

**Schubert
Club**

Maud Moon Weyerhaeuser Sanborn International Artist Series

Miloš, *guitar*

Saturday, November 18, 2023 • 7:30 PM

Sunday, November 19, 2023 • 3:00 PM

Ordway Concert Hall



Welcome to the Schubert Club!

As nightfall starts ever earlier and temperatures drop, we offer you a warm welcome to today's concert. In this issue of *An die Musik*, we cover the International Artist Series debut recital of one of the world's most celebrated guitarists, MILOŠ. The excellent acoustic and acute silence of the Ordway Concert Hall make this room an ideal space to hear a solo guitar recital. French ensemble, the Modigliani Quartet return to our Music in the Park Series for a program with a distinctly Italian flavor.

Later in November, Schubert Club partners with the Walker Art Center in a presentation of the Sandbox Percussion playing *Seven Pillars* by American composer Andy Akiho. Featuring four musicians, dozens of instruments, a light show and choreography, this work is truly theatrical in nature.

Also, you are welcome to join us at Landmark Center on Thursdays at noon for the free Courtroom Concert series. Recorder virtuosa Cléa Galhano performs on November 16 and we celebrate the Holidays on December 14 with a program of *Songs of the Season*, curated by composer Abbie Betinis.

With our new free tickets policy for students and under-18s and other promotional activities, we are especially excited to welcome new friends to Schubert Club concerts. To those of you who have been part of the Schubert Club family for many years, thank you! And to those of you who are experiencing the Schubert Club for the first time, a very warm welcome!



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This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.

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Saturday, November 18, 2023 • 7:30 PM

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Ordway Concert Hall

MILOŠ, GUITAR

This concert is dedicated to the memory of Virginia and Edward Brooks, Jr.
by their daughters, Katherine Brooks and Julie Zelle.

Fantasie Sylvius Leopold Weiss (1687–1750)

Chaconne, from *Sonata in D minor for solo violin, BWV 1004* (1914)
Johann Sebastian Bach (1685–1750)

The Arts and the Hours (c. 1763) Jean-Philippe Rameau (1683–1764)

Minuet, from *Suite in B-flat major, HWV 434* (1733)
George Frideric Handel (1685–1759)

Passacalle Weiss

Intermission

Les barricades mystérieuses (1717) François Couperin (1668–1733)

Sonata in D minor, K.32 Domenico Scarlatti (1685–1757)

Sonata in F minor, K.466 Scarlatti

Leyenda (excerpt) Isaac Albéniz (1860–1909)

Andante Religioso from La Cathedral (1955) Agustín Barrios Mangoré (1885–1944)

Blackbird (1968) The Beatles

Amor Fati (2023) Mathias Duplessy (b. 1972)

PLEASE SILENCE ALL ELECTRONIC DEVICES

The Arts and the Hours

Fantasia

Sylvius Leopold Weiss (b. Poland, 1687; d. Germany, 1750)

Weiss was a German virtuoso lutenist and composer, reputed to have written more than 1,000 works, of which nearly 850 survive today. Most are grouped into suites or sonatas that consist of baroque dance pieces. Weiss traveled widely during his career, and counted among his friends, Domenico Scarlatti, Arcangelo Corelli and J.S. Bach's son Wilhelm Friedemann Bach. Indeed, Weiss was a frequent visitor to the J.S. Bach house in Dresden. Soon after Weiss' death the lute fell out of favor, and the six-string guitar filled the gap into the second half of the 18th century. Today, many of his works are performed on the guitar.

Chaconne, from Sonata in D minor for solo violin, BWV 1004 (1914)

Johann Sebastian Bach

(b. Germany, 1685; d. Leipzig, 1750)

One of Bach's most famous works for solo violin, the Chaconne—the final movement from his Sonata in D minor—makes an ideal candidate for transcription for guitar, with its complex polyphonic textures and double-stops (chords, in violin parlance). In fact, hearing this glorious work brought to life on the guitar is proof of how well Bach's music survives transcription; whether we hear it played by a single violin, or a choir of tubas, the essence of the music's inherent beauty remains. This phenomenon applies to scant few composers incidentally. Try and imagine a Chopin piano Prelude played by a woodwind quintet. Chopin is uniquely idiomatic to the piano, while Bach's elegant counterpoint and intuitive melodic gifts shine through, regardless of its instrumental treatment. Fortunately, you can't kill J.S. Bach.

The Chaconne's origins can be traced to Spain, where it evolved as a slow three-step dance, with a heavier step on beat two. This rhythmic pattern is wed to a bass line, called a "ground bass," of 8 bars, that can be repeated over and over, while a melody instrument—a violin or guitar in this case—would improvise variations over it.

The Arts and the Hours (c. 1763)

Jean-Philippe Rameau (b. Dijon, 1683; d. Paris, 1764)

Rameau was an incredibly important French Baroque composer and music theorist, who made significant contributions to the understanding and practice of harmony. A prolific composer of operas, ballets, and keyboard works, Rameau's theories and compositions served as building blocks for successive generations of composers, such as Haydn, Mozart, and Beethoven. *The Arts and the Hours* is from a poignant scene in Rameau's final opera *Les Boréades*. During this scene, Polymnia, the muse of poetry and music, enters to aid Abaris in his quest to marry Alphis, the Queen of Bactria.

Minuet, from Suite in B-flat major, HWV 434 (1733)

George Frideric Handel

(b. Germany, 1685; d. London, 1759)

Handel became a near celebrity in his own time, largely because of his many Italian operas and oratorios, but he also wrote extensively for the keyboard as well. Indeed, his most popular set of keyboard works went through two printings during his lifetime. The Suite In B-flat Major is thought by musicologists to have been written early in Handel's career. This meltingly lyrical

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.

Minuet serves as the final movement of the Suite, although most musicologists don't believe Handel wrote it as that. More likely, it was attached to the Suite posthumously by a publisher, where it has remained ever since.

Passacalle

Weiss

Originally written for the lute, Weiss' popular Passacaglia is a favorite of guitarists today. The passacaglia form—closely related to the chaconne—originated in early seventeenth-century Spain and is still used by composers today. It is a series of continuous variations over a repeated bass line in three-quarter time, usually of a serious character.

Les barricades mystérieuses (1717)

François Couperin (b. Paris, 1668; d. Paris, 1733)

Couperin was a French Baroque composer, organist, and harpsichordist. He was an important early keyboard pedagogue whose most famous book, "The Art of Harpsichord Playing," contains suggestions for fingerings, touch, ornamentation, and other features of keyboard technique. Many of his works have suggestive, often picturesque titles, like "The Mysterious Barricades" and "The Little Windmills." In the case of "Barricades," the meaning of the title has been an enigma since its composition in 1717 that has prompted endless speculation. Unfortunately, Couperin left us no direct evidence of his intentions. Numerous later composers were influenced by Couperin, most notably Maurice Ravel ("Le Tombeau de Couperin"), Johannes Brahms, and Richard Strauss, who orchestrated several of his works. In 1903, Claude Debussy wrote:

"We should think about the example Couperin's harpsichord works set us: they are marvelous models of grace and innocence long past. Nothing could ever make us forget the subtly voluptuous perfume, so delicately perverse, that so innocently hovers over the Barricades Mystérieuses."

Sonata in D minor, K.32

Sonata in F minor, K.466

Domenico Scarlatti (b. Naples, 1685; d. Madrid, 1757)

Domenico Scarlatti, who was born the same year as J. S. Bach and George Frideric Handel (1685), is

chiefly remembered for his 555 keyboard sonatas, all single movement works that cover a wide range of styles and moods. Scarlatti would sometimes integrate courtly dances and street songs into his sonatas, meaning that some are serious, while others can be light and playful. Born in Naples, then a Spanish Duchy, Scarlatti spent most of his professional life in service to the royal courts of Portugal and Spain. He spent his last 24 years residing in Madrid, where he wrote most of his keyboard works. Although Scarlatti is considered a baroque-era composer, his works were very influential in the development of the emerging Classical style.

Leyenda (excerpt)

Isaac Albéniz (b. Spain, 1860; d. France, 1909)

Isaac Albeniz (Isaac Manuel Francisco Albéniz y Pascual, to be precise!) is chiefly remembered for his shorter piano works that celebrate Spain and the Andalusian spirit of flamenco. *Leyenda* (Legend), is an ironic transcription, as it was originally a piano piece meant to conjure the flamenco guitar style using rolled chords that effectively evoke the strumming of a guitar. Today, it is probably the best-known virtuosic guitar piece *not* originally written for guitar, and certainly Albéniz's most frequently performed work.

Andante Religioso from La Cathedral (1955)

Agustín Barrios Mangoré

(b. Paraguay, 1885; d. El Salvador, 1944)

A Paraguayan guitarist regarded as one of the greatest performers and most prolific composers for the guitar in the 20th century, Barrios was a great admirer of J.S. Bach and one of the first guitarists to perform Bach's Lute Suite No. 1 on the guitar. "La Cathedral" is Barrios' most performed piece, although its origin story is a bit clouded. In one version, Barrios had been confined to his hotel room in Montevideo while recovering from an illness, that was located near the Cathedral. The sound of the church bells was his initial inspiration, although one of the three movements (the *Andante Religioso* performed here), was composed after hearing an organist perform some works by J.S. Bach at the church. Another version posits that it was the death of his wife that led to its creation. Overcome with grief, it was her funeral at the Cathedral of Montevideo that inspired the work.

Amor Fati* (2023)*Mathias Duplessy** (b.France, 1972:)

French Composer, guitarist and multi-instrumentalist Mathias Duplessy (b.1972) finds inspiration in myriad places: from the music of Miles Davis to that of Mongolian overtone singers and the works of Maurice Ravel. Dedicated to Miloš, *Amor Fati* (Latin for “Love of Fate”), Duplessy says of *Amor Fati*:

[it] “is a concept of life by my favorite philosopher: Nietzsche. Loving life in an all-encompassing way, with the good and the bad; taking in life with all your soul under the light or under the storm; loving life as it is... I tried to compose a tune where you can feel this feeling.”

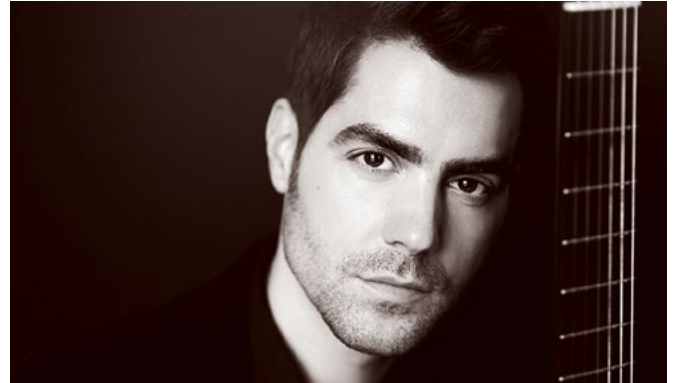
Program notes ©2023 by Michael Adams

MILOŠ

MILOŠ is one of the world’s most celebrated classical guitarists. His career began its meteoric rise in 2011, with the release of his international best-selling Deutsche Grammophon debut album ‘Mediterraneo’. Since then, he has earned legions of fans, awards, and acclaim around the world through his extensive touring, six chart topping recordings and television appearances.

Now exclusive to SONY Classical, MILOŠ is committed to expanding the repertoire for the classical guitar. His new album, simply entitled ‘Baroque’ comes out in October 2023 and presents a carefully curated selection of baroque works especially transcribed and arranged for the guitar, both solo and in collaboration with Jonathan Cohen and his ensemble Arcangelo. Equally passionate about new music, MILOŠ’ latest release ‘The Moon and the Forest’ features two world premiere concerti, by Howard Shore and Joby Talbot.

Over the past decade, the instrument’s popularity has exploded thanks to MILOŠ’ pioneering approach. Aspiring guitarists can even learn from him through Schott’s ‘Play Guitar with Miloš’ series. In 2016 BBC Music Magazine included him in their list of ‘Six of the Best Classical Guitarists of the past century’.



Miloš © Christoph Kostlin

MILOŠ has appeared as a soloist with some of the world’s greatest orchestras: London and LA Philharmonics, Atlanta Symphony, Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra, Orquesta Nacional de España, Santa Cecilia Rome and NHK Tokyo. His first sold-out solo recital in the round of the Royal Albert Hall was lauded by the critics and caused worldwide sensation. He returned to the hall post-pandemic in June 2022 to a full capacity audience.

Other recent and forthcoming highlights include debuts with the Frankfurt Radio Symphony and Alain Altinoglu for the annual Europe Open Air concert, Orchestre Philharmonique de Radio France, Korean National Symphony; return performances with the Atlanta and Detroit Symphonies, Orchestre Métropolitain in Montreal, Hallé Orchestra, Graz and London Philharmonics; extensive tours across the UK, US and Australia, as well as recitals in Munich, London, Hong Kong and the Verbier, Caramoor, Gstaad and Schleswig Holstein Music Festivals.

A passionate advocate for music education, MILOŠ is an active patron of numerous charities supporting young musicians in the UK and abroad. He recently launched the “Miloš Karadaglić Foundation” – based in Porto Montenegro, this philanthropic organisation aims to act as a regional hub of influence by empowering artistic excellence through various educational opportunities, partnerships and close mentorship.

Born in Montenegro in 1983, MILOŠ moved to London to study at the Royal Academy of Music at the age of 17. He continues to live and work in London, while keeping close ties to his homeland. He performs on a 2017 Greg Smallman guitar.

MILOŠ is managed by Enticott Music Management in association with IMG Artists.

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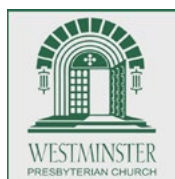
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The Schubert Club Endowment was started in the 1920s. Today, our endowment provides more than one-quarter of our annual budget, allowing us to offer free and affordable performances, education programs, and museum experiences for our community. Several endowment funds have been established to support education and performance programs, including the International Artist Series with special funding by the family of Maud Moon Weyerhaeuser Sanborn in her memory. We thank the following donors who have made commitments to our endowment funds:

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

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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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Starting in the 2023-2024 season, kids ages 6–17, as well as students of any age with a valid student ID, can attend any Schubert Club concert free of charge! Adult ticket holders may purchase up to 4 free kids tickets per paid adult ticket. Students may reserve up to 4 free student tickets per order.

Schubert Club is dedicated to cultivating a passion and appreciation for music in our community. We believe that the joy and beauty of music can enrich and transform the lives of all people and be a vehicle for strong fellowship, service, and partnership with the communities in which we live. With this new initiative, we hope to expand access to the arts for young audiences, building on our commitment to making everything we do accessible to young people and families.

In addition, we are excited to announce the launch of **Schubert Club Student Connections**, a **new free club for students** to deepen their connection with Schubert Club beyond the concert experience. Student Connections will offer opportunities to gather with peers, and to discover and celebrate music. Students are eligible to join starting in 7th grade, up to any age as long as the participant has a current and valid student ID.

For information about how to reserve free student tickets, and how to join Schubert Club Student Connections please visit schubert.org/kids-and-student-tickets