



Maud Moon Weyerhaeuser Sanborn  
International Artist Series

**Isata Kanneh-Mason, *piano***

**Tuesday, March 8, 2022 • 7:30 PM**

**Wednesday, March 9, 2022 • 10:30 AM**

*Ordway Concert Hall*

Performances featured in this edition of *An die Musik* include British pianist Isata Kanneh-Mason's return to the International Artist Series. Many of us remember with great enthusiasm her recital with brother Sheku Kanneh-Mason in December 2019. This visit, Isata performs a fascinating solo piano program of music from four centuries including a new work by Jamaican composer, Eleanor Alberga.

We also welcome Imani Winds to Music in the Park Series, an engagement we had to postpone from the 2020-21 season because of the pandemic. In addition to their performance on February 27th, this leading American wind quintet will make some KidsJam presentations in two St. Paul public schools.

Our beloved Twin Cities ensemble Accordo performs on Monday February 14 at Westminster Presbyterian Church with guest pianist Julio Elizade. To allow audience members to be spaced out, this program (and Accordo's March 14 performance) will be presented in the larger Sanctuary (and not Westminster Hall).

The Courtroom Concert Series is in full swing and there are free Thursday lunchtime programs featuring outstanding musicians and music by composers who live locally. For the rest of this season, these concerts also take place in a larger space to allow audience members to spread out. Still at Landmark Center in downtown St. Paul, the performances are in the Cortile (on the first floor).

Thank you for your continued support of Schubert Club; we couldn't do it without you.

Seeing so many of you in our concert venues has been a joy. However, we appreciate also those of you who choose not to attend in person considering the current state of the pandemic. We continue to address all changes necessary to keep everyone as safe as possible.

In case you are not aware, and to accommodate those who may choose to avoid in-person concerts, Schubert Club offers a vast array of online opportunities. The digital concert series is superb, and there are four remaining: Accordo, the Imani Winds, the Student Competition Winners' Recital, and Marina Piccinini with Clarice and Sergio Assad. Check our Schubert Club website to learn dates and to purchase tickets.

Another amazing online experience is our collection of Museum Minis. These free, 15-minute interactive sessions are for all ages to learn about instruments from the newly redesigned galleries of the Schubert Club Music Museum. This year the Minis feature the flute, cello, and bomba as well as the Hammond B3 organ. Local, talented, and diverse musicians discuss and play the instruments. We'll continue to add to these offerings to develop an extensive collection of minis.

While the Bruce P. Carlson Student Scholarship Competition preliminary rounds will be virtual as they were last year, the finals and winners' concert will be in person. Mark your calendars for the free, extraordinary Winner's Recital by stellar young musicians at the Ordway on May 15th. Note that we're also offering this concert as part of our digital concert series.

Schubert Club continues to be thankful for the ongoing, generous support of all our ticket purchasers and donors. We can never say this enough!

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*Ordway Concert Hall*

*Pre-concert conversation one hour before the performance with Mark Bilyeu*

## ISATA KANNEH-MASON, PIANO

This concert is dedicated to the memory of Catherine M. Davis

**Sonata No. 14 in C minor, K. 457** (1784)

Wolfgang Amadeus Mozart (1756–1791)

Molto allegro

Adagio

Allegro assai

**Ballade No. 2 in F, Op. 38** (1839)

Frédéric Chopin (1810–1849)

**Chaconne** (1962)

Sofia Gubaidulina (b. 1931)

Intermission

**Cwicseolfor** (2021)

Eleanor Alberga (b. 1949)

**From *Etudes-Tableaux*, Op. 39** (1916)

Sergei Rachmaninoff (1873–1943)

No. 1 in C minor. Allegro agitato

No. 2 in A minor. Lento assai

No. 4 in B minor. Allegro assai

No. 5 in E-flat major. Appassionato

No. 6 in A minor. Allegro

**Sonata No. 1 in F minor, Op. 2, No. 1** (1796)

Ludwig van Beethoven (1770–1827)

Allegro

Adagio

Menuetto: Allegretto

Prestissimo

PLEASE SILENCE ALL ELECTRONIC DEVICES



## PROGRAM NOTES

Mozart, Beethoven, Chopin, Rachmaninoff, Gubaidulina, Alberga. Arranged chronologically, the life-span of each composer in this varied program overlaps that of the next, with a gap only between Chopin's death and the birth of Rachmaninoff. But imagine: had he lived into old age, Chopin might have met Rachmaninoff, one of the great interpreters of his music. These six composers, brilliant pianists all, thus form a direct line of piano composition over 250 years, with a modern twist: the two living composers are women.

**Sonata No. 14 in C minor, K. 457 (1784)**  
**Wolfgang Amadeus Mozart**  
 (b. Salzburg, 1756; d. Vienna, 1791)

The Sonata in C minor was finished on October 14, 1784 during Mozart's days of early success in Vienna. On his name day, October 31, "Wolfgang" hosted a concert for his female pupils. He may have composed the Sonata for this occasion. It is dedicated to his student, Maria Theresia von Trattner, but it's certain that he would have used this bold, temperamental work, called by Köchel "the most important of all Mozart's pianoforte sonatas," to display his own gifts.

An abrupt theme strides up through the tonic chord. It is answered by soft questions, then a stern chromatic downwind. There are two second themes, the latter of which features delicate hand crossings, as if violins were answered by cellos. Notice the equality of the hands: everything the right hand does, the left will do at some point. The movement ends in shadowy *noir* mode.

Rondo form isn't just for bubbly finales. In the Adagio, Mozart may have been influenced by the extended rondos of C.P.E. Bach. Note how each recurrence of the theme is varied expressively, eventually incorporating grand virtuoso gestures. Listeners may hear the germ of Beethoven's *Pathétique* slow movement in the third theme.

A impatient, mysterious and syncopated theme opens the final rondo. Mozart's keyboard encompassed only five octaves, but he uses the extremes tellingly, touching the high and low Fs conspicuously. And note the extreme hand crossings. The lowest notes—which resound as in a grotto—are played by the right hand!

**Ballade No. 2 in F, Op. 38 (1839)**  
**Frédéric Chopin**  
 (b. Żelazowa Wola, Poland, 1810; d. Paris, 1849)

Chopin's ballades tell good, old-fashioned tales. Evolving from a poetic form of the medieval *Ars nova*, the ballade had by Chopin's time become a genre of song, with one variant in French opera, another in the German Lied. The title ballade signifies no particular program, writes Chopin scholar Jim Samson, "but it does invite the listener to interpret musical relationships at least partly in the terms of a literary narrative, even if this can only be at the level of metaphor."

The Ballade No. 2 is intimately entwined with the composition of the *24 Preludes*, Opus 28, with Chopin's lover George Sand, and with the couple's three-month sojourn on the Mediterranean isle of Majorca in 1838–39. "The sky is turquoise, the sea lapis lazuli, the mountains emerald, the air heavenly," Chopin wrote at first. But the piano he needed failed to arrive, the rainy season came on, and their dwellings—from "House of the Wind," to an abandoned monastery—proved disastrous for Chopin's health.

This ballade is quite original in form, a pastoral Andantino alternating with a fiery Presto. One immediately thinks of Schumann's alter egos, pensive Eusebius and impulsive Florestan. And indeed, the Ballade No. 2 is dedicated to Schumann, who in turn dedicated his *Kreisleriana* to Chopin. But the fact that

### 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 Koussevitsky. The International Artist Series is dedicated to her memory by her grandchildren.



**Sofia Gubaidulina, C. 1960**

this work begins in F major but ends in A minor suggests there may be more to the story.

Throughout the 1830s, Polish nationalism was at a boil. In the November Uprising of 1830–31, Polish officers from the Army of Congress Poland revolted and were put down by the Russian Imperial Army. Russian emperor Nicholas I decreed that Poland would thenceforth be part of the Russian Empire. Chopin expressed his love of country overtly in mazurkas and polonaises, and possibly, covertly in this Ballade. Jonathan Bellman has explored the roots of the work as a “narrative of national martyrdom.” In this metaphor, the opening F-major section presents an ideal of Poland, drawing on the conventions of pastorale and siciliano. The storm music, with its opposing hands and persistent cross-accents, brings the Russian oppressors. A third, imitative theme tries to reconcile things, but the work ends with a fragment of the opening siciliano, a yearning for what is lost.

### **Chaconne (1962)**

**Sofia Gubaidulina**

(b. Chistopol, USSR, now Tatarstan, 1931)

Sofia Gubaidulina, who celebrated her 90th birthday last October, is the daughter of a Tatar father and a Russian mother. She spent her youth in Kazan, the bustling capital of what is now Tatarstan, about 500 miles east of Moscow. Gubaidulina trained as a pianist at the Kazan and Moscow Conservatories, and her music is vivid and virtuosic, composed by one with both technique and spirit.

Gubaidulina did not study with Shostakovich, but her composition teacher, Nikolai Peiko, introduced her to that revered composer. Shostakovich gave her advice that would guide her: “Don’t be afraid to be yourself. My wish for you is that you should continue in your own *incorrect* way.” It was not criticism; Shostakovich was exhorting her to hold artistic values above political ambition.

In a 1962 article in *Sovetskaia muzyka*, Victor Bobrovsky identified two extremes of thematic imagery in Gubaidulina’s music: “The fire of inspiration burns incessantly in her music—but it is inspiration tinged with melancholy, an elemental force of volcanic energy, rage, and at times embittered sarcasm. The opposite extreme is represented by a pure, rather coolly aloof lyricism.”

The Chaconne is the earliest work in Gubaidulina’s extensive catalogue. It was her first commission, bringing her national recognition in 1962. The work is dedicated to Marina Mdivani, a student of Emil Gilels, who lived next door to Gubaidulina in the student dormitory. Mdivani “played forceful chords and had a vivacious temperament,” remembers the composer. Gubaidulina’s Chaconne begins with just such chords. Like the traditional chaconne, the first eight measures propose a structure for free elaboration in an approximate tonality of B minor. The keyboard writing is brilliant, with jagged rhythms, Baroque mannerisms and a bracing fugato, as one might expect from a composer who has professed an interest in sports in general and gymnastics in particular.

Gubaidulina left the Soviet Union in 1991 and lives today in Hamburg, Germany. “True art, for me, is essentially religious,” she observed. “Art originates in man’s spiritual essence, and it can return mankind to that origin.”



**Eleanor Alberga**

credit: Ben  
Ealovega

### ***Cwicseolfor* (2021)**

**Eleanor Alberga**

(b. 1949, Kingston, Jamaica)

The music of British composer Eleanor Alberga has been performed all over the world and has been commissioned by the BBC Proms and The Royal Opera, Covent Garden. In 2015, *Arise, Athena!*, her work for the Last Night of the Proms, was seen and heard by millions. In 2020 Alberga was elected a Fellow of the Royal Academy of Music. She was awarded an OBE for services to British music in the Queen's Birthday Honours in 2021.

Alberga decided to become a concert pianist at the age of five; at ten, she was composing for the piano. Upon winning a Royal Schools of Music Scholarship for the West Indies, she moved to London in 1970 to study piano and singing at the Royal Academy of Music. A budding career as a solo pianist—she was a finalist in the International Piano Concerto Competition in Dudley, UK in 1974—was soon augmented by composition with her arrival at The London Contemporary Dance Theatre in 1978, where her company class improvisations became the stuff of legend. Alberga later became the company's musical director.

*Cwicseolfor* was written for Isata Kanneh-Mason and commissioned by the Barbican Centre London and the European Concert Hall Organization in collaboration with B:Music. Eleanor Alberga introduces her work:

*Cwicseolfor* is the ancient spelling of quicksilver, the element mercury. In this archaic form it is found in reference to the alchemy of those times. As a child, I remember being fascinated with watching mercury in a container, how it didn't adhere to anything and moved and changed direction rapidly. There was also an almost unbelievable brilliance on the surface of this stuff. *Cwicseolfor* is about that experience, as the piece mimics the qualities of unrealistic shine, non-adherence and rapid changes of pace and direction. For the player, this one-movement piece is virtuosic—always changing in mood, tempo and variation of material. The alchemy lies in transforming my childhood experience into a piece of music.

### **From *Études-Tableaux*, Op. 39**

**Sergei Rachmaninoff**

(B. Oneg, Russia, 1873; d. Beverly Hills, 1943)

After Ivanovka, the family estate near Tambov, was seized by revolutionaries in 1917, Rachmaninoff used a Scandinavian tour to exit the chaos, crossing the Finnish border with his wife and two daughters two days before Christmas 1917. Only then, to support his family, did this composer-conductor decide to undertake a career as a concert pianist. Until World War One, this great pianist—"the greatest," according to Vladimir Horowitz—had performed only his own music. On Armistice Day 1918, the Rachmaninoffs arrived in America. All four immediately contracted influenza, but survived.

Rachmaninoff added a pictorial element to the étude in his *Études-tableaux*, Op. 33 (1911) and Op. 39 (1916–17). In the composer's memoir, *Rachmaninoff Recollections*, co-author Oskar von Riesemann cites the work of Swiss painter Arnold Böcklin (1827–1901) as the source of "many" of the tableaux. But Rachmaninoff was specific in only a few cases.

Rachmaninoff paid great attention to what he called "the point" of each musical work. "This peak point is achieved with an appearance of the greatest naturalness," Rachmaninoff's friend Marietta Shaginyan recalled. "[It] must arrive with the sound and sparkle of a ribbon snapped at the end of a race."

Étude No. 1, Allegro agitato in C minor, was inspired by Böcklin's "In the Play of the Waves," an 1883 painting that depicts an anxious mermaid tossed about with sea-gods.

No. 2, Lento assai in A minor, is one of music's great meditations on an ostinato, here the first four notes of the chant, "Dies irae" (Day of wrath). It is also a study in delicately deceptive cadences.

No. 4, Allegro assai in B minor has a courtly air, toying with a motive of five staccato notes.

No. 5, Appassionato in E-flat minor is a magnificent melody buoyed by throbbing triplets. Many of this composer's famous tunes are built with stepwise motion; this one bounds over nearly two octaves. An



***In the Play in the Waves***

**Oil on Canvas**

**Arnold Böcklin, 1883**

**The inspiration for Rachmaninoff's  
Étude No. 1, Allegro agitato in C minor**

orchestrator might give the tune first to horns, later to cellos. Among Rachmaninoff's many marvelous codas, this one stands out.

In 1921, Rachmaninoff made an Ampico piano roll of No. 6, Allegro in A minor. It was released as "The Tale of Little Red Riding Hood and the Wolf." Oh Sergei Vasilyevich, what big hands you have!

**Sonata No. 1 in F minor, Op. 2, No. 1 (1796)**  
**Ludwig van Beethoven**  
(B. Bonn, Germany, 1770; d. Vienna, 1827)

What sort of relationship did Beethoven have with Joseph Haydn (1732–1809)? Beethoven had wished to study with Mozart, but when he left his hometown of Bonn in 1792, the year after Mozart's death, Count Waldstein advised him to "receive Mozart's spirit from Haydn's hands." In his early years in Vienna, Beethoven studied counterpoint with Haydn. Such studies are essential to a composer; they are to free composition what barre exercises are to ballet. Eminent teacher and willful student sometimes butted heads. But consider that Beethoven was the only solo instrumentalist—playing his own concerto—in a 1795 Haydn concert at the imperial palace in which three of Haydn's "London" symphonies were featured. It was Beethoven's public début, and as scholar Maynard Solomon notes, "surely a sign of great favor by Haydn and an indication that he considered Beethoven his protégé."

Accordingly, Beethoven dedicated his three sonatas, Opus 2, to Haydn. The set, which was probably finished in summer 1795, breaks

ground in a number of ways. It begins with a sonata in minor mode. The format expands from the traditional three to four movements. Most important for the listener, the writing is intensely motivic and often contrapuntal. This is music to be listened to as well as played.

The two main themes of the Allegro are complementary; the first is a staccato, ascending arpeggio, the second a legato, descending line. A little flip at the end of the first theme generates much discussion as the dialogue proceeds.

The Adagio elegantly refashions a theme of an unpublished piano quartet in C major that Beethoven had composed as a teenager.

As with Mozart: what the right hand does, the left does too. Nowhere is this more evident than in the third movement. What Beethoven calls a minuet is really a scherzo: a play of three notes, all *piano* with one *fortissimo* outburst in each half. Beethoven specifies fingering to assist the player in a gleaming wave of parallel chords.

The Prestissimo's left-hand triplets separate the pro from the amateur. Moreover, the movement answers the first movement by subtly recalling earlier material. In the central episode—marked *soft and sweet*—a "new" theme realizes the hopes of the sonata's first four notes, now stretched and transformed into major.

*Program notes* © 2022 by David Evan Thomas  
[www.davidevanthomas.com](http://www.davidevanthomas.com)

## ISATA KANNEH-MASON

Isata Kanneh-Mason is the recipient of the 2021 Leonard Bernstein Award, a 2020 Opus Klassik award for best young artist and, as a member of the Kanneh-Mason family, the 2021 best classical artist at the Global Awards.

Her debut album on Decca Classics, *Romance – the Piano Music of Clara Schumann*, drew popular and critical acclaim, entering the UK classical charts at No. 1 when it was released in July 2019 and leading *Gramophone* magazine to extol the recording as “one of the most charming and engaging debuts” and *Classic FM* to praise Isata as “a player of considerable talent”. This was followed in July 2021 by *Summertime*, a journey through the varied piano repertoire of 20th-century America featuring Samuel Barber’s Piano Sonata and a world premiere recording of Samuel Coleridge-Taylor’s Impromptu in B minor.

Since studying with Hamish Milne and Carole Presland at London’s Royal Academy of Music, graduating in 2020 with a Master of Arts in Performance and the Diploma of the Royal Academy of Music (awarded for outstanding postgraduate final recital performance), Isata has embarked on a successful and increasingly busy concert career as a solo artist, with concerto appearances, solo recitals and chamber concerts throughout the UK and abroad. During the UK’s Covid-19 lockdown in spring 2020, Isata performed a livestreamed rendition from her family home in Nottingham of the first movement of Beethoven’s third piano concerto accompanied by her brothers and sisters, which garnered over one million views. She recently gave her Wigmore Hall solo recital debut, which featured repertoire by female composers for International Women’s Day, and appeared in streamed performances with orchestras such as the Hallé and the BBC Scottish Symphony. In the 21–22 season, Isata will continue as Young Artist in Residence with the Royal Liverpool Philharmonic Orchestra.

Highlights of the next season include the Los Angeles Philharmonic at the Hollywood Bowl, the Royal Philharmonic at the Edinburgh Festival, the Rheingau Festival, Schleswig-Holstein Musik Festival, the Klavier Festival Ruhr, the Paris Mozart Orchestra at the Philharmonie de Paris, Amsterdam Concertgebouw, and Auditorium National de Lyon, Tonhalle Orchestra Zürich, Dallas Symphony, Baltimore Symphony,



San Antonio Symphony, Gothenburg Symphony orchestras, and a solo recital tour of North America.

During the 21–22 season, Isata will be one of the European Concert Hall Organisation’s Rising Stars, and will perform recital programmes at some of the continent’s most illustrious concert venues. As part of her ECHO Rising Stars season, she will also engage in educational and outreach activities and collaborate with Jamaican-British composer Eleanor Alberga on the commissioned piece heard tonight. Isata also continues to perform with her siblings, including regular duo recitals with her brother, the cellist, Sheku Kanneh-Mason. Recent highlights include appearances at the Théâtre des Champs Élysées, Paris, Teatro della Pergola, Florence, L’Auditori, Barcelona, the Auditorio Nacional, Madrid, and Carnegie Hall, New York.

Isata has performed several times on television and radio including the BBC One documentary *Imagine... This House is Full of Music*, a feature for CBS Sunday Morning, and the Spanish TV show, *La Resistencia*. Isata made her debut as a television presenter for the coverage of the 2019 BBC Proms.

She completed her undergraduate degree at the Academy as an Elton John scholar, and performed with Sir Elton in 2013 in Los Angeles. Isata is also grateful for support from the Nottingham Sorooptimist Trust, Mr and Mrs John Bryden, Frank White, and Awards for Young Musicians. She is currently continuing her studies at the Hochschule für Musik Hanns Eisler Berlin with Kirill Gerstein.

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Memorials and Tributes on the next page

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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:

The Eleanor J. Andersen  
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The Rose Anderson  
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Edward Brooks, Jr.  
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To honor Catherine and John Neimeyer  
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The Felice Crowl Reid Memorial  
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The Maud Moon Weyerhaeuser  
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The Wurtele Family Fund

## MUSIC IN THE PARK SERIES FUND OF THE SCHUBERT CLUB ENDOWMENT:

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

Meredith Alden  
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## 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.

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Joseph Zins and Jo Anne Link

† *in remembrance*

*Become a member of The Legacy Society by making a gift in your will or estate plan. For further information, please contact Amy Marret at 651.292.3270 or [amarret@schubert.org](mailto:amarret@schubert.org)*

# Artistic and Strategic Opportunities Fund

## 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.

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## Schubert Club Legacy Society

*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.

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

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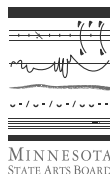
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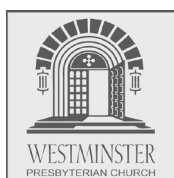
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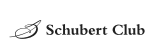


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*Schubert Club Board members, who serve in a voluntary capacity for three-year terms, oversee the activities of the organization on behalf of the community.*

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

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# Schubert Club

## Bruce P. Carlson Student Scholarship Competition



IMPORTANT ANNOUNCEMENT!

## NEW DATES

\* \* \*

In light of new Covid-19 variants and the increase of Covid-19 cases in Minnesota, preliminaries will move to an online video format.

**\*Application Deadline:**  
February 13th

**\*Video Submission Deadline:**  
March 20th

*\*Finalists will be emailed  
on or by April 12th*

**\*Finals:** April 23 & 24  
Location TBD

**\*Winner's Recital**  
*Musicians on the Rise*  
Sunday, May 15 • 1pm  
Ordway Concert Hall

Learn more and apply at  
[schubert.org/competition](https://schubert.org/competition)