



*S* Schubert Club

# **ACCORDO**

**Monday, May 16, 2022 • 7:30 PM**

*Westminster Hall at Westminster Presbyterian Church*

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## ACCORDO

Steven Copes, violin • Susie Park, violin  
Maiya Papach, viola • Julie Albers, cello  
Anthony Ross, cello

**String Trio in B-flat major, D.581** (1817)

Franz Schubert (1797–1828)

- I. Allegro moderato
- II. Andante
- III. Menuetto. Allegretto — Trio
- IV. Rondo. Allegretto

*Park, Papach, Ross*

**Duo for Violin and Cello, Op. 7** (1924)

Hanns Eisler (1898–1962)

- I. Tempo di minuetto
- II. Allegretto vivace

*Copes, Albers*

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Intermission

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**Violin Sonata No. 9, Op. 47, Kreutzer** (arranged for Cello Quintet) (1802–1804)

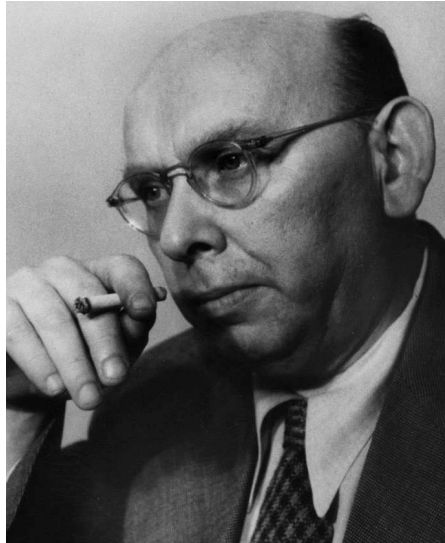
- I. Adagio sostenuto — Presto
- II. Andante con variazioni
- III. Finale. Presto

Ludwig van Beethoven (1770–1827)

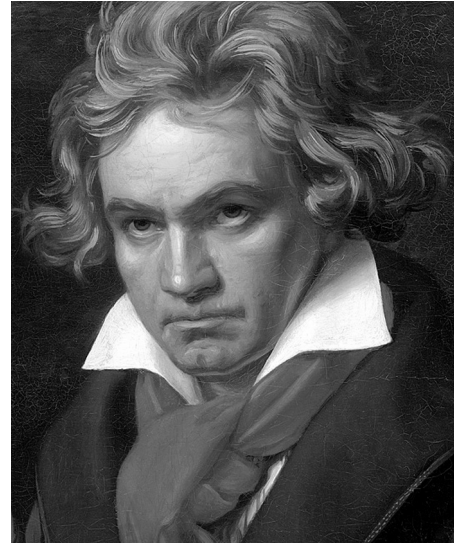
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Franz Schubert



Hanns Eisler



Ludwig van Beethoven

### String Trio in B-flat major, D.581 (1817)

**Franz Schubert** (b. Vienna, 1797; d. Vienna, 1828)

Schubert was all of twenty-one when he wrote this string trio, but already his skills were highly developed, having written over 300 songs, five symphonies, four masses, and seven string quartets. His chamber music is of mixed quality up to this point, as he struggled to find his own voice in writing for strings. One can hardly blame him, given the high bar set by Haydn, Mozart, and Beethoven, who were all in their prime during Schubert's lifetime, and all living in Vienna.

This trio was clearly written with the amateur musician in mind, but as is often the case with Schubert, those good intentions are thwarted, because he doesn't always write idiomatically for strings. What might look good on paper or be played easily on the piano can prove awkward on a stringed instrument.

An additional challenge is the string trio genre itself. Professional string players will confess that, counterintuitively, playing string trios is inherently more difficult than string quartets. Not only does one feel "naked"—there fewer places to hide—but harmonically speaking, the lack of a fourth voice makes the ensemble

sound thinner and less resonant. The rules of harmony are much better suited to four voices, which is why composers prefer the quartet medium—and for that matter—why there are no Barbershop Trios.

And comparatively speaking, there aren't many quality string trios to choose from. Beethoven and Schubert wrote a batch while quite young, but moved onto quartets and works for larger forces. Haydn wrote some early string trios that are undistinguished relative to the quality of his later pieces. Mozart's lone string trio is a gem, but there is a noticeable absence of any string trios by the important chamber music composers of the 19th century, namely Mendelssohn, Schumann, or Brahms. The next great string trio came from the pen of Ernst von Dohnányi in the 20th century, and that too was an early work.

Although Schubert's string trios sit between his adolescence and his later mature works, it displays all the wonderful attributes we come to expect from him: beautiful lyricism and daring harmonic changes that reveal why Franz Liszt called Schubert "the most poetic musician who ever lived."

**Duo for Violin and Cello, Op. 7 (1924)**  
**Hanns Eisler (b. Leipzig, 1898; d. Berlin, 1962)**

Born in Leipzig to a musical family, Eisler grew up in Vienna in the years leading up to World War I. He is best known for composing the national anthem of East Germany, for his long artistic association with Bertolt Brecht, and for some 40 film scores dating from his years living in Los Angeles.

But that thumbnail sketch barely hints at the fascinating details of a life inextricably linked to the messy world politics of the 20th century. As a young man, Eisler joined a progressive political youth group, later fighting for Hungary in “The Great War.” His early pieces focused on the political causes he championed. His anthems, marches, and choral works became popular with left-wing groups across Europe.

Upon his return to Vienna after the war, his musical studies continued with Arnold Schoenberg, becoming the first of his disciples to compose in the twelve-tone or serial technique. He would later sever ties with Schoenberg as he adopted a more populist style influenced by jazz, popular music, and the cabaret life of Berlin. A committed Marxist and supporter of the German Communist party, Eisler’s political activities became a serious problem when Hitler came to power in 1933. The German Communist Worker’s Party was outlawed and Eisler’s music was subsequently banned, labeled as “degenerate music.”

Eisler went into itinerant exile, working in Prague, Vienna, Paris, London, Moscow, Spain, Mexico, and Denmark. He made two visits to the United States, with speaking tours from coast to coast. In 1942 he moved to Hollywood and took up a teaching post at the University of Southern California, where he also wrote for film. Movie scores would become the largest part of his output.

In America, Eisler’s political activism came back to haunt him as one of the first artists placed on the Hollywood “Blacklist,” resulting in two interrogations by Senator Joseph McCarthy and the House Un-American Activities Committee. He was accused of being the chief Soviet agent in Hollywood and was called “the Karl Marx of music” by Richard Nixon, a sobriquet that Eisler didn’t mind.

Eisler’s supporters—including his friends Charlie Chaplin, Igor Stravinsky, Aaron Copland, and Leonard

Bernstein—organized benefit concerts to raise money for his defense fund. Nonetheless, in 1948 Eisler agreed to leave the U.S. under threat of deportation. He settled in East Berlin, attracted by its promise of a socialist society. Eisler died a revered and respected figure in Germany, where a Berlin Music School is named in his honor. In the years since his death, as hindsight has allowed for the de-coupling of his music from politics, there has been a renewed interest in his works.

Eisler wrote the Duo for Violin and Cello in 1924 when he was 26, about the time of his split with Schoenberg. It illustrates Eisler’s more liberal application of Schoenberg’s 12-tone technique that is at turns witty, expressive and romantic, and clearly reflects the composer’s brilliant intellect and skill.

**Violin Sonata No. 9, Op. 47, *Kreutzer* (1802–1804)**  
**Arranged for Cello Quintet**  
**Ludwig van Beethoven (b. Bonn, 1770; d. Vienna, 1827)**

During his lifetime, Beethoven often approved transcriptions and arrangements of his works for other instrumental combinations. He did this with his symphonies for example and the reasons were both musical and financial.

Musical, in that he wanted as many people as possible to know his music. In fact, most people in the 19th century heard Beethoven’s early symphonies in arrangements for two pianos or for piano trio, because they didn’t have access to a symphony orchestra in concert.

Financial, in that he was interested in selling more sheet music—as was his publisher—so there was always an eye towards recycling an existing piece into some new arrangement if they thought it would sell to the amateur musician crowd.

Those conditions led to this extraordinary string quintet version of his well-known Violin Sonata No. 9, known familiarly as the *Kreutzer* Sonata. The publisher gave no credit to the arranger, but Beethoven scholars who have closely analyzed the work believe that it was Beethoven himself who arranged it. Supporting evidence for that conclusion includes reports by contemporaries that Beethoven was never completely satisfied with the piece as a sonata and felt it needed larger forces to get the heft of sound and dramatic effect he was looking for.

When I listen to the original sonata, I am always struck by the sheer energy and control necessary for the bursts of emotional intensity required. Of Beethoven’s ten violin sonatas, *The Kreutzer* is the largest and most impressive of them all. It is also the longest and most difficult, and puts both instruments on an equal footing throughout.

Beethoven scrambled to complete the sonata in time for the premiere and was literally writing it up until curtain time. The composer was at the piano and George Bridgetower played the violin. Bridgetower was a renowned virtuoso, who was in today’s vernacular “multi-racial.” His mother was Polish and his father West Indian, and he billed himself as an African Prince.

By all rights, the sonata should have been called the *Bridgetower* Sonata, as he was the first violinist to perform it. While Ludwig and George were on amicable terms at the premiere, they had a subsequent falling out when both became enamored of the same woman. Beethoven, upset and furious, removed the dedication to Bridgetower and changed it to that of another

violinist whom he barely knew, the French virtuoso Rodolphe Kreutzer. Kreutzer never acknowledged the dedication or performed the piece. He even went so far as to call it “outrageously unintelligible.” How ironic, that a man unable to recognize the sonata’s brilliance is forever immortalized by Beethoven’s hasty dedication.

The *Kreutzer* went on to inspire some great minds, such as composer Leoš Janáček (a string quartet) and author Leo Tolstoy, who was inspired to write a novella bearing the same name, which casts the *Kreutzer* Sonata in a starring role.

To the purists who might scoff at the “legitimacy” of this quintet version of the *Kreutzer*, consider this: if Beethoven felt compelled to recast the piece, this quintet could be his more fully realized vision of the piece. In the final analysis however, what matters is whether the quintet version stands on its own merits, independent of the original, to make its own legitimate musical statement. Beethoven must have thought so, or he would not have gone to the trouble.

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Sydney native **Susie Park** first picked up a violin at age three, made her solo debut at five, and, by 16, had performed with every major orchestra in her country. Susie has grown into a musician distinguished by unusual passion and versatility, and today performs internationally as an orchestral, chamber, and solo artist.

Park's international career was launched at age 16, when she took first place in the Yehudi Menuhin International Competition in France. This led to performances and reengagements throughout the US, Europe, and her native Australia, where highlights included performances for crowds of over 120,000. Susie went on to receive additional top honors at the International Violin Competition of Indianapolis and the Wieniawski Competition in Poland.

Park has since concertized around the world, soloing and touring with European orchestras including the Vienna Symphony, Orchestre National de Lille, and the Royal Philharmonic; American orchestras including the Pittsburgh Symphony and San Francisco Symphony; Korea's KBS Orchestra; Orchestra Wellington in New Zealand; and all major symphony orchestras in Australia. Working with conductors including Simon Rattle, Hans Vonk, Alan Gilbert, Fabio Luisi and Yehudi Menuhin, Susie has been heard in venues ranging from New York's Carnegie and Alice Tully Halls, Boston's Symphony Hall, Chicago's Millennium Park, Philadelphia's Kimmel Center, Washington's Smithsonian Institute, Vienna's Musikverein, Cologne's Philharmonie, Düsseldorf's Tonhalle, and Sydney's Opera House.

Park was recently appointed first associate concertmaster of the Minnesota Orchestra, and can be seen this season both leading and soloing with the ensemble. Susie will also tour with the conductorless East Coast Chamber Orchestra, of which she is a founding member. She joins the Enso String Quartet as first violinist for their final season. Susie performed with the Twin Cities own Accordo as guest violinist this fall. Other recent highlights include judging the Michael Hill international violin competition in New Zealand; serving on the faculty of the Bowdoin International Music Festival; touring her home country as guest first violinist of the Australian String Quartet, which prompted the *The Australian* to publish a review headlined "Australian String Quartet proof Susie Park's one we let get away;" and touring India with the Australian World Orchestra under the baton of Zubin Mehta.

Park holds degrees from the Curtis Institute and the New England Conservatory; her principal teachers include Jaime Laredo, Ida Kavafian, Donald Weilerstein, Miriam Fried, Shi-Xiang (Peter) Zhang, and Christopher Kimber.

**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 Alpenglou 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.

American cellist **Julie Albers** is recognized for her superlative artistry, her charismatic and radiant performing style, and her intense musicianship. She was born into a musical family in Longmont, Colorado and began violin studies at the age of two with her mother, switching to cello at four. She moved to Cleveland during her junior year of high school to pursue studies through the Young Artist Program at the Cleveland Institute of Music, where she studied with Richard Aaron. Miss Albers soon was awarded the Grand Prize at the XIII International Competition for Young Musicians in Douai, France, and as a result toured France as soloist with Orchestre Symphonique de Douai.

Ms. Albers made her major orchestral debut with the Cleveland Orchestra in 1998, and thereafter has performed in recital and with orchestras throughout North America,

Europe, Korea, Taiwan, Australia, and New Zealand. In 2001, she won Second Prize in Munich's Internationalen Musikwettbewerb der ARD, and was also awarded the Wilhelm-Weichsler-Musikpreis der Stadt Osnabruch. While in Germany, she recorded solo and chamber music of Kodaly for the Bavarian Radio, performances that have been heard throughout Europe. In 2003, Miss Albers was named the first Gold Medal Laureate of South Korea's Gyeongnam International Music Competition.

In North America, Miss Albers has performed with many important orchestras and ensembles. Recent performances have included exciting debuts on the San Francisco Performances series and with the Grant Park Music Festival where she performed Penderecki's Concerto Grosso for 3 cellos with Mr. Penderecki conducting. Past seasons have included concerto appearances with the Orchestras of Colorado, Indianapolis, San Diego, Seattle, Vancouver, and Munchener Kammerorchester among others.

In 2014, Miss Albers was named principal cellist of the Saint Paul Chamber Orchestra. In addition to this appointment, she regularly participates in chamber music festivals around the world. 2009 marked the end of a three year residency with the Chamber Music Society of Lincoln Center Two. She is currently active with the Albers String Trio and the Cortona Trio. Teaching is also a very important part of Miss Albers' musical life. She currently is Assistant Professor and holds the Mary Jean and Charles Yates Cello Chair at the McDuffie Center for Strings at Mercer University in Macon, Georgia.

Miss Albers' debut album with Orion Weiss includes works by Rachmaninoff, Beethoven, Schumann, Massenet, and Piatogorsky and is available on the Artek Label. Julie Albers performs on a N.F. Vuillaume cello made in 1872 and makes her home in Minneapolis with her husband, Bourbon, and their dog, Dozer.

For more information about Accordo and upcoming concerts, please visit [schubert.org/accordo](http://schubert.org/accordo)



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