

Our Schubert Club 140th anniversary season is nearing completion but we still have some amazing artists, ensembles, and programs to savor. Italian pianist Beatrice Rana couldn't come to the States for her a recital two years ago. We had to settle for a video recording of a concert by Beatrice and sister Ludovica from Lecce, Italy. It was a beautiful concert in a stunning setting, but now finally we get to experience this very special pianist live at the Ordway.

I'm excited too about the final program in our Music in the Park Series. We welcome the Jasper String Quartet to the series for the first time, and their program includes a world premiere of a piece for quartet and voice (Maria Brea, soprano) by our good friend Reinaldo Moya. Reinaldo was Schubert Club's composer-in-residence from 2017–2019.

In the Schubert Club Mix series, St. Paul native Patricia Hampl has curated a program she calls "Writing My Way into Music." Pianist Dan Chouinard and soprano Ema Katrovas join Patricia on stage at the Summit Brewery in a program of musical selections and texts.

Accordo performs two different programs in May and in June. Each program includes familiar composer names (Beethoven and Brahms among them) and a less familiar work - one by Finnish composer Kaija Saariaho and one by composer & oboist Katherine Needleman.

Finally, I hope you can join us for our 140th Anniversary Celebration Concert at the Ordway on the afternoon of Sunday May 7th. The Kanneh-Masons—all seven extraordinarily gifted siblings from the UK ages 25-12—will play a mixed selection of music by Mendelssohn, Shostakovich, Sarasate, Beethoven, and Bob Marley among others.

Thank you for supporting Schubert Club.  
Enjoy the music!

Schubert Club features education as a foundational mission of the organization. The funds we are raising in celebration of our 140th Anniversary are devoted to enhancing our music scholarships and ensuring the long-term health of our music education programs.

Do you realize the depth and breadth of our educational efforts? While you can hop on to our website to explore all the amazing music education offerings, I'll highlight just a few to share the benefits of the fundraising efforts.

#### **Bruce P. Carlson Student Scholarship Competition**

For our 100-year-old scholarship competition, students apply and submit a video for the preliminary round. Finalists play in person for a nationally recognized judge. With the additional funding, we've been able to increase the number and size of the awards. Also, there are no longer application fees in order to broaden access to the competition. Students use the awards to continue their musical education.

You are welcome to attend the free **Musicians on the Rise Winners Recital** and experience their exceptional talent on April 15, 2023, at the Ordway.

#### **Project CHEER**

Project CHEER provides free private piano, guitar and rhythm lessons at St. Paul's Hallie Q. Brown Center for students in grades 1-12. Project CHEER is approaching its 55-year milestone and has been capably directed by Joanna Kirby for 33 years. Students from this program have gone on to teach in the program, become professional musicians, and even serve as composers-in residence for Schubert Club!

Schubert Club is grateful for the generous support of our donors to the 140th Anniversary Campaign for all the educational programming we offer.



Barry Kempton  
Artistic & Executive Director



Catherine Furry  
President



Sunday, April 23, 2023, 4:00 PM

Saint Anthony Park United Church of Christ

*Pre-concert conversation one hour before the performance*

# JASPER STRING QUARTET WITH MARIA BREA, SOPRANO

J Freivogel, violin • Karen Kim, violin  
Andrew Gonzalez, viola • Rachel Henderson Freivogel, cello

*Yiddishbuk* (1992)

Oswaldo Golijov (b. 1960)

I. D.W. (1932–1944)—F.B. (1930–1944)—T.K. (1934–1943)

II. I.B.S. (1904–1991)

III. L.B. (1918–1990)

*Pájaros Garabatos* (2023)

Reinaldo Moya (b. 1984)

Introduction (Pájaros Garabatos)

Nocturne—Recitative

Salscherzo

“Los Mirlitos”

Transition

“Hijos Míos”

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Intermission

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**Quartet No. 15 in A Minor, Op. 132** (1825)

Ludwig van Beethoven (1770–1827)

Assai sostenuto—Allegro

Allegro ma non tanto

Molto adagio (Hymn of Thanksgiving by a Convalescent to the Divinity, in Lydian Mode)

Andante (Feeling new strength)

Alla Marcia, assai vivace

Allegro appassionato—Presto

PLEASE SILENCE ALL ELECTRONIC DEVICES



Osvaldo Golijov.  
© Kayana Szymczak

*Yiddishbbuk* (1992)

**Osvaldo Golijov**

(b. La Plata, Argentina, 1960)

Osvaldo Golijov (pronounce J like the CH in Bach) was born in La Plata, Argentina in 1960. His family has Romanian Jewish roots and Golijov lived in Jerusalem before emigrating to the U.S. in 1986. He studied at University of Pennsylvania with George Crumb, and since 1991 has taught at The College of the Holy Cross, where he is currently composer-in-residence.

Golijov is one of the most honored composers of our time, with Guggenheim and MacArthur Fellowships to his credit. His opera *Ainadamar* received two Grammy Awards: Best Opera Recording and Best Classical Contemporary Composition. Other works include the *St. Mark Passion*; *Azul*, a cello concerto; *The Dreams and Prayers of Isaac the Blind*, for clarinet and string quartet; the song cycles *Ayre* and *Falling Out of Time*; and the soundtracks for Francis Ford Coppola's *Tetro* and *Youth Without Youth*. After a ten-year silence, Golijov's two most recent works are *Um Dia Bom*, premiered by Brooklyn Rider, and *Ever Yours*, premiered by the St. Lawrence and Telegraph string quartets. He is currently working on the soundtrack for Francis Ford Coppola's film *Megalopolis*.

**Osvaldo Golijov introduces *Yiddishbbuk*:**

"A broken song played on a shattered cimbalom." Thus, writes Kafka, begins *Yiddishbbuk*, a collection of apocryphal psalms, which he read while living in Prague's street of the alchemists. The only remnants of the collection are a few verses interspersed among the entries of his notebooks, and the last lines are also quoted in a letter to Milena: "No one sings as purely as those who are in the deepest hell. Theirs is the song which we confused with that of the angels." Written in Hebrew characters and surrounded with musical notation, marks similar to those of the genuine texts, the psalms' only other reference to their music is: "In the mode of the Babylonian Lamentations."

***Pájaros Garabatos* (2023)****Reinaldo Moya**

(b. 1984)

Reinaldo Moya is a graduate of Venezuela's *El Sistema* music education system. Through *El Sistema*, he received musical training from an early age and was a founding member of the Simón Bolívar Orchestra, touring throughout Europe and the Americas. Moya graduated from The Juilliard School with masters and doctorate degrees as a student of Samuel Adler and Robert Beaser. He received his Bachelors in Music degree from West Virginia University, where his principal teacher was John Beall.

Reinaldo Moya is the recipient of the Charles Ives Fellowship from the American Academy of Arts and Letters, the 2015 McKnight Composers Fellowship, the Van Lier Fellowship from Meet the Composer and the Aaron Copland Award from the Copland House. As the winner of the \$20,000 Ellis-Beaugard Foundation Composer Award, his Piano Concerto was premiered by Joyce Yang and the Bangor Symphony Orchestra (under Lucas Richman) in October 2021. Other orchestral works have been performed by the Minnesota Orchestra (with Osmo Vänskä), the San Diego Symphony (with Rafael Payare), the Juilliard Orchestra (with Carlos Miguel Prieto), the Simón Bolívar Symphony Orchestra of Venezuela (with Joshua Dos Santos), and the New Jersey Symphony (with JoAnn Falletta). Moya's chamber music has been performed by the Da Capo Chamber Players, the Lysander Piano Trio, and the Attacca Quartet.

Reinaldo Moya is Associate Professor of Music at Augsburg University in Minneapolis. He has been named Composer-in-Residence of the Chicago Philharmonic Orchestra, where he will compose new orchestral and chamber works and serve on the artistic board through 2024.

**Reinaldo Moya introduces *Pájaros Garabatos*:**

*Pájaros Garabatos* translates to "scribble birds" or "scrawl birds," which is also the title of the introductory movement. The quartet is to be performed without pauses between movements.

Like many of my recent works, *Pájaros Garabatos* explores my Venezuelan identity and how my two small children will relate to their Venezuelan-ness. The texts by young Venezuelan poet Juan Lebrun are evocative poems that take the reader/listener on a journey through our country. Lebrun's imagery is vivid and compelling: the blackbirds in the first poem symbolize my two young children who, through no fault of their own, have been left a legacy of sadness, tragedy, and family separation as the children of a Venezuelan father. The second poem visualizes the children as possible catalysts for change in a country that is not their own, but one that needs their vitality, ideas, and love.

Like Schoenberg's Second and Ginastera's Third String Quartets, *Pájaros Garabatos* only introduces voice for the latter part of the work. In the opening movements of the piece, we are introduced to the scribble birds as they swarm the night sky. This introductory movement leads us to the Nocturne-Recitative, where we get a more traditional texture, with a supporting chorale of sorts and an increasingly elaborate melody that unfurls above. The darkness of the night is still quite present in the end of this movement, where the sweet, lyrical melody from before turns into a macabre type of dance.

Dance is at the center of the third movement, titled Salscherzo. From the darkness of the previous movements, we emerge into a sound-world that is intended to depict Venezuelan life during the day. This Scherzo is infused with traditional and popular musical styles commonly found in Venezuela: namely salsa music, and a particular kind of merengue that comes from Caracas.

The final vocal movements explore the thematic core of the work: a sense of deep loss felt at being unable to share my experience of my native land with my children, the hope that they will feel as connected to it as I do, and finally the belief that their relationship with Venezuela might in turn be part of the solution that helps my country re-emerge from the darkness into which it has been plunged for the last 24 years.

# Texts and Translations

*Pájaros Garabatos* (2023)

Reinaldo Moya

(b. 1984)

El mirlo entonaba las hojas del cielo.  
Su familia, sus amigos anidaban en su voz libre.  
Pero un día el gavilán tomó a sus hijos.  
Los hizo beber de las cloacas  
y andarse en el barro triste.

Quitó los plumajes de oro.  
Impuso su voluntad sobre los otros.  
Dictó las sentencias de la pérdida.

Pero alguna brillante espera,  
una fuerza de pulmón de muchos mirlos  
podría hacer de su especie naranja felicidad.

Quedarse en el futuro blanco,  
rompe los bordes de la auyama<sup>1</sup>,  
y hace que el cielo se pierda ahora  
sin roce de huesos melódicos.

Entonces,  
los robles crecieron al infinito de palabras  
y jugaron construyendo  
la sola voz que ahora es su nido.

El gavilán ya murió  
y en paz dejó a los mirlitos.

**Juan Lebrun**

The blackbird tuned the sky's leaves.  
Its family, its friends were nesting in its free voice.  
But the sparrowhawk took its children one day.  
And made them drink from the sewers  
and walk in sad sludge.

It plucked the golden feathers,  
enforced its will over the others,  
issued the sentences of loss.

But some brilliant waiting,  
a lung strength of many blackbirds  
could make of its species orange happiness.

To stay in the white future,  
breaks the edges of the pumpkin<sup>1</sup>,  
and makes the sky stray now  
without friction of melodic bones.

Then,  
the oaks grew towards the infinite of words  
and played, building  
the lone voice that is now its nest.

The sparrowhawk is dead now,  
the little blackbirds are in peace.

**Translation by Miguel Ortiz Rodríguez**

<sup>1</sup> *In the original poem "auyama," word of mariche origin (Cariban language once spoken in the Baruta valley, Miranda, Venezuela) still widely used in Venezuelan Spanish.*

*Continued on next page*

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Hijo mío, hija mía  
quisiera decirles  
que los bastones de los años  
no son suyos,  
ni la culpa de un país que les nació.

Los troncos son cuerpos de la noche  
y ustedes quieren entenderlos ya  
con la poca vida que llevan.

Pero querer y saber deberían ser sinónimos  
y nadie parece saberlo.

Muchos querrán legar sus males a su  
inocencia  
para vaciarse un poco de sentidos.

La tonada tanteada por el barro  
debería ser el himno que no hemos escuchado.

Entonces,  
el sol roza su pensar futuro,  
las hormigas aún pueden llevar su carga,  
no se perderán con la guarda de las plantas,  
y su árbol de constancia enseñará a Bach.

Sus corazoncitos frondosos  
Harán del otoño unas raíces  
y enhebrará por los aires sus voces.

**Juan Lebrun**

||

My son, my daughter,  
I'd like to tell you  
that the batons of the years  
are not yours,  
nor the guilt of a country that was born in you.

The trunks are bodies of the night  
you already want to understand them  
with the short life that you carry.

But wanting and knowing should be synonyms  
and no one seems to know.

Many will try to pass down their illnesses to your  
innocence  
to slightly empty themselves of meaning.

The tune probed by the mud  
should be the hymn we haven't heard.

Then,  
the sun touches your future thinking,  
the ants can still carry your load,  
you won't get lost with the watch of plants,  
and your tree of constance will teach Bach.

Your bushy little heart,  
will turn autumn into roots  
threading your voice through the air.

**Translation by Miguel Ortiz Rodríguez**

Translated into English by Miguel Ortiz Rodríguez. Venezuelan writer and translator. Some of his texts have been published by Revista Yzur, Asymptote Journal and others. His first chapbook, *Lengua de ángel/Angeltongue*, a self translated exploration on the limits of language was published by above/ground press, 2017. His texts were included in *A Scar Where Goodbyes Are Written: An Anthology of Venezuelan Poets in Chile*, published by LSU Press, 2023.



Reinaldo Moya

### Quartet No. 15 in A Minor, Op. 132 (1825)

**Ludwig van Beethoven**

(b. Bonn, Germany, 1770; d. Vienna, Austria, 1827)

A Russian prince and amateur cellist, Nikolas Galitzin of St. Petersburg asked Beethoven in November 1822 to compose “one, two or three new quartets” for him. “Since you are cultivating the violoncello,” Beethoven replied, “I will take care to give you satisfaction in this regard.” Only after the May 1824 premiere of the Ninth Symphony was Beethoven free to work on the quartets in earnest, completing Opus 132 in July of 1825. In the meantime, though, he suffered serious intestinal trouble, and moved, on doctor’s orders, to the fresh air of Baden bei Wien. On May 29 he noted in his conversation book a “Hymn of Thanksgiving to God.” As Maynard Solomon observes, “We do not need a close analysis to tell us that the subject matter of this quartet is pain and its transcendence.” For Joseph Kerman, the quartet represents a “single realized journey.” That journey unfolds in five movements, a novel structure imitated by Bartók and many others.

A sustained opening recalls the “Cross-motive” of the baroque: four mournful notes enclosing a wide skip. Violin tears across the texture, then cello joins to introduce a stepwise melody in dotted rhythms. The Cross-motive and the dotted idea are partners, sounding together in many forms. For Kerman, it is “the most evocative double-counterpoint in all music.” Yet despite many attempts to rise—including a lovely second subject—the patient remains bedridden.

Ideas from the first movement are released like a wind-up toy in the obsessive *Allegro ma non tanto*. “There is no other movement in Beethoven. . . which uses so little material so thoroughly,” notes Kerman. A surreal trio introduces the drone of a hurdy-gurdy, then moves the downbeat one beat to the left. The listener is sure to be tripped up.



Beethoven by August von Klöber,  
made in Mödling, 1818

The turning point is a “Hymn of Thanksgiving by a Convalescent to the Divinity.” The hymn itself is a modified version of the “Old Hundredth” (Praise God, from Whom all blessings flow), but each phrase is preceded by a whispered contrapuntal caress. In his last years, Beethoven became interested in the old church modes. He chooses here the Lydian mode—the white piano keys from F to F—distinctive because its music seems to belong less to a key than to another world. Twice the convalescent feels “new strength,” expressed by trills and a strong descending bass in D major. In the second verse of the hymn, the whispered music begins to interact with the hymn-tune. On the third round, it mingles with just the first phrase of the tune. The climactic C-major chord, widely spaced, affirms spiritual, if not actual strength.

To relieve the great tension of the Hymn, Beethoven strikes up an utterly regular march, which breaks like a human voice into recitative. Beethoven’s concluding rondo theme curiously resembles that of the bagatelle *Für Elise*. At the climax, violin and cello sing the theme together at a hysterical pitch, but it is *the cello* that decisively turns to the major mode. Prince Galitzin’s commission was fulfilled, but Beethoven died before cashing the last check.

*Beethoven program note* © 2013  
by David Evan Thomas.

*Other notes provided by Boosey & Hawkes  
and Reinaldo Moya.*

## JASPER STRING QUARTET

Celebrating its seventeenth anniversary in 2023, the Jasper String Quartet is recognized as one of the leading American string quartets on the performance stage today.

A recipient of Chamber Music America’s prestigious Cleveland Quartet Award, the quartet has been hailed as “sonically delightful and expressively compelling,” (*The Strad*) and described by *Gramophone* as “flawless in ensemble and intonation, expressively assured and beautifully balanced.” *The New York Times* named their album *Unbound* as one of the 25 Best Classical Recordings of 2017.

The Jasper String Quartet is the Professional Quartet-in-Residence at Temple University’s Center for Gifted Young Musicians. In addition, the Quartet is the Founder and Artistic Director of Jasper Chamber Concerts. The Jasper Quartet is committed to celebrating the diverse array of compositional voices writing for string quartet on every program.

This year, the quartet releases their premiere recording of Vivian Fung’s String Quartets 1-4 for the Sono Luminus label, presents premiere performances of new commissions by Ingrid Arauco and Reinaldo Moya, and has residencies with string and composition departments at Michigan State University, Swarthmore College, Haverford College and Shenandoah Conservatory.

The Jasper Quartet also continues in their seventh season as Artistic Directors of Jasper Chamber Concerts. Jasper Chamber Concerts is dedicated to encouraging curiosity, community, and inclusivity through world-class chamber music performances, with concerts held in the Chestnut Hill Skyspace, a uniquely elegant venue designed by renowned artist James Turrell and architect James Bradberry.

The Quartet released their most recent album, recorded with the Jupiter String Quartet of music by Osvaldo Golijov, Felix Mendelssohn, and Dan Visconti, to great critical acclaim. The *Whole Note* called the album a “simply thrilling performance — vibrant, pulsating and dynamic” and *Music City Review* said “the performances captured are artistically nuanced, executed with gorgeous technique and plenty of personality.”

The Jasper Quartet is passionate about connecting with audiences beyond the concert hall and has performed hundreds of outreach programs in schools and community centers.

The Quartet received a Residency Partnership grant from Chamber Music America for the 2020-21 season and has received numerous Picasso Project grants from Public Citizens for Children and Youth to support its ongoing work with public schools in Philadelphia. The Fischhoff National Chamber Music Association recognized the Quartet’s “outstanding and imaginative programming for children and youth in the United States” with their 2016 Educator Award.

The Quartet regularly serves as Featured Artists-in-Residence for Swarthmore College and teaches on the faculty of the Saint Paul Chamber Music Institute.

Formed at Oberlin Conservatory, the Jasper Quartet launched their professional career in 2006 while studying with James Dunham, Norman Fischer, and Kenneth Goldsmith as Rice University’s Graduate Quartet-in-Residence. In 2008, the Quartet continued its training with the Tokyo String Quartet as Yale University’s Graduate Quartet-in-Residence. In 2008, the Jaspers swept through the competition circuit, winning the Grand Prize and the Audience Prize in the Plowman Chamber Music Competition, the Grand Prize at the Coleman Competition, First Prize at Chamber Music Yellow Springs, and the Silver Medal at the 2008 and 2009 Fischhoff Chamber Music Competitions. They were also the first ensemble honored with Yale School of Music’s Horatio Parker Memorial Prize, an award established in 1945, and selected by the faculty for “best fulfilling... lofty musical ideals.” In 2010, they joined the roster of Astral Artists after winning their national auditions.

The Quartet was the 2010-12 Ensemble-in-Residence at Oberlin Conservatory and, in conjunction with Astral Artists, was awarded a 2012 Chamber Music America grant through its Residency Partnership Program for work in Philadelphia schools. From 2009-2011, the Jaspers were the Ernst C. Stiefel String Quartet-in-Residence at the Caramoor Center for Music and Arts (Katonah, NY).

The Jasper String Quartet is named after Jasper National Park in Alberta, Canada.

For more information,  
please visit [jasperquartet.com](http://jasperquartet.com).

The Quartet is represented by Artist Manager Marianne LaCrosse of Suòno Artist Management.





Jasper String Quartet © Lisa-Marie Mazzucco



Maria Brea

## MARIA BREA

Venezuelan soprano María Brea has been called a “fantastic soprano,” by *Opera Wire* showcasing “virtuosity as a singer” and imbuing “luxurious polish.” Her performance of *Cav+Pag* with New Camerata Opera in Fall 2021 was celebrated by *Opera News*, who said, “Maria Brea was an absolute delight as Nedda, ...demonstrating a natural theatrical instinct. She also has a lovely voice.” In the 2021-22 season, Brea’s lovely voice will be heard in the role of Norina in *Don Pasquale* with The Barn Opera in Vermont, in the recital “Susanna: Evolution of the Ingenue” with the Metropolitan Opera Guild, as the headliner of Venezuelans and Immigrants Aid’s “A Song for Venezuela” concert, and as the soprano soloist in *Carmina Burana* with the Cecilia Chorus of New York at Carnegie Hall.

Brea was chosen as a finalist in the 2022 Paris Competition and sang for the 2021 BBC Cardiff Singer of the World competition. She previously won 6th prize in the Tenor Viñas Contest, where she also received a special award for the best interpreter of Zarzuela and a contract to perform with the orchestra at Teatro Liceu de Barcelona. Brea has been the recipient of awards in the Opera Cultura, Gerda Lissner, Giulio Gari, Mary Truman Art Song, and New York Lyric Opera Competitions, and received an encouragement award from the Metropolitan Opera National Council Connecticut District Auditions.

In December 2020, Brea made her debut with Teatro Grattacielo as Olga in Giordano’s *Fedora*, where she “conquer(ed) the entire stage with her every appearance” with her “seemingly unfettered vocal abilities” (*Opera Wire*). She was to have performed the role of Frasquita (*Carmen*) at the Rose Theater in Lincoln Center with MasterVoices and sung as a soloist in their Bridges Project though both were cancelled due to COVID-19. She recently performed the role of Elena in the Zarzuela *El Barbero de Sevilla*, for which the Hispanic Organization of Latin Actors awarded

her “Best Musical Actress.” In 2019, Brea created the title role of Anton Coppola’s *Lady Swanwhite* in a production with Opera Tampa.

Her operatic roles have also included Raquel in the world premiere of José Luis González Moya’s *El Rey Nació* with PuntaClassic, Musetta in *La Bohème* with the New York Concert Opera, and Micaëla in *Carmen* and Adina in *L’elisir d’amore* with West Bay Opera. With Martina Arroyo’s *Prelude to Performance*, she performed the roles of Nannetta in *Falstaff*, Giannetta in *L’elisir d’amore* and Marie in *La Fille du Regiment*. Brea has recently been seen in concert with the Queens Symphony Orchestra and in the St. Hugh Steinway recital series in Miami, FL.

Brea earned her bachelor’s degree in Vocal Performance from the Manhattan School of Music, where she was the recipient of the Mae Zenke Orvis Scholarship; and her master’s degree at the Juilliard School as a Kovner Fellow. Along her professional path, Brea participated as a studio artist with Wolf Trap Opera in 2016-17, where she performed the role of the Bird in Philip Glass’s *Juniper Tree*. She was an apprentice artist with Palm Beach Opera in 2017-18, was the Eva and Marc Stern Fellow at Songfest in 2019 and has been the beneficiary of a Novick Career Advancement Grant.

Brea credits her father, a music teacher and Cuatro player, for instilling in her a love of Venezuelan folk music from an early age. Maria is a co-founder of the instagram platform Latina Women in Opera and is a Spanish Diction expert at DictionBuddy.com

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## The Michael Steinberg & Jorja Fleezanis Fund

presents the world premiere of its  
fourth commission Saturday, May 13, 2023,  
at 4:00 P.M., at Westminster Church,  
1200 S. Marquette Ave., Minneapolis, MN.

Composer Jungyoon Wie's *For the Sleepwalkers*, after a poem by Edward Hirsch, will be performed by Susie Park (violin), Anthony Ross (cello), Jungyoon Wie (piano), and Stephen Yoakam (narrator). The program concludes with the Brahms Piano Trio No. 2 in C major, Opus 87, featuring Park, Ross, and pianist Timothy Lovelace.



JUNGYOON WIE

The Michael Steinberg & Jorja Fleezanis Fund was established by the late Jorja Fleezanis, former concertmaster of the Minnesota Orchestra, to commission new works incorporating literary texts with new music by emerging composers.

For ticketing information: [www.SteinbergFleezanisFund.org](http://www.SteinbergFleezanisFund.org)

# Schubert Club Has Big News!



**This 2022-2023**  
**We are celebrating our 140th Anniversary**  
**and**  
**100 years of awarding music scholarships**

**Schubert Club is pleased to announce**  
**we have recently exceeded the \$2 million mark**  
**for music education and scholarships**

*Opportunities to contribute are still possible*  
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Vice President Audit & Compliance: David Wheaton

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Vice President Education: Suzanna Altman

Vice President Finance & Investment: Doug Flink

Vice President Marketing & Development: Laura McCarten

Vice President Museum: Brian Horrigan

Vice President Nominating & Governance: Lynne Beck

Recording Secretary: Joanna Cortright

## BOARD OF DIRECTORS

*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.*

Suzanna Altman

Doug Flink

Anne Kruger

Sook Jin Ong

Dameun Strange

Mark Anema

Catherine Furry

Seth Levin

Vaughn Ormseth

Maria Troje

Lynne Beck

Cléa Galhano

Eric Lind

Nancy Orr

Sarah Wandschneider

Joanna Cortright

Braxton Haulcy

Michael Manns

Jonathan Palmer

David Wheaton

Birgitte Christianson

Dorothy J. Horns

Laura McCarten

Karl Reichert

Timothy Wicker

Patricia Durst

Brian Horrigan

Fayneese Miller

Kay Savik

Eric Won

Richard Evidon

Anne Hunter

John Nuechterlein

Laura Sewell

## STAFF

Barry Kempton, Artistic & Executive Director

Harper Beeland, Patron Relations Associate

Maximillian Carlson, Program Manager

Ben Cook-Feltz, Patron Relations Manager

Kate Cooper, Director of Education & Museum

Galen Higgins, Graphics Designer

Aliese Hoesel, Executive Assistant

Kristina MacKenzie, Director of Marketing & Communications

Amy Marret, Director of Development

Janet Peterson, Business Manager

Gweni Smith, Education & Museum Associate

Anna Torgerson, Artist & Event Manager

Schubert Club Music Museum Interpretive Guides:

Harper Beeland, Ann Braaten, Daphne Fruchtman, Alan Kolderie, Ed Kvarnes, Sherry Ladig, Ansel Langmead, Derek Parshall, Kirsten Peterson, Kalli Sobania, Susan Thompson

Volunteer Coordinator:

Kirsten Peterson

Project CHEER Director:

Joanna Kirby

Project CHEER Instructors:

Joanna Kirby, Nils Larsson, Enzo Mazumdar Stanger, Vanessa McKinney

## ADVISORY CIRCLE

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

Anna Marie Ettel, chair

James Callahan

Libby Holden

Elizabeth B. Myers

Gloria Sewell

Craig Aase

Cecil Chally

Dorothy J. Horns

Peter Myers

Katherine Skor

Dorothy Alshouse

Penny Chally

Anne Hunter

Nicholas Nash

Tom Swain

Mark Anema

Carolyn S. Collins

Ruth Huss

Ford Nicholson

Anthony Thein

Nina Archabal

Dee Ann Crossley

Lucy Rosenberry Jones

Richard Nicholson

Jill G. Thompson

James Ashe

Josée Cung

Ann Juergens

Gerald Nolte

John Treacy

Suzanne Asher

Mary Cunningham

Lyndel King

Gayle Ober

Nancy Weyerhaeuser

Paul Aslanian

Marilyn Dan

Richard King

Christine Podas-Larson

Lawrence Wilson

Jeanne B. Baldy

Karyn Diehl

Kyle Kossol

Nathan Pommeranz

Melissa Wright

Aimee Richcreek Baxter

Ruth Donhowe

Karen Kustritz

David Ranheim

Mike Wright

Lynne Beck

Richard Evidon

Libby Larsen

Barbara Rice

Alison Young

Carline Bengtsson

Catherine Furry

Chris Levy

Jana Sackmeister

Daniel Bonilla

Michael Georgieff

Jeff Lin

Ann Schulte

Ellen C. Bruner

Diane Gorder

Dorothy Mayeske

Estelle Sell

Dorothea Burns

Julie Himmelstrup

Sylvia McCallister

Kim A. Severson