



S Schubert Club

ACCORDO

with silent film

Tuesday, May 10, 2022 • 7:30 PM

Ordway Concert Hall

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CLUB *Mix*

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Fitzgerald
T H E A T E R

PaviElle French

The SOVEREIGN Suite

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Tuesday, May 10, 2022 • 7:30 PM

Ordway Concert Hall

ACCORDO WITH SILENT FILM

Stephen Prutsman, piano/composer • Tony Ross, cello
Steven Copes, violin • Kate Nettleman, bass
Maiya Papach, viola • Alicia McQuerrey, flute/piccolo

“Cupid in Quarantine” (World Premiere) Music by Stephen Prutsman & Steven Copes
Prutsman, Copes, Ross

“Gertie’s Kiss” (World Premiere) Music by Michi Wiancko
Film Edited by Sarah Zahorodni and Michi Wiancko
Prutsman, Copes, Papach, Ross, Nettleman

Intermission

Buster Keaton’s “Seven Chances” (1925) Music by Stephen Prutsman
Prutsman, Copes, Papach, Ross, Nettleman, McQuerrey

PLEASE SILENCE ALL ELECTRONIC DEVICES



Cullen Landis and Elinor Field in “Cupid in Quarantine”



Gertie Brown and Saint Suttle embrace in a kiss

“Cupid in Quarantine” (World Premiere)
Music by Stephen Prutsman & Steven Copes

We are no strangers to the idea of medical quarantines in 2022, but in this eerily prescient film from 108 years ago, the quarantine itself becomes a rich plot device. This 14-minute silent comedy from 1918 stars Elinor Field as a young woman who fakes a case of smallpox to foster a love affair with her crush Jack, played by Cullen Landis. Upon its premiere, Field received a glowing notice in the October 1918 issue of *Moving Picture World*, Hollywood’s leading magazine of the time. “Miss Field’s vivaciousness permeates the entire picture, filling it with life and action and a humor that is contagious.” The movie launched Field’s career and she went on to star in multiple silent films of that era. Cullen Landis would go on to become a leading man in his own right, as one of the more popular actors of the silent era, appearing in 100 films over 14 years.

“Gertie’s Kiss” (World Premiere)
Music by Michi Wiancko
Film Edited by Sarah Zahorodni and Michi Wiancko

Gertie’s Kiss was created collaboratively by composer Michi Wiancko, and multimedia artist Sarah Zahorodni. As a first step in the creative process, Sarah sifted through countless silent films and old footage from the late 1800s through the early 1920s, in search of imagery that captured a wide range of human emotion, experience, and movement. Sarah and Michi then collaboratively curated and edited the collection into a visual journey, excerpted from a varied number of sources including candid and personal shots, street scenes, film clips, and performances. As moments and patterns of curiosity, longing, apathy, surprise, and elation began to emerge, Michi composed the music to accompany the visual journey. Named after one of the actors from a featured scene in this project, Gertie Brown (who appears alongside Saint Suttle), *Gertie’s Kiss* seeks to create space for the day-to-day musings of quietude, regret, or boredom, as well as the in-between moments of playfulness, affection, and, ultimately, joy.

Program Note by Michi Wiancko



An original poster advertising “Seven Chances”



A still from one of the film’s most iconic scenes.

Buster Keaton’s “Seven Chances” (1925)
Music by Stephen Prutsman

When a struggling stockbroker learns he will inherit \$7 million from an eccentric relative if he gets married by 7 p.m. on his 27th birthday, it sets in motion a series of hysterical—albeit contrived—situations that culminates in Keaton’s character being chased through the streets by hundreds of marriage-minded women. *Seven Chances* was released in 1925, directed by and starring Buster Keaton, based on the hugely successful play of the same name by Roi Cooper Megrue. Keaton actually hated the play but agreed to make the movie to settle a large debt to the producer who owned the film rights. Although based on a one-joke premise, it has one of the greatest chase scenes ever, and includes Keaton’s infamous avalanche scene. The film’s opening scenes were shot in early Technicolor.

Program notes ©2022 by Michael Adams

For six years running, Accordo’s Silent Film series has become an annual audience favorite, and not just for the entertainment value of the classic movies. The original scores by **Stephen Prutsman** makes this series unique, as this genre

has become somewhat of a specialty of his. When a music festival in Maine first approached him about a composing a silent movie score 20 years ago, he had no idea that it would be the first of over 13 (and counting) he would eventually write, running the gamut from German expressionist films to the slapstick comedies of Buster Keaton and Charlie Chaplin. Yet to take the full measure of Steve’s skillset is to marvel at what a *complete* musician he is, equally comfortable in the worlds of classical, jazz, and world music styles as a pianist, composer and conductor.

Beginning in his teens playing ragtime at a local pizza parlor for \$3 an hour, Steve was soon playing keyboards with local rock bands and jazz piano at many southern California clubs and lounges. He enjoyed 15 minutes of fame (and a moment of musical irony) when he won television’s “Gong Show” as a pseudo honky-tonk pianist. At just 18, he was tapped to be the music director of a nationally syndicated televangelism program, a job that required him to arrange all the instrumentals to accompany the

singers on a weekly basis, skills that would prove invaluable later in his career.

After attending the Peabody Conservatory where he studied with Leon Fleisher, Steve achieved remarkable success as concert pianist. He was a top medal winner at the both the Tchaikovsky Competition in Moscow and the Queen Elisabeth (of Belgium) Piano Competition and was awarded the prestigious Avery Fisher Career Grant. Those achievements led to concerto appearances with many of the world's leading orchestras.

After settling in San Francisco, a fortuitous introduction to the musicians of the Kronos Quartet led to a long collaboration of arrangements and transcriptions for the group. Steve's list of colleagues and collaborators speaks volumes about the high esteem he enjoys from other musicians: Dawn Upshaw, Leon Fleisher, the Kronos and St. Lawrence String Quartets, Yo-Yo Ma and the Silk Road Project, and the Chamber Music Society of Lincoln Center. His versatility outside of the classical music world is evidenced by his collaborations with such diverse

artists as Tom Waits, Rokia Traore, Joshua Redman, Jon Anderson of YES, Sigur Rós and Asha Bhosle.

In 2004 Steve was named an Artistic Partner with the St. Paul Chamber Orchestra, where he conducted concertos from the keyboard, performed in chamber ensembles, and developed and arranged collaborations for their *Engine 408* series of contemporary and world music. Just last month, his orchestration of a violin sonata by Prokofieff was premiered by the SPCO with soloist Steven Copes, a long-time friend and collaborator.

Stephen lives in San Francisco and is the father of two children, one with autism. He founded the group *Autism Fun Bay Area* that brings music and performing arts to people with autism and special needs families. He is currently the Board President of the *Autism Society San Francisco Bay Area* and is involved in several projects whose missions are to create enjoyable artistic or recreational environments for children on the autistic spectrum.

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Steven Copes joined the Saint Paul Chamber Orchestra as Concertmaster in 1998, and since then has led the SPCO from the first chair in many highly acclaimed, eclectic programs. He appears frequently as soloist with the SPCO and many other ensembles around the world.

A zealous advocate of the music of today, he gave the world premiere of George Tsontakis' Grammy-nominated Violin Concerto No. 2 (2003), which won the 2005 Grawemeyer award and has been recorded for KOCH Records, and also gave the NY premiere of Lutoslawski's *Subito* (1992) for Violin and Piano. In June of 2017 he gave the World Premiere of Pierre Jalbert's Violin Concerto with Thomas Zehetmair conducting the SPCO.

An avid chamber musician, Copes has performed at festivals and concert series such as Aspen, Boston Chamber Music Society, Caramoor, Cartagena, Chamber Music Northwest, Chestnut Hill, La Jolla Summerfest, Lake Champlain Chamber Music Festival, Mainly Mozart, Marlboro, Moritzburg, Mozaic, Norfolk, Olympic Music Festival, Piccolo Spoleto, Salt Bay Chamberfest, Santa Fe, Seattle Chamber Music Society, Skaneateles, Styriarte, and at other festivals across the globe. He co-founded the Alpenglow Chamber Music Festival in Colorado as well as *Accordo*, a chamber music group in the Twin Cities, now in its 12th season.

A frequent guest Concertmaster/Leader, Copes has recorded and toured extensively throughout Europe and Asia with the Chamber Orchestra of Europe, the Budapest Festival Orchestra, and the Mahler Chamber Orchestra and has performed in the same capacity with the likes of the Baltimore Symphony, Cincinnati Symphony, Halle Orchestra, Houston Symphony, London Philharmonic, Pittsburgh Symphony, Royal Concertgebouw Orchestra, and the San Francisco Symphony.

Maiya Papach is the principal violist of The Saint Paul Chamber Orchestra, having been a member of the orchestra since 2008, she has made solo appearances with the SPCO in Mozart's *Sinfonia Concertante* with concertmaster Steven Copes, solo directed Benjamin Britten's *Lachrymae* and as soloist in Woolrich's *Ulysses Awakes*. Papach has made frequent national and international appearances as a chamber musician, with a versatile profile in her performances of both traditional and contemporary repertoire. She is a founding member of the International Contemporary Ensemble (ICE), with whom she has performed frequently at Lincoln Center's Mostly Mozart Festival, New York's Le Poisson Rouge, Chicago's Museum of Contemporary Art, and dozens of experimental venues. She has toured extensively in the former Soviet Union with the Da Capo Chamber Players, across North America with Musicians from Marlboro, and has made appearances at

Prussia Cove (UK), the Boston Chamber Music Society, the Chesapeake Chamber Music Festival, the Chattanooga Chamber Music Festival, and Chamber Music Quad Cities. Papach is a 2013 recipient of the McKnight Fellowship for Performing Musicians administered by the MacPhail Center for Music, and is looking forward to commissioning a new work for solo viola and ensemble with the award. She is a graduate of the Oberlin Conservatory and the Juilliard School, and her principal teachers include Roland Vamos, Karen Tuttle, Benny Kim, and Hsin-Yun Huang. She performs on a 19th century Turinese viola by Annibale Fagnola.

Principal Cello **Anthony Ross** joined the Minnesota Orchestra in 1988 and assumed the principal cello post in 1991. He has been a soloist many times with the Orchestra, performing concertos by Schumann, Dvořák, Victor Herbert, James MacMillan, Beethoven, Saint-Saëns, Elgar, Bloch and Shostakovich, as well as many chamber works.

In recent seasons Ross has performed Prokofiev's *Sinfonia concertante* for Cello and Orchestra, the Walton Cello Concerto and the Brahms Double Concerto, the latter alongside former First Associate Concertmaster Sarah Kwak. In April 2014 he was soloist in performances of Eric Whitacre's *The River Cam*, with the composer conducting. At Sommerfest 2014 he performed Prokofiev's *Sonata for Cello and Piano* with Sommerfest Artistic Director Andrew Litton.

Before joining the Minnesota Orchestra, Ross was principal cello of the Rochester Philharmonic. Away from Orchestra Hall, he is active as a chamber musician, festival performer and educator. He is a member of *Accordo*, a chamber group made up of principal string players from the Minnesota Orchestra and Saint Paul Chamber Orchestra. He also performs with the Chamber Music Society of Minnesota. He has appeared in the Mostly Mozart, Music in the Vineyards, Cactus Pear (San Antonio), Bach Dancing and Dynamite Society (Madison) and Orcas Island festivals, and has performed on stages from Pensacola, Florida, to Rhodes, Greece. He has taught at the Eastman School of Music, the Aspen Festival, the Grand Teton orchestra seminar and Madeline Island Chamber Music.

Kathryn Nettleman, has performed extensively throughout the U.S. and Southeast Asia. Prior to her move to Minnesota, she worked as principal bass of the Hong Kong Philharmonic under Edo de Waart, former music director of the Minnesota Orchestra. From summer 2012 to February 2015 she served as the Minnesota Orchestra's acting co-principal bass; in April 2015 she was named acting associate principal bass. In January

2022, she was appointed to the permanent position of associate principal bass.

Nettleman began playing violin as a fourth-grader in the New Jersey public schools and switched to bass in eighth grade. Upon receiving direction from her outstanding high school band and orchestra teachers, she took lessons with jazz bassist Craig Thomas and then Neil Courtney of the Philadelphia Orchestra. She subsequently studied with additional eminent teachers—Homer Mensch at The Juilliard School and Donald Palma while a graduate student at Yale University. She received full tuition scholarships at both schools. She continued her musical training as a fellow in the New World Symphony in Miami Beach, performing under conductor Michael Tilson Thomas.

Nettleman enjoys teaching bass sectionals at the University of Minnesota, GTCYS and MYS, and for community orchestras. She serves on numerous Minnesota Orchestra committees, working together with musicians, staff, board members and community groups. She enjoys running, having back-in-the-day completed four Chicago Marathons; and has been a vegetarian for more than twenty years. Year-round, she walks to work from her home near the Minneapolis Institute of Arts. Her husband Charles Block is principal bass of the Wisconsin Chamber Orchestra. Their daughter's wonderful imagination keeps them both busy.

Alicia McQuerrey joined the SPCO as a flute and piccolo player in 2001. A native of Charleston, West Virginia, McQuerrey began studying the Suzuki flute method at the age of seven with Mrs. June Warhoftig, then principal flutist with the West Virginia Symphony. Alicia earned the distinction of becoming the first American student to complete the Suzuki flute method. Prior to joining the SPCO, she earned a bachelor's degree in performance from the Cincinnati College-Conservatory of Music under the tutelage of Dr. Bradley Garner, flute and Jack Wellbaum, piccolo. McQuerrey earned her master's degree and professional studies certificate from the Manhattan School of Music, studying with Michael Parloff, then principal flutist with the Metropolitan Opera Orchestra and Linda Chesis, soloist and chamber musician. She enjoys coaching, performing and assisting with many of the SPCO's Education and Community Engagement programs. McQuerrey teaches at Hamline University, University of Wisconsin-River Falls and has a small teaching studio in St. Paul where she resides with her daughter, Lola and their dogs, Bella and Cole.

Michi Wiancko is a composer, arranger and violinist whose work has been performed by ensembles, bands and orchestras around the world. She has collaborated with

artists from across a wide musical spectrum and performed with some of the great musical artists of our time.

She has been commissioned by the Metropolitan Museum of Art, American Lyric Theater, On Site Opera, Ecstatic Music Festival, The Saint Paul Chamber Orchestra, Patricia Kopatchinskaja, Camerata Bern, The SPCO's Liquid Music series, Aizuri Quartet, Enso Quartet, Sybarite5, East Coast Chamber Orchestra, and Metropolis Ensemble. She also composes music for short and feature-length films, commercials, and for her own band, Kono Michi.

Michi's first opera, *Murasaki's Moon* premiered at the Metropolitan Museum of Art in May of 2019. This work created in collaboration with librettist Deborah Brevoort and director Eric Einhorn from OnSite Opera. Michi is a 2018 recipient of an Opera America Commissioning Grant.

Upcoming projects include new compositions for yMusic and NOW Ensemble, and arrangements and reimaginings for Camerata Bern, violinist Patricia Kopatchinskaja, soprano Anna Prohaska, and violinist Anne Akiko Meyers.

Michi co-composed, performed, engineered, and mixed the original score of the film *The Mend*, profiled by *Time Magazine* as one of the Top 10 films at SXSW. She has worked closely with the indie rock band Wye Oak, re-imagining their songs for electro-acoustic ensemble. She has also arranged for the band EL VY (comprised of Brent Knopf and The National's Matt Berninger), whom she joined for an appearance on The Late Show with Stephen Colbert. Michi's arrangements have been performed by the String Orchestra of Brooklyn, Orchestra of St. Luke's, Arkansas Symphony, Spokane Symphony, Harvard Chamber Orchestra, Burlington Chamber Orchestra, Boston Conservatory Orchestra, and The Royal Conservatory of Music in Toronto.

A passionate collaborator and performer, Michi has been fortunate to work with artists across a vast musical spectrum: Missy Mazzoli, Steve Reich, Silkroad, Yo-Yo Ma, Wye Oak, Emily Wells, Laurie Anderson, William Britelle, Daniel Wohl, Emanuel Ax, Patricia Kopatchinskaja, Judd Greenstein, David T. Little, Gabriela Lena Frank, Vijay Iyer, International Contemporary Ensemble, The Knights, A Far Cry, Alarm Will Sound, Mark Morris Dance Group, and the East Coast Chamber Orchestra, among others.

Described by *Gramophone Magazine* as an "alluring soloist with heightened expressive and violinistic gifts," Michi gave her violin solo debuts with the New York Philharmonic and the Los Angeles Philharmonic, performed her recital debut in Weill Hall, and released a solo album of works by Émile Sauret on Naxos. More recently, she

recorded two different projects for Nonesuch Records: a new string quartet composed by Laurie Anderson, and a new work by Steve Reich entitled “Pulse” with the International Contemporary Ensemble, which they performed in Carnegie Hall as part of Steve Reich’s 80th birthday celebration.

Michi holds a Bachelor’s degree in music performance from the Cleveland Institute of Music and a Master’s degree from Juilliard, where she studied with Donald Weilerstein and the late Robert Mann, respectively. Her early teachers include Sharon Holland and Haroutune Bedelian.

A native of California, Michi shares her time between New York and Gill, a small farming community in western Massachusetts, where she and her husband, composer Judd Greenstein have created a music festival and artistic retreat at their home - 100 acre hilltop former dairy farm, Antenna Cloud Farm.

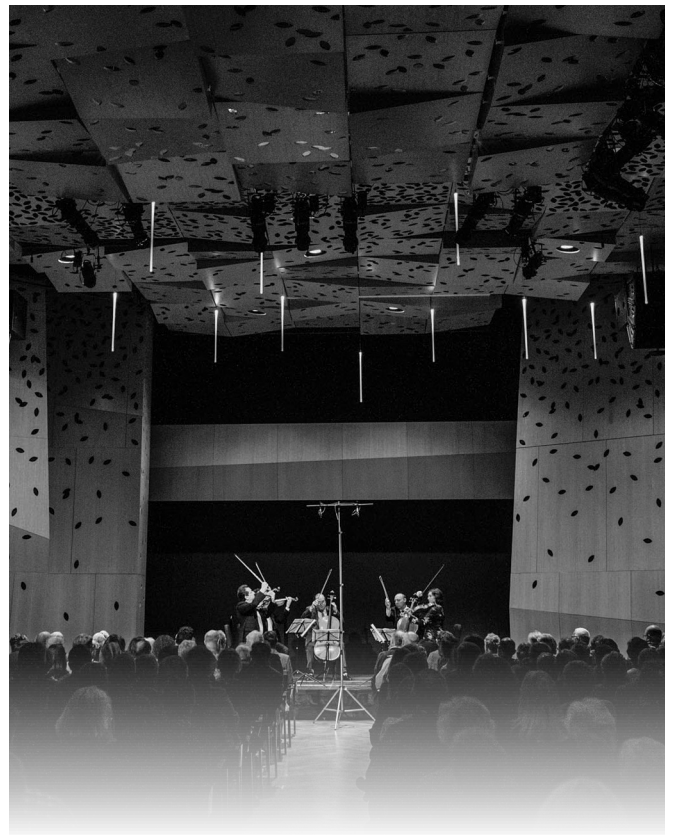
With a passion for creative problem solving, making music accessible to audiences, and arts administration, violinist **Sarah Zahorodni** puts her whole heart into every artistic endeavor she pursues.

Her holistic approach to the arts, strong interest in collaboration, and love for chamber music, both as a violinist and violist, has presented opportunities to play in local communities as well as countries including Ukraine, Hong Kong, South Korea, and Italy.

Sarah has participated in festivals both domestically and internationally, including Decoda Skidmore Chamber Music Institute in Saratoga Springs, NY, Promisek Bach+ Festival in Bridgewater, CT, Credo Music Festival in Oberlin, Ohio, the Global String Program in Boston, Massachusetts, International Music Festival of the Adriatic in Duino, Italy, and Music Adventure in Sienna, Italy.

She has participated in master classes with Paul Kantor, Inrena Muresanu, Benjamin Klemme, Borromeo Quartet, Parker Quartet, Lee Trio, and Lionsgate Trio.

Sarah began studying violin at the age of ten and has earned a M.M. in String Performance at Boston Conservatory at Berklee and a B.M. in Violin Performance with a minor in Innovation & Social Enterprise from Gordon College. Her primary teachers have included Katie Lansdale, Sarita Kwok, and Katalin Vizsmeg.



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Monday, May 16 at Westminster Hall
Includes work from Schubert, Eisler, and Beethoven

Tuesday, May 17 at Icehouse MPLS
Join us for an hour-long selection from Monday’s performance, in a relaxed bar setting.

For more information about Accordo and upcoming concerts, please visit schubert.org/accordo



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