An die Musik
March 22 – April 15, 2021

Schubert Club
An die Musik
COVID-19 INFORMATION

GUIDELINES & POLICIES

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

TICKET POLICIES FOR 2020-2021

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

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

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

ONLINE AND POSTPONED PERFORMANCES

The health and safety of our patrons, our artists, and our staff is always our priority. Therefore, based on the current guidance surrounding COVID-19, all concerts through 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/

February – June 2021 Event Schedule

All concerts in February–May 2021 will be presented as free virtual events and will be available to watch for 30 days following the premiere.

CONCERTS NOW ONLINE!

This season, concerts will be streamed online. These concerts will be available to watch up to four weeks after the initial stream date. These performances are free to the public and require no tickets.

Access these concerts at schubert.org/virtual

Donations accepted at schubert.org/donate

Schubert Club Ticket Office:
651.292.3268 • schubert.org

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

On the cover:
Beatrica Rana, piano
Ludovica Rana, cello
Schubert Club’s numerous educational offerings have been described as diverse, inventive and far-reaching. One of the programs, Project Cheer, has provided music lessons for more than 50 years to hundreds of students grades 1-12 who might not otherwise have the opportunity. In 1969, Schubert Club and Hallie Q. Brown Community Center partnered to provide teachers, instruments, and the lesson space. Prentice Harris, a well-respected music educator, Dorothy Burns, long time Assistant Director at HQB and former Schubert Club Board member, and Schubert Club’s Bruce Carlson were instrumental in forming the partnership and launching the popular program which fits well within the missions of both organizations.

Jonathan Palmer, current Schubert Club Board member and Executive Director of Hallie Q. Brown Community Center describes Project Cheer as an empowering, discipline-building, and mind opening experience for its students and an important part of HQB programming. He notes the significance of engagement in the arts as a pathway to a better life and its importance in the lives of our youth.

Joanna Kirby, Project Cheer Director since 1990, echoes the sentiments of Jonathan Palmer and cites the value of its non-judgmental and respectful environment and its place in the community. She credits much of the success and stability of the program to the steady commitment and solid affirmation of its worth from HQB and Schubert Club.

Schubert Club values its long-standing relationship with Hallie Q. Brown Community Center. Project Cheer is a prime example of a successful collaboration that brings added richness and meaning to the lives of children and further strengthens the community.

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

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Jan 10 • Music in the Park Series: David Finckel, Wu Han and Friends
Jan 17 • Music in the Park Series: David Finckel, Wu Han and Friends
Jan 24 • Music in the Park Series: David Finckel, Wu Han and Friends
Mar 7 • Music in the Park Series: David Finckel, Wu Han and Friends
Mar 27 • Winterreise with Wu Han and Nikolay Borchev
Mar 28 • Music in the Park Series: David Finckel, Wu Han and Friends
Mar 29 • Schubert Club Mix: David Finckel, Wu Han and Friends

Full details for the outdoor summer concerts will be announced in March, and tickets will go on sale in late March. Those who held tickets for the original performance dates will have first access to purchase tickets to these concerts. For more information, call our ticket office at 651.292.3268
Monday, March 22, 2021, 7:30 PM
Presented virtually at schubert.org/virtual

ACCORDO

Steven Copes, violin • Maiya Papach, viola
Anthony Ross, cello • Pedja Mužijević, piano

Keyboard Sonata in C minor, H.121 (1757) C.P.E. Bach (1714–1788)
Allegro assai ma pomposo
Andantino pathetico
Allegro scherzando
Mužijević

Piano Trio in C minor, Op. 1, No. 3 (1795) Ludwig van Beethoven (1770–1827)
Allegro con brio
Andante cantabile con 5 variazioni
Minuet. Quasi Allegro—Trio
Finale. Prestissimo
Copes, Ross, Mužijević

Intermission

Copes, Mužijević

Piano Quartet in E-flat major, K.493 (1786) Wolfgang Amadeus Mozart (1756–1791)
Allegro
Larghetto
Allegretto
Copes, Papach, Ross, Mužijević

Keyboard Sonata in C minor, H.121 C.P.E. Bach
(b. Weimar, Germany, 1714; d. Hamburg, 1788)
Anytime a child follows their father into the same profession it can be difficult, especially if the father is as distinguished as one Johann Sebastian Bach. It was Randolph Churchill, son of Winston, who said “it is hard for a tree to grow in the shadow of such a great oak.” But if you were a Bach in those days, odds were, you became a musician. There were six generations of Bachs in north central Germany. An extraordinary number of them were good musicians and several were famous ones. Perhaps the most interesting musician to emerge from the brood of J.S. Bach’s many children was Carl Philipp Emmanuel, the second son of his father’s first wife Anna Magdelena. That C.P.E. would carry on the family business might have been preordained, as his middle name was given in honor of his godfather—Telemann—as Kappelmeister in Hamburg. C.P.E. was a friend and respected adviser to some of the most distinguished writers and thinkers of his day.

C.P.E. Bach was working at a time of transition between his father’s baroque style and the classical style that followed it. He was a particularly prolific when it came to keyboard sonatas, as would be expected from the man considered the finest player in all of Europe. A trademark of his music was its extreme unpredictability and wide emotional range, even within a single work. A case in point: the opening of this sonata is dramatic; a dark, brooding theme played by both hands in octaves makes clear that this is not the baroque style of his father. In fact, C.P.E.’s reputation in the latter half of the 18th century, was high enough to surpass that of his father.
Piano Trio in C minor, Op. 1, No. 3
Ludwig van Beethoven
(b. Bonn, Germany, 1770; d. Vienna, 1827)

When Beethoven was just 23 and a newly arrived resident of Vienna, he organized a debut concert featuring the three trios that formed his opus one, with the composer at the keyboard. For all composers, the “official” opus one is a big deal, as it marks the transition from student to professional and says, “this is my first work worthy of publication.” As such, Beethoven’s three piano trios of Op. 1 are statement pieces, a compositional debut calculated for maximum return.

Most of Vienna’s musical elite was at this concert, including Franz Joseph Haydn, who had been giving lessons to Beethoven periodically. Haydn was supportive of the first two trios but suggested that “if it were not for Papa Haydn’s advice, I would have perpetrated the most flagrant follies in composition.” Maybe he didn’t distrust Haydn so much after all.

The piano trio was an especially popular genre then—Haydn wrote many himself—but Beethoven enlarged its dimensions. This one has four movements, three of which had been the prevailing standard, and he increased the technical and expressive demands of the string players, who prior to Beethoven had been thought of as just accompaniment to the virtuosic piano. The pianos of the time had relatively weak bass registers, so the addition of a cello added needed heft to the bass line, while the violinist usually shared the melodic function of the right-hand of the piano part. In the hands of Beethoven though, the piano trio evolved into a large-scale form, with three fully independent instrumental lines that served as models to later piano trios by Schubert, Mendelssohn, Brahms, and Dvořák. It should be noted that when these trios were published, Beethoven not only received critical praise, but earned a fee nearly twice his annual salary from his previous trios by Schubert, Mendelssohn, Brahms, and Dvořák.

Born in Romania to Hungarian parents, György Kértész was educated at the famous Franz Liszt Academy and later, studied in Paris with Olivier Messiaen and Darius Milhaud during the Hungarian uprising of 1956 that forced him into exile. He returned to Hungary some years later to teach at his alma mater, the Liszt Academy. After a long academic career, Kértész was appointed composer-in-residence for the Berlin Philharmonic from 1993 to 1995, an appointment that brought his music to a higher international profile. Kértész’s sound-world is quite distinctive, as noted by the music journalist Tom Service, who wrote that “…involved reducing music to the level of the fragment, the moment, with individual pieces or movements lasting mere seconds, or a minute, perhaps two.” Kértész’s compositional process is perhaps slower than most, having completed only his Op. 23 by the age of 59.

The Tre Pezzi (Three Pieces) are inventive, impish miniatures that typify his approach to spare textures and meditative moods. They are short and delicate and call for some special tonal effects. The beginning of the third piece for example, calls for the violinist to play very high, but on the lowest string, with the bow drawn as far away from the bridge as possible (sul tasto). Not only is this a very challenging way to produce sound on a violin, Kertész also requests that it be played as soft as possible, with the “aspirational ppppp” or movements lasting mere seconds, or a minute, perhaps two.” Kertész’s compositional process is perhaps slower than most, having completed only his Op. 23 by the age of 59.

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**Piano Quartet in E-flat major, K.493**

Wolfgang Amadeus Mozart
(b. Salzburg, 1756; d. Vienna, 1791)

Mozart, for all his creative brilliance, nearly always composed in the conventional genres of the day: concertos, operas, symphonies, sonatas, et al. A notable exception to this arises with his two piano quartets. Mozart gets credit for assembling the novel combination of violin, viola, cello, and piano for the first time, in two substantial works that served as models for later quartets by Mendelssohn, Schumann, Dvořák, Brahms, Fauré, and dozens of others. Earlier piano quartets—by sayings C.P.E. and J.C. Bach for example—were essentially piano concerts with a perfunctory string trio accompaniment.

Although the piano quartet was considered an unusual combination in 1785, Mozart's publisher, Franz Anton Hoffmeister agreed to pay him by composing three. Hoffmeister’s sole motivation was of course to sell sheet music to amateurs. Upon receipt of the first piano quartet, he complained to Mozart that it was too difficult, and the public wouldn’t buy it. He told Mozart “Write more popularly, or else I can neither print, nor pay for anything else!”

Despite being quite broke at the time, Mozart responded “Then I will write nothing more, and go hungry, or may the devil take me!” Hoffmeister agreed to release Mozart from the contract for the remaining two works, but Mozart, now smitten by the possibilities, composed a second piano quartet—K.493—just for grins nine months later. Eventually, another publisher with a keener eye for posterity snatched up both quartets and printed them.

It is worth noting here that composing for the keyboard was influenced by the huge change that had taken place a couple generations earlier in the realm of keyboard technology. The new-fangled pianoforte with its many improvements, opened a new expressive world for composers, especially virtuosic players like Mozart. However, the transition between the pianoforte and its predecessors (harpsichord and clavichord) was not entirely complete as of 1785, as Mozart’s piano quartets were published as works for either harpsichord or “fortepiano” (inexplicably reversing the words piano and forte.)

As a pair, Mozart’s two piano quartets are a study in contrasts. The brooding G-minor Piano Quartet K. 478 is the flip side of this brighter and more congenial one in E-flat major K. 493, a mood that is established immediately by an opening theme that exudes warmth and confidence.

**STANDARD THANKS TO OUR ACCORDO DONORS**

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**Program notes ©2021 by Michael Adams**
We plan to open our doors again June 10, 2021 at Noon

In our Keyboard Journey gallery you will see and hear the Schubert Club keyboard collection come to life through recordings and performances on those very instruments. New to our collection are several iconic 20th century electronic keyboards like the Hammond B3 organ pictured below. See a video of Minneapolis great, “Captain” Jack McDuff jam on a Hammond organ just like ours.

Then head over to the gallery called Music Makers Zone to discover, hear, and even create your own sounds as you explore over 400 musical instruments from around the world. Immerse yourself in musical fun throughout this gallery!

Check our website www.schubert.org/museum for our regular hours
Franz Liszt's friendship with the renowned Érard family of piano manufacturers began when he was still a child. A prodigy who had given recitals in Austria and the German states, the twelve-year-old Liszt arrived in Paris in December of 1823. The Liszt family happened to rent rooms at the Hotel d’Angleterre, which was across the street from the Érard piano workshops and salle de concerts.

Sébastien Érard, the founder of the firm, had built his first piano in France in 1777. His most important contribution to the development of the piano was undoubtedly the double escapement action, which he invented about the time of Liszt's visit. It is the action still used in modern pianos. This innovation allowed for the rapid repetition of notes and faultless trills, limited only by the player's virtuosity.

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Recognizing the boy’s ability, the Érards presented Liszt with one of their new seven-octave pianos. He in turn dazzled Parisian audiences with his performances on it.

The two families formed strong bonds of friendship which persisted for decades. In this letter, dated January 1847, ostensibly to his friend Pierre Érard (nephew of Sébastien and now owner of the firm), Liszt brokers a sale of an Érard piano, “of the kind you sent me in Lille and Nantes, of which I have so glorious a memory.

Translation

“A very amiable and charming lady, Madame Raymond, wishes me to ask two words of you, my old friend.

It is about a piano, in fact the best possible piano, and consequently from your domain!

On the receipt of these lines, please have the kindness to prepare the most harmonious of your grand pianos of the kind you sent me in Lille and Nantes, of which I have so glorious a memory.

If the touch could be very light, it would be so much the better, in the quite likely case that I would make use of it. You may expect that I have developed an excessive laziness and the bad habit of Viennese pastry has spoiled me.

Best affection to Madame Érard, and to your constant friendship.

F Liszt
Paris 11 January 47”
The 2020-21 Bruce P. Carlson Student Scholarship Competition looked quite different than any competition in past history. Because of the Covid-19 pandemic we adapted the format to be a virtual competition for all of our regular divisions which include Brass and Woodwinds, Guitar, Piano, Strings, and Voice categories for students in Grade 7 through Graduate level.

We set a record for applications, totalling 294.

6 divisions were close to capacity or reached capacity in Piano, Strings, and Voice.

Applications were received from a high number of students new to the competition. It’s been exciting to see students from many universities, schools, and teachers that have never previously been represented in the competition. We also had an impressive line-up of 16 judges from across the country.

Although there were new challenges in running a virtual competition, the process went very well and we are pleased with the outcome.
98th Annual Schubert Club Bruce P. Carlson
Student Scholarship Competition
2021 Winners

Brass & Woodwinds Level II
First Place - Eleanor Koehler Ellerbe Award
BW212 Andrei Bancos

Second Place - Schubert Club 40th Anniversary Award
BW206 Megan Schoenzeit

Honorable Mention
BW210 Garrett Myers
BW215 Bingsheng Guo

Brass & Woodwinds Level III
First Place - Marjorie Porter Scholarship Award
BW308 Ningxin Su

Second Place - Julia Waldo MacGregor Scholarship Award
BW306 Joseph Mahin
BW320 Hannah Peterson

Honorable Mention
BW317 Eugene Ryoo

Thelma Hunter / Schubert Club Award
BW315 Christian Lampkin

Guitar
First Place - Frank Neibel Whitson Memorial Award
G04 Silvia Miller

Second Place - Helen Hunt Memorial Award
G06 Lukas Murdych

Honorable Mention
G08 Jackson Wittenberg

Piano Level I
First Place - Ming Chi and Yu Ann Wang Award
P108 Tasha Piyabongkam

Second Place - Anna M. Heilmaier Memorial Award
P104 Noah Greenstein-Sheppard

Honorable Mention
P111 Orion Kim

Piano Level II
First Place - Eleanor J. Andersen Award
P224 Jonathan Chen

Second Place - Anna M. Heilmaier Memorial Award
P217 William Gannon

Honorable Mention
P209 Jacob Taggart
P225 Jonathan Wu

Piano Level III
First Place - Dorothy Ode Mayskes Scholarship Award
P301 Evren Ozel

Second Place - Schubert Club 50th Anniversary Award
P311 Emma Taggart

Honorable Mention
P307 Xiaoliang Qian
P309 Zhen Tu

Piano Level IV
First Place - Catherine Neimeyer Memorial Award
P409 Daniel Eras

Second Place - Maud Taylor Hill Scholarship Award
P406 Greg Hartmann

Honorable Mention
P401 Chun-Ya Pien
Strings Level I
First Place - Anne French Burnham Award
S105 Amelia Zitoun
Second Place - Anne French Burnham Award
S111 Sophia Alexander
Honorable Mention
S108 Lucy Wu
S112 Emily Alexander

Strings Level II
First Place - Helen Hunt Memorial Award
S203 Maximus Gurath
Second Place - Helen Hunt Memorial Award
S210 Katya Moeller
Honorable Mention
S222 Dennis Eum
S225 James Thompson

Strings Level III
First Place - Maud Taylor Hill Scholarship Award
S326 Caroline Paulsen
Second Place - Maud Taylor Hill Scholarship Award
S311 Samuel Sykes
Honorable Mention
S314 Lydia Grimes
S324 Dylan Kinneavy

Strings Level IV
First Place - John Nasseff & Hélène Houle Scholarship Award
S410 Arjun Ganguly
Second Place
S408 Melissa Deal
S409 Luther Warren
Honorable Mention
S407 Michael Chu

Voice Level I
First Place - Helen Hunt Memorial Award
V134 Sarah Rosales
Second Place - Maud Taylor Hill Scholarship Award
V129 Ellyn Werner
Honorable Mention
V116 Caroline Nelson
V126 Micah Perry

Voice Level II
First Place - Frederick & Florence Paetzold Memorial Award
V207 Lauren Carroll
Second Place - Eleanor Koehler Ellerbe Award
V217 Tessa Hartl
Honorable Mention
V206 Emma Arachtingi
V214 Chloe Agostino

Voice Level III
First Place - Arlene Didier Scholarship Award
V309 Kara Morgan
Second Place
V310 Anna Laurenzo

2021 Competition Virtual Winners Recital
Musicians on the Rise
Hosted by Garrett McQueen
Premieres May 13 & 14, 2021 at 7pm CDT
schubert.org/virtual
Mar 26, 2019

RING OF BIRDS - JEFFREY VAN

JEFFREY VAN, GUITAR; CLARA OSOWSKI, MEZZO SOPRANO

A Ring of Birds
The Hermit Thrush
Three Little Birds in a Row
Little Birds of the Night
To a Skylark
The Owl
The Young Crows

Guitarist and composer JEFFREY VAN has premiered over 50 works for guitar, including Dominick Argento’s Letters from Composers, five concertos, and a broad variety of chamber music. He has performed in Carnegie Hall, London’s Wigmore Hall, and the Kennedy Center in Washington, DC, and as part of Duologue, with flutist Susan Morris De Jong, premiered and recorded commissioned works from more than a dozen composers, including Stephen Paulus, Roberto Sierra, Tania Leon, Michael Daugherty, Libby Larsen, and William Bolcom. He is a founding member of The Hill House Chamber Players, with whom he performed for thirty years. He has been featured on many National Public Radio broadcasts, has made several solo and ensemble recordings, and appears on ten recordings with the Dale Warland Singers. His compositions include works for guitar, guitar and violin, guitar and flute, chorus, chamber ensemble, and vocal solo. The Van-Dixon Duo’s recording of Van’s Reflexions Concertantes (Concerto for Two Guitars and Chamber Orchestra) has been released on the Centaur label. His music is published by E.C. Schirmer, G. Schimer/ Walton, Boosey & Hawkes, Morningstar, earthsongs, and Hal Leonard.

Mezzo-soprano CLARA OSOWSKI, who sings “from inside the music with unaffected purity and sincerity” (UK Telegraph), is an active soloist and chamber musician throughout the United States and Europe. Recognized for her excellence in Minnesota, Clara was a recipient of the prestigious 2018-2019 McKnight Artist Fellowships for Musicians administered by MacPhail Center for Music. She received her Master’s degree from the University of Iowa where she studied with Stephen Swanson.

In international competition with pianist Tyler wetrich, in March of 2017, Clara became the first ever American prize winner when she placed second at Thomas Quasthoff’s International Das Lied Competition in Heidelberg, Germany. She has won Schubert and English song interpretation prizes at the Wigmore Hall Kahn Foundation Song Competition in London, and won the audience prize at the 2018 Concours Musical International de Montréal. She was a Virginia Best Adams Fellow at the 2019 Carmel Bach Festival.

In addition to performing, Clara serves as the Co-Artistic Director of Source Song Festival, a week-long art song festival in Minneapolis, Minnesota. In addition to her solo work, she participates in a number of ensembles, including Lumina Women’s Ensemble and Seraphic Fire.

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For more information, please see www.claraosowski.com.

I. THE HERMIT THRUSH
In the swamp in secluded recesses,
A shy and hidden bird is warbling a song.
Solitary the thrush,
The hermit withdrawn to himself, avoiding the settlements,
Sings by himself a song.

From deep secluded recesses,
From the fragrant cedars and the ghostly pines so still,
Came the carol of the bird.

To the tally of my soul,
Loud and strong kept up the gray-brown bird,
With pure deliberate notes spreading filling the night.
- Walt Whitman (1819-1892)
from When Lilacs Last in the Dooryard Bloom’d

II. THREE LITTLE BIRDS IN A ROW
Three little birds in a row
Slat musing,
A man passed near that place.
Then did the little birds nudge each other.

They said: “He thinks he can sing,”
They threw back their heads to laugh.
With quaint countenances
They regarded him,
They were very curious,
Those three little birds in a row.
- Stephen Crane (1871-1900)

III. LITTLE BIRDS OF THE NIGHT
Little birds of the night
Aye, they have much to tell
Perching there in rows
Blinking at me with their serious eyes
Recounting of flowers they have seen and loved
Of meadows and groves of the distance
And pale sands at the foot of the sea
And breezes that fly in the leaves
They are teaching their young to fly
Those quivering wings composed, that music still

Crows are cawing over pine-trees,
Thy nest which thou canst drop into at will?
Or, while the wings aspire, but never roam;
True to the kindred points of Heaven and Home?
- William Wordsworth (1770-1850)

IV. TO A SKYLARK
Ethereal minstrel! Pilgrim of the sky!
Dost thou despise the earth where cares abound?
Or, while the wings aspire, are heart and eye
Both with thy nest upon the dewy ground?
Thy nest which thou canst drop into at will.
Those quivering wings composed, that music still

Leave to the nightingale her shady wood;
A privacy of glorious light is thine;
When cats run home and light is come,
And dew is cold upon the ground,
And the far-off stream is dumb,
And the whirring sail goes round,
And trumpets sound to the nightingale's melody,
Alone and warming his five wits,
The white owl in the belfry sits.

When merry milkmaids click the latch,
And rarely smells the new-mown hay,
When dew is cold upon the ground,
And the cock hath sung beneath the thatch,
Twice or thrice his roundelay,
Twice or thrice his roundelay;
And dew is cold upon the ground,
The white owl in the belfry sits.
- Alfred, Lord Tennyson (1809-1892)

VI. THE YOUNG CROWS
Crows are cawing over pine-trees,
They are teaching their young to fly
Above the tall pyramids of double cherries.
Rose luster over black lacquer —
The feathers of the young birds reflect the rose-rising sun.

The feathers of the young birds reflect the rose-rising sun.

Caw! Caw!
I want to go to sleep,
But perhaps it is better to stand in the window
And watch the crows teaching their young to fly
Over the pines and the pyramidal cherries
In the rose-gold light
Of five o'clock on a May morning.
- Amy Lowell (1874-1925)
PAVELLE FRENCH

PaviElle hails from Rondo, a historically Black neighborhood in St. Paul, Minnesota. She honed her craft as a teenager at Penumbra Theatre and with collective, EduPoetic Eneybrainment. Growing up in a family steeped in music, she says that she wants to make music that honors and represents the Black aesthetic.

As a songwriter, PaviElle always has a way she wants her songs to “swing,” and it’s this freestyle emotion, in the scatting and vocalizing, that brings a millennial’s heart-born, contemporary vision to a classic soul music sound.

Thursday, April 8, 2021
Landmark Center, Courtroom 317
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In memory of Jennifer O’Conner in honor of Clara Ossowski.
In memory of Anne Hunter in honor of Myrna Swenson.
In memory of Arnold Dalen, Mary and Heribert Webster.
In memory of Jan and Marilyn Dan in memory of Anne Hunter.
In memory of John Nuechterlein in memory of Clara Ossowski.
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In memory of Douglas Day in memory of Clara Ossowski.
In memory of Clarisa Ossowski in memory of Myrna Swenson.
In memory of Babs Cunningham in memory of John Nuechterlein.
In memory of Donald Dalen, Mary and Heribert Webster.
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In memory of David Egan in memory of Clara Ossowski.
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**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. We thank the following donors who have made commitments to our endowment funds:

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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:

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- Estate of Dorothy Malmson
- Wendy and Malcolm McLean
- Margene Moody and Michael Ziccardi
- Mary and Terry Potter
- Donna and James Peter
- Paul and Betty Quie
- Barbara and John Roe
- Shirley and Michael Santoro
- Mary Ellen and Carl Schmidt
- Sewell Family Foundation
- Katherine and Douglass Skar
- Eileen V. Steck
- Cynthia Stowers
- Ann and Jim Stuart
- Joyce and John T. Tester
- Truven Financial Marketing Gift Program
- Clare Ueland and Water McCarthy
- Ruth and Dale Ueland
- Catherine Wells and Stephen Witting
- Peggy R. Wolfe

**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.

**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.

**Give the gift of music**

_Give the gift of music:_

_Artistic and Strategic Opportunities Fund_  
_Schubert Club Legacy Society_  
_Music forever_  

_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:**

_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_  
_Schubert.org_  
_651.292.3270_

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