiences.

SCHUBERT CLUB COMPOSER-IN-RESIDENCE, DEVON RUSSELL GRAY

deVon Russell Gray, piano & bassoon
Kip Jones, violin
Patrick Pegg, mix & editor

deVon Russell Gray may be the world’s last cultural enigma. The multi-instrumentalist, classically trained composer is as comfortable writing orchestral and operatic works as he is churning out jazz riffs and hip-hop swag. And he does it all so effortlessly even he is unaware that he’s working. While many creators spend hours perfecting their craft & skills, dVRG, as he is known, envisions the pen and watches the music write itself. He records and tours regularly with Brother Ali and Chastity Brown.
Thursday, February 25, 2021 Landmark Center, Courtroom 317
presented virtually at schubert.org/virtual

BORDER CROSSING
“LATIN AMERICA A MIRACLE OF FAITH”

Bethany Battafarano, Elizabeth Windnagel, Kim Sueoka, Krista Castin, Linda Kachelmeier
Shahzore Shah, Daniel Parks, Sullivan Ojala-Helmboldt, Justin Staebell, Robert Peskin
Ina Yukka: Vladimir Garrido, Nicolás Muñoz, Nia Biagetti
Ahmed Anzaldúa, director

“Latin America: a Miracle of Faith” is a program made up of works written in Native American languages in the 300 years of colonization between the arrival of the Spaniards and the Latin American wars of independence. These works show an interesting take on well-known aspects of the Christian faith, sung from the point of view of the colonized. In some of these pieces, we see an amazing juxtaposition of Native American religious imagery transposed into the icons of Catholicism. Some of these songs highlight the idea of guilt and penance, while others are desperate pleas for release – they were, after all, composed in the midst of a bloody conquest, coinciding historically with the Inquisition in Latin America. The religious faith expressed in some of these pieces attests to a story of colonization that is quite different from what occurred in the United States and Canada.

Founded in 2017, Border CrossSing envisions fundamental change in classical music culture, so that every concert, every audience, and the artists on stage truly reflect the cultural reality in which we live. Our work provides opportunities for people from different communities to understand each other in new ways through our multi-lingual Puentes concert series, educational programs in schools, and collaborations with Minnesota’s most important cultural organizations, including The Schubert Club and Minnesota Orchestra.

Ahmed Fernando Anzaldúa El Samkary is a Mexican conductor and pianist of Egyptian descent. Early in his career, he was the awarded the first prize at the Maria Clara Culiel International Piano Competition. He’s since then avoided participating in competitions in favor of championing the works of new composers and exploring his musical heritage. Ahmed is a recognized authority in Latin American and Spanish music, particularly the compositions of Federico Mompou and Miguel Bernal Jiménez. He regularly collaborates with composers to premiere new works, including Helmut Lachenmann, Paul Lansky, and Arturo Marquez. His most recent recordings include Carteles, recorded for FMM, and Contemplating Weather, on Bridge Records. Ahmed holds Master’s degrees in Piano Performance and Choral Conducting from Western Michigan University, where he taught before moving to Minnesota, and carried out postgraduate work at the Queen Sofia College of Music in Madrid, Spain. He received a doctorate in Music Conducting at the University of Minnesota, under the mentorship of Kathy Romey. Apart from his work with Border CrossSing, he is co-editor of the Justice Choir Songbook and is Director of Music Ministries at Unity Church – Unitarian in St. Paul, Minnesota.

Dios itlaçonantzine (Nahuatl)

The Sun Is Coming Close
The sun is coming close to our cities
Let us reflect
that it is a new dawn
This will give us joy, brothers.

Oh Precious Mother of God
Oh precious Mother of God, oh eternal Virgin, we earnestly implore of thee: intercede for us. In heaven thou art in the presence of thy dearest Son, Jesus Christ.

For thou art there beside Him. In heaven thou art in the presence of thy dearest Son, Jesus Christ.

Tonada del Chimo (Mochica)
Ja ya ilunch, ja ya iloch
In poc cha tanmusle pecan
musle pecan e necam
Ja ya ilunch, ja ya iloch
Emenspochifama le qui
ten que consmuifle Cuerpo lens
emens locunmunon chi perdonar motin ha
Ja ya ilunch, ja ya iloch
Chondococho mecteje su chrifo
po que si ta mali mus le Mey po lem
lo quees aoscho perdonar
Me íe fe che tas
Ja ya ilunch, ja ya iloch

[No translation exists]

Inti Ukana (Aymará)
Inti ukana jutaski
Markanakaru amuy t’añani
Kustifiani
Suma, sumaway jilata

Demos gracias (from “La Pasión según San Marcos”)
Inti Ukana (Aymará)
Inti ukan jutaski
Markanakaru amuy t’añani
Kustifiani
Soma, sumaway jilata

Tonada del Chimo Anonymous (Bolivia, early 18th century)
Dulce Jesús Mío Anonymous (Bolivia, 18th century)
Hanacpachap cussicuin Anonymous (Peru, early 18th century)
Hanaqpuq taqap cussicuin Anonymous (Peru, early 18th century)
Inti Ukana • Clarken Oroso (Bolivia, 1952)
Dios itlaçonantzine • Hernando don Franco (Mexico, 16th century)
Tonada del Chimo • Anonymous (Peru, 17th century)
Hanacpachap cussicuin • Anonymous (Peru, early 18th century)
Dulce Jesús Mío • Anonymous (Bolivia, 18th century)
Tleycan Timchoquiliya (Nauahatí) • Gaspar Fernandes (Mexico, 1566-1629)
Todavía cantamos • Heredid Heredia (Argentina, 1947)
Demos gracias (from “La Pasión según San Marcos”) • Osvaldo Golijov (Argentina, 1960)
por culpa mortal.

a Dios ofendido

llorad sin cesar,

Llorad ojos míos,

por culpa mortal.

on my lost soul

look with mercy,

Dulce Jesús mío,

ninahît zobi.

Yyaî Jesuchristo,

Dulce Jesús mío (Chiquitano)

Amen.

Cussicachun.

Cauçacunap, cauçainimpac

Cachun gloria, viñaillapac

Sancto Espiritu pac huantac

Dios churipac hinallatac

Gloria cachun Dios yayapac

Diospallactan.

Mana yauyac panpaquilla

Cammillacpac choqueilla

Hinantimpa suyacuinin,

Checan punchaupa çecainin

Canchac raurac, çuma quilla

Catachilla.

Ussachijman, cam mamaita

Maimantañach, Acoyaita

Dios çicac inquill huihua

Purum tazque hupaicuihua

Usachipuai cauçaita

Cauçac pucyu.

Hinantimpa rirpucunan

Angelcunap cochocunan

Quilla pacsa raurayachec

Canchac punchau tutayachec

Hancapachap callasanan

Ricuchillai

Huahuaiquiman suyuscaita

Yupascalla, collpascaita

Yurac tocto hamancaiman

Diospa rampan Diospamaman

Uyarihuai muchascaita

Por un día distinto sin apremios ni ayunos,

todavía soñamos, todavía esperamos

Todavía cantamos, todavía pedimos,

todavía soñamos, todavía esperamos

de los que amamos tanto.

¿dónde, dónde se han ido?.

que aromaron las calles persiguiendo un destino,

a pesar de los golpes que asestó en nuestras vidas

del ingenio del odio, desterrando al olvido

Deja tú el llanto que crece,

mira tú el mulo y el buey,

No sé por qué tenéis pena,

tú lindo cara de rosa,

No sé por qué tenéis pena,

tú lindo cara de rosa,

tan lindo cara de rosa,

ninaquiolotzo (mi perla preciosa), niño hermoso,

nochychihu, noazucena. (mi jade, mi azucena.)

junto con los que amamos tanto.

Jesús de mi corazón,

noazuckena, (mi jade, mi azucena.)

noepyollotzin (mi perla preciosa), niño hermoso,

tan lindo cara de rosa,

No sé por qué tenéis pena,

tú lindo cara de rosa,

tan lindo cara de rosa,

ninaquiolotzo (mi perla preciosa), niño hermoso,

nochychihu, noazucena. (mi jade, mi azucena.)

junto con los que amamos tanto.

Jesús de mi corazón,

noazuckena, (mi jade, mi azucena.)

noepyollotzin (mi perla preciosa), niño hermoso,

tan lindo cara de rosa,

No sé por qué tenéis pena,

tú lindo cara de rosa,

tan lindo cara de rosa,

ninaquiolotzo (mi perla preciosa), niño hermoso,

nochychihu, noazucena. (mi jade, mi azucena.)

junto con los que amamos tanto.

Jesús de mi corazón,

noazuckena, (mi jade, mi azucena.)

noepyollotzin (mi perla preciosa), niño hermoso,

tan lindo cara de rosa,

No sé por qué tenéis pena,

tú lindo cara de rosa,

tan lindo cara de rosa,

ninaquiolotzo (mi perla preciosa), niño hermoso,

nochychihu, noazucena. (mi jade, mi azucena.)

junto con los que amamos tanto.

Jesús de mi corazón,

noazuckena, (mi jade, mi azucena.)

noepyollotzin (mi perla preciosa), niño hermoso,

tan lindo cara de rosa,

No sé por qué tenéis pena,

tú lindo cara de rosa,

tan lindo cara de rosa,

ninaquiolotzo (mi perla preciosa), niño hermoso,

nochychihu, noazucena. (mi jade, mi azucena.)

junto con los que amamos tanto.

Jesús de mi corazón,

noazuckena, (mi jade, mi azucena.)

noepyollotzin (mi perla preciosa), niño hermoso,

tan lindo cara de rosa,

No sé por qué tenéis pena,

tú lindo cara de rosa,

tan lindo cara de rosa,

ninaquiolotzo (mi perla preciosa), niño hermoso,

nochychihu, noazucena. (mi jade, mi azucena.)

junto con los que amamos tanto.

Jesús de mi corazón,

noazuckena, (mi jade, mi azucena.)

noepyollotzin (mi perla preciosa), niño hermoso,

tan lindo cara de rosa,

Why Do You Cry?

Why do you cry?

My pleasures, my love.

Halelujah

Let go of the tears that are growing,

look at the moon and the ox,

cheer up, my king,

my life, what ails you?

I don’t know why you have sorrow,

so beautiful, face like a rose,

my precious pearl, beautiful boy,

my jade, my lily.

Jesus of my heart

do n’t cry for my sake.
Demos gracias
Demos gracias al Señor
que su amor es eterno
Demos gracias al Señor
y alabemos su nombre,
Cantemos al Señor
que su amor es eterno,
Él es el Salvador.

Aunque temble la tierra
Demos gracias al Señor
que su amor es eterno,
Él es el Salvador.
El reina a la lo alto.

Cuando viene la muerte
y me enreda en sus lazos
Cuando me hallo preso
y me enreda en sus lazos
Cuando viene la muerte
Él es el salvador.

Cantemos al Señor
y alabemos su nombre,
Demos gracias al Señor
que su amor es eterno.
Demos gracias al Señor
Demos gracias;
AUBASSADOR
$20,000 AND ABOVE
Patricia and Amee Butner
Family Foundation

City of St. Paul
Cultural STAR Program

SCHUBERT CLUB
An die Musik
schubert.org

35
SCHUBERT CLUB
An die Musik
schubert.org

36
Terry Devitt
Julia W. Dayton
Cecil and Penny Chally
Boss Foundation
Lynne and Bruce Beck
Arts Midwest Touring Fund
Nina Archabal
Dorothy J. Horns, M.D. and
Anna M. Heilmaier
Dennis Stanton
Target Foundation

SCHUBERT CLUB
$10,000 AND ABOVE
Anna M. Hednan
Charitable Foundation
Dorothy J. Hons, M.D. and
James J. Johnson
Foundation
John Michael and Barbara Brown
Pickford Foundation
Dorothy C. Ortberg
Barbara and John Rice
Jean and Lois Rogers
Securian Financial
Fred and Gena Sewell
Shelby D. Myers’ Pre-Conservatory Program
Tromwood Foundation

SCHUBERT CLUB
$5,000–$9,999
Altair
Anonymous
Nina Archabal
Arts Midwest Touring Fund
Lynne and Bruce Beck
Bosa Foundation
Cecil and Penny Chally
Julie W. Dayton
Rebecca and Jay Deibter
Terry T. and Michael Hoffman
Family Fund
Hildie and John Flynn
Diane and Marco Gayer
Anders and Julie Himmelstoss
Helene Holle
Phyllis Kahn
Bryan and Kim Karl
Marjorie and Ted Kilderman
DeeDee Lee
Marianne and Bob Mars
Michael O’Reilly
Michael Perkins and Robert Allendorf
John Duke McCullough and Chris Zickrirk
Tamarra McKeen
Michael McSorley
Bradley H. Moseman
Lea and Steven Lamore
John Naucherlein
Patrick O’Gorman
Scott and Lisa O’Gorman
Heather J. Palmer
Jay Basham
William and Rebecca Leipziger
Scott LePage
Richard D. LeGrand
Suzzana and Bryan Albright
Suzanne Anderson and Theresa Tucker
Jill A. and Brian Bennett
Thomas and Jan Beirard
James Celan
Gretna Carlson
Central Indians
Community Foundation
John and Brigitte Christiansen
Maurice Crump
John and Mary Dan
Paula and Cy DeCosse
Dellwood Boys and Girls Club
Mary Beth Dom and Robert Bentham
Anna Marie Early
Pro Football HOFer Tom LaSorda
Andy and Catherine Leifer
Alexis and Marc Lifdissky
Kirk Larson
Mary Ann Zierau
Spendel Staff
Bruce and Judith Tennebaum
Jan and Leslie Thesleff
Donna Lee Thibodeau
Thomas and Marsha Mann

SCHUBERT CLUB Annual Contributors
Thank you for your generosity and support
James Mitchell
Steve Miskicki
James and Carol Miller
Shawn Monaghan
Kathleen Montgomery
Susan Moore
Allied and Ann Moore
Jack and Jane Moren
Jonathan and Mathia Morgen
James Monk
Ann Mensary and Bruce Jacobsen
Anthony Mouzon
Lynne Mueller
Sarah Mulligan
Ms. Elizabeth A. Murray
Monica Murray
Tom Rees
and Barbara Ann Lemon
Peter and Karla Myers
William A. Myres
Elizabeth Myrs
David Myers
Alan and Danie Nayot
Doree Nezocis
Stephen R. Nelson
Ingrid Nelson
Randy Neprash
Eve Neubek
Kathleen Newell
Jay and Helen Nesel
Lisa Nelson
Jerold Nolda
John Nauschler
Mary Ockley
Timothy and Gayle Ober
Rosalee O'Brien
Poly Olber
Christina L. Ogata
Patricia O'Gorman
Paul Ogren
Marie & Glenn Ogren
Robert Olexon
Abigail and Patrick O'Leary
ราคา Steve Hunter
Jerome Z. O'Neal
Charles and Linda O'Neill
Lynn Blewett and Christian Franken
Terry and Mary Patton
and Michael Zaccardi
Lynne and Bruce Beck
In memory of Dolly Hamilton
Paul Olson and Mark Baumgardner
Christine Podles-Lanson and Kent Larson
Suzanne and Tommy Lodge
Barbara and John Rice
In memory of Jeanne Maxwell Rivera
Suzanne Kennedy
In memory of John Teater
Annie and John Hinkel
In memory of Ted Waytehsauer
Christine Podles-Lanson and Kent Larson
In memory of St. Valentine's Day.
Valerie and Donn Cunningham
In memory of 6-year-old
Nicholas Jensen
Plymouth Congregational Church

INTERESTED IN MAKING A TRIBUTE?

Giving a gift as a memorial or 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 tribute as a gift to a family member or friend.

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 amarret@schubert.org or 651.292.3270.

SCHUBERT CLUB An de Musik

Stevens Kirkman
William Klein and Haly Bloosher
Kathryn Kloster
Richard Krnau and Susan Albright
Kathrin Kroen
Karen Kroep
Mejone and Ted Kotterie
Kyle Moe and Tim Becker
David Koski
Josh and Jon Krause
Judith and Ben Krause
Robert Kuespers
Dion Kuzme
Allison La Pointe
James and Gal LaFaye
Nancy Lange
Dr. Frederick Langendorfo
and Marian Rubenstein
Collin Lerk
Treyge and Helen Larson
Kara Larson
Lobby Larson and Jim Reese
Bill Larson
drive Larson
Meg Leape and Paul Bloom
Lary Lee
Jessica Lee
Allen S. and Nancy Levine
Pamela Frost and Ingrid Liepins
Allen S. and Nancy Levine
James Lyon
Charles Petersen
Nancy Orr
Barbara Olson
Amaria and Patrick O'Leary
Robert Olafson
Marla & Glenn Okner
Paul Ogren
Christina L. Ogata
Polly O'Brien
John Nuechterlein
Leigh Nordmeyer
Joan Nolte
and Stefanie Ann Lenway
Sarah Mulligan
Lyle Mueller
Jack and Jane Moran
Alfred and Ann Moore
Susan Moore
Kathleen Montgomery
Shawn Monaghan
James Monk
Ann Mensary and Bruce Jacobsen
Anthony Mouzon
Lynne Mueller
Sarah Mulligan
Ms. Elizabeth A. Murray
Monica Murray
Tom Rees
and Barbara Ann Lemon
Peter and Karla Myers
William A. Myres
Elizabeth Myrs
David Myers
Alan and Danie Nayot
Doree Nezocis
Stephen R. Nelson
Ingrid Nelson
Randy Neprash
Eve Neubek
Kathleen Newell
Jay and Helen Nesel
Lisa Nelson
Jerold Nolda
John Nauschler
Mary Ockley
Timothy and Gayle Ober
Rosalee O'Brien
Poly Olber
Christina L. Ogata
Patricia O'Gorman
Paul Ogren
Marie & Glenn Ogren
Robert Olexon
Abigail and Patrick O'Leary
ราคา Steve Hunter
Jerome Z. O'Neal
Charles and Linda O'Neill
Lynn Blewett and Christian Franken
Terry and Mary Patton
and Michael Zaccardi
Lynne and Bruce Beck
In memory of Dolly Hamilton
Paul Olson and Mark Baumgardner
Christine Podles-Lanson and Kent Larson
Suzanne and Tommy Lodge
Barbara and John Rice
In memory of Jeanne Maxwell Rivera
Suzanne Kennedy
In memory of John Teater
Annie and John Hinkel
In memory of Ted Waytehsauer
Christine Podles-Lanson and Kent Larson
In memory of St. Valentine's Day.
Valerie and Donn Cunningham
In memory of 6-year-old
Nicholas Jensen
Plymouth Congregational Church

INTERESTED IN MAKING A TRIBUTE?

Giving a gift as a memorial or 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 tribute as a gift to a family member or friend.

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 amarret@schubert.org or 651.292.3270.
**Schubert Club Endowment and Legacy Society**

**Schubert Club Endowment:**
The Schubert Club Endowment was started in the 1920s. Today, our endowment provides more than one-quarter of our annual budget, allowing us to offer free and affordable performances, education programs, and museum experiences for our community. Several endowment funds have been established to support education and performance programs, including the International Artist Series with special funding by the family of Maud Moon Weyerhaeuser Sanborn in her memory. Thank you to Dorothy Mattson and all of the generous contributors who helped start this new fund:

- Meredith Alden
- Beverly Anderson
- Nina and John Archabal
- Lydia Atiyeh and David Grayson
- Cees E. Barnett
- Lyrene and Bruce Beck
- Helen Boss Foundation
- Linda L. Boss
- Jean and Carl Brooks
- Mary Cantam and Peter Darien
- Penny and Cecily Chitty
- Donald F. and Ingrid Dohnin
- Julie and Anders Himmelstrup
- Cynthia and Russell Hobbs
- Peg Housh and Philip S. Portoghese
- Thelma Hunter
- Lucy and James Johnson
- Ann Juergens and Jay Weiner
- Richard Guyerman
- Barry and Cheryl Kempton
- Marion and Chris Levy
- Estate of Dorothy Malmian
- Wendy and Malcolm McLean
- Margene Mickey and Michael Ziccardi
- Mary and Terry Pflotz
- Donna and James Peter
- Paul and Betty Guie
- Barb and John Rice
- Shirley and Michael Santoro
- Mary Ellen and Carl Schrader
- Sewall Family Foundation
- Katherine and Douglas Skor
- Eileen V. Steck
- Cynthia Stiles
- Arn and Jim Staut
- Joyce and John T. Tester
- Tricentennial Financial Matching Gift Program
- Clara Ueland and Walter McCarthy
- Linda M. VanDort
- Michael and Dawn Gongol
- John Holmgren and Anna Minin
- Dorothy J. Horns
- Ann and Jim Stout
- Ann Juergens and Jay Weiner

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

- Anonymous
- Francois C. Ames
- Rose Anderson
- Margaret Barkesser
- Mrs. Harvey O. Beck
- Helen T. Bortolatu
- Dr. Lee A. Bosh Jr.
- Phyllis Borchert
- Raymond J. Bradley
- James Callahan
- Lisa Keown/Kees
- Margaret L. Day
- Terry Devitt† and Michael Hoffman
- Harry Droege
- James E. Erickson
- Mary Ann Feldman
- John and Linda Flynn
- Salvatore Franco
- Richard Guyerman
- Anne and George Green
- Marion B. Sachtle
- Michelle Hackett
- Dale Hammerschmidt and Mary Amason
- Andrew and Julia Himmelstrup
- Thelma Hunter
- Lois and Richard King
- Florence Koch†
- Judith and Brian Krasnow
- Dorothy Mattson
- Thomas G. Macy†
- John McKay
- Mary Bigelow McKinnon
- Jane Mattison
- Elizabeth Musser
- Heather J. Palmer
- Lee and Sarina Rosenberg
- Mary E. Savina
- Paul Schroeder
- Helen McMillin Smith
- Eileen V. Steck
- Dennis Stanton
- Anthony Thom
- Joel and John Thompson
- Lela E. and Dorothy N. Whitson
- Timothy Wicker and Carolyn Delers
- Leah Yotter
- Richard A. Zgodava
- Libby Larson and Jim Roeca
- Chris and Marion Levy
- Peter and Kara Myers
- Kim Savoison and Philo Jemelka
- Gloria and Fred Sewall
- Anthony Thom
- Jill and John Thomson
- Timothy Wicker
- and Carolyn Delers
- Margaret Wurtele

**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 have made commitments to our endowment funds:

- The Elmer J. Anderson Scholarship and Education Fund
- The Rose Anderson Scholarship Fund
- The Eileen Bigelow Memorial Fund
- The Helen Bigelow Stating Art Endowment Fund
- The Estate of Lee A. Bosh, Jr.
- The Class and Frieda Clausen Fund
- Catherine M. Davis
- The Arlene Delcher Scholarship Fund
- The Elizabeth Dorsey Bequest
- The Bents C. Sidberg and John F. Edberg Fund
- The Helen Memorial Fund
- “Making melody unto the Lord in her very last moments” – The NAVADON Fund of HRF Foundation
- The Julie Her Education Fund
- Bob and Bill Haug/Somerset Foundation
- Estate of Thelma Hunter
- The Daniel and Constance Kurin Fund
- The Margaret MacLaren Bequest
- Estate of Thomas G. Mairs
- The Dorothy Ode Weyerhaeuser Scholarship Fund
- In memory of Reine H. Myers by her children
- The John and Elizabeth Musser Fund
- To honor Catherine and John Niemeyer by Nancy and Ted F. Wayneheuser
- In memory of Charlotte P. Orendorff by her children
- The Geisser Junior Fund
- The St. A. O’Driscoll Memorial Fund
- The Ethelbun Power Fund
- The Felice Croul Best Memorial
- The Frederick and Margaret L. Weyerhaeuser Foundation
- The Maud Moin Weyerhaeuser Sanborn Memorial
- The Wurtele Family Fund

**Schubert Club Legacy Society**

**Schubert Club Legacy Society**

Give the gift of music.

We invite you to join the Schubert Club Legacy Society and our commitment to sustaining music that inspires and enhances the quality of our lives...now and in the future.

**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 residency, 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 future projects. Contact Amy Marret for more information at 651.292.3270.

**MUSIC FOREVER**

Music changes lives. It speaks to everyone.

We invite you to join the Schubert Club Legacy Society and our commitment to sustaining music that inspires and enhances the quality of our lives...now and in the future.

**Thank you to the following organizations:**

- bekanntmusic
- Music Forever
- MusicFOREVER 651.292.3270

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

**Give the gift of music**

- to the Schubert Club Legacy Society
- to the Artistic and Strategic Opportunities Fund
- to the Music in the Park Series Fund of the Schubert Club Endowment

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

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

**SCHUBERT CLUB**

41 42