

Julie Himmelstrup Music in the Park Series

Heath Quartet

Sunday, April 21, 2024

Saint Anthony Park UCC




Schubert Club

Maud Moon Weyerhaeuser Sanborn

INTERNATIONAL ARTIST SERIES

2024–2025 SEASON



Leif Ove Andsnes
piano

Jeremy Denk, *piano*
Sun, Oct 13, 2024 • 3:00 PM
Tue, Oct 15, 2024 • 7:30 PM
Concert Hall

Leif Ove Andsnes, *piano*
Fri, Mar 28, 2025 • 7:30 PM
Music Theater



Leonidas Kavakos, *violin*
Tue, Nov 12, 2024 • 2:00 PM
Wed, Nov 13, 2024 • 7:30 PM
Concert Hall

Jess Gillam, *saxophone*
Wed, Apr 16, 2025 • 7:30 PM
Thu, Apr 17, 2025 • 2:00 PM
Concert Hall

Emmanuel Pahud, *flute*
Wed, Jan 22, 2025 • 7:30 PM
Concert Hall

All concerts at the Ordway
2129 Commonwealth Ave, St. Paul

Full-Series Packages start at \$105

Subscription Packages On Sale Now

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Leonidas Kavakos
violin

Julie Himmelstrup

MUSIC IN THE PARK SERIES

2024–2025 SEASON



Jerusalem Quartet
Music in the Park Series

Chiaroscuro Quartet
Sun, Oct 27, 2024 • 4:00 PM

Jerusalem Quartet
*Shostakovich Quartet Cycle
Concert I*

Espressivo! Piano Quartet
Sun, Nov 24, 2024 • 4:00 PM

Sun, Mar 23, 2025 • 4:00 PM

Tommy Mesa, *cello*
Michelle Cann, *piano*
Sun, Jan 26, 2025 • 4:00 PM

Jerusalem Quartet
*Shostakovich Quartet Cycle
Concert V*
Sun, Apr 27, 2025 • 4:00 PM

All concerts at St. Anthony Park UCC

2129 Commonwealth Ave, St. Paul

Five Concert Packages start at \$80



Michelle Cann
Music in the Park Series

Beginning in the 2023–24 season, Schubert Club was pleased to initiate a free tickets program for children ages 6-17 and all current students. This originated from a commitment to make Schubert Club's concerts more accessible to everyone in our community, and to foster inspirational musical experiences for young people.

Additionally, Schubert Club family programs such as **KidsJam** and the new **FamilyJam** are free for children of any age and accompanying adults.



Through the end of the March, **730 kids and students have taken advantage of the free tickets program throughout our subscribed concert series**. Subscribers to these series have noticed their presence, and have been delighted to see more youth in the audience. We're also hearing that the students are talking amongst their peers about concerts they have attended and how grateful they are to be able to participate for free. At FamilyJam and KidsJam as well, we have witnessed changes in the audience with many new attendees. Most performances have been full to capacity.

Also new this season, Schubert Club introduced the **Student Connections Club**—an opportunity for students from 7th grade and beyond to deepen their connection with Schubert Club beyond the concert experience.

Connections is free to join and includes additional benefits such as:

Invitations to pre-concert networking and social events with other Connections members

Occasional **backstage meet-and-greet** opportunities with performers

Consideration for **masterclasses** or **pre-concert lobby performances**

Schubert Club Student Connections **merchandise**

Monthly newsletters about upcoming Schubert Club concerts, education and Music Museum events, masterclasses and any special Student Connections events.

Connections students were invited to attend and participate in a masterclass given by Miloš. Several Connections guitarists also performed in the Ordway lobby prior to the Miloš concert.

We held a pre-concert pizza party in the Music Museum with over 30 Connections students prior to the Víkingur Ólafsson concert and they met him backstage after the concert. The students admired how gracious and welcoming Víkingur was and enjoyed a few words of wisdom and encouragement from him.



There is another Connections pre-concert gathering and backstage visit scheduled on April 25 for the Daniel Hope and Simon Crawford-Phillips concert.

Lastly, you may have seen some students sporting their new stylish winter beanie hats around the Ordway! They include the Schubert Club Connections logo and the students are wearing them with enthusiasm!

- Kate Cooper, *Education and Museum Director*



Recent months at Schubert Club have been busy. April and May continue that trend with another International Artist Series recital by Daniel Hope and Simon Crawford-Phillips, performances in the Music in the Park Series, Schubert Club Mix and Thursday lunchtime Courtroom Concerts at Landmark Center.

We also celebrate the 101st Student Scholarship Competition Winners with a performance titled *Musicians On The Rise* at the Ordway on Saturday April 13th at 1:00pm. This concert features short performances of many of this year's scholarship winners and is guaranteed to inspire joy and confidence in the future! And tickets are free.



Consider also joining us for a concert at Crooners Supper Club on Saturday April 27th at 4:30pm featuring the Selby Brass Band and singer Thomasina Petrus. The partnership with Crooners is new this season and will appeal to any music lover who likes to listen to live music in the less formal setting of a jazz venue.

Thank you for your support and enjoy the music!

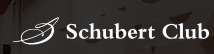
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Schubert Club is a proud member of The Arts Partnership with The Saint Paul Chamber Orchestra, Minnesota Opera, and Ordway Center for the Performing Arts

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Sunday, April 21, 2024, 4:00 PM

Saint Anthony Park United Church of Christ

Pre-concert conversation one hour before the performance

HEATH QUARTET

Sara Wolstenholme, violin • Juliette Roos, violin
Gary Pomeroy, viola • Christopher Murray, cello

O Mensch, beweine deine Sünde groß, BWV 622 (1708–1717)

Johann Sebastian Bach (1685–1750)

String Quartet Opus 50, No. 1 in B-flat major, Hob.III:44 (1873)

Joseph Haydn (1732–1809)

String Quartet (1927)

Henriëtte Bosmans (1895–1952)

Allegro molto moderato

Lento

Allegro molto

Intermission

String Quartet No. 3 in D Op. 34 (1945)

Erich Wolfgang Korngold (1897–1957)

Allegro moderato

Scherzo, Allegro molto

Sostenuto—Like a Folk Tune

Finale, Allegro con fuoco

PLEASE SILENCE ALL ELECTRONIC DEVICES



Part of the Passion hymn's melody
in Johann Hermann Schein's *Cantional* (1645)

O Mensch, bewein dein Sünde groß,
BWV 622 (1708–1717)
J.S. Bach (b. Eisenach, Germany, 1685; d. Leipzig, 1750)

O Mensch, bewein is one of Bach's most famous chorale preludes, one of 46 Lutheran hymn tunes that he compiled in his *Orgelbüchlein* (Little Organ Book), meant as a teaching tool for young organists. Bach uses the same music in the closing chorus at the end of Part I of the *St. Matthew Passion*. The original text of this Lutheran hymn translates as "O man, bewail thy sins so great," and continues in that somber, guilt-ridden tone. However, Bach's musical setting of this melody unfolds with an almost soothing undercurrent of reassurance, slowly and deliberately. Instead of a stern rebuke, Bach gives a comforting balm for humanity's collective wound. One could imagine his take to be "Hey we may be flawed and full of sin, but that's not really our fault and we're doing our best here!"

This arrangement for string quartet is one of many transcriptions: Max Reger arranged it for string orchestra and Percy Grainger for wind band, for example, illustrating how Bach's music can survive transcription into almost limitless instrumental combinations. Whether we hear it played on the organ, by a string quartet, or even by a choir of tubas, Bach's elegant counterpoint and intuitive melodic gifts shine through. This resiliency to transcription has made Bach's music a popular target for arrangers over the years. A Google search for the *Goldberg Variations* turned up over 40 different instrumental versions for example. (The most unusual: for recorder, alto saxophone, and percussion.)

String Quartet Opus 50, No. 1 in B-flat major,
Hob.III:44 (1873)
Joseph Haydn (b. Rohrau, Austria, 1732; d. Vienna, 1809)

When Haydn completed his Six String Quartets, Op 50, in 1787, they triggered a bidding war between publishers. These were Haydn's first quartets since the groundbreaking Op. 33 set, and like all chamber music written in this period, they were composed with public consumption in mind. In Haydn's day, the big money in the music business was made selling sheet music to the large market of amateurs. But in a rare moment of financial impropriety, Haydn sold the "exclusive" publishing rights to the Op. 50 string quartets to competing firms, one in Vienna and one in London. While Haydn may have pocketed two fees, it came at the expense of angry relations with both publishing houses.

Sidebar: It turns out that those two "first" editions from 1787 were the only source material that existed for the Op. 50 string quartets, as Haydn's original manuscripts were presumed lost. That is until 1982, when they turned up improbably, not in Austria, but Australia. At a concert in Melbourne in honor of Haydn's 250th birthday, a woman presented a shopping bag of manuscripts to the late conductor Christopher Hogwood, unsure of their importance. As the story goes, she inherited them, through many generations, from an English Colonel who bought them at an auction in 1851, 42 years after Haydn's death.

Collectively, the set of six Op. 50 quartets are known as the Prussian quartets, dedicated to the amateur cellist Friedrich Wilhelm II (better known as the King of Prussia). In this first quartet in the set, Haydn pays tribute to the King and his favored instrument by opening the first movement with a repeated B flat in the cello part, as if Haydn wanted to give his royal patron a royal head start. The movement unfolds in fits and starts, using a bare minimum of melodic fragments. In fact, the whole movement develops entirely from the music presented in the opening four bars. The repeated notes heard in the opening cello riff return with regularity, becoming the motivic glue that binds together the many inchoate melodic fragments that are introduced. When the repeated cello motive returns a final time, we arrive at the coda, which fades away gently into the final cadence.



Henriëtte Bosmans
Dutch composer and pianist

The second movement is a set of variations on a refined, elegant theme, that unusually, is six bars in length. (In the classical era, where melodic material nearly always falls neatly into 4 or 8-bar phrases, this is highly irregular.) This slight asymmetry gives this material something richer, or at least something less predictable than the four-square construction we are accustomed to hearing in such variations.

The melodies in the Minuet, in a clever conceit, are all linked motivically with the preceding movements. Haydn's legendary good humor comes through in this movement, especially in the contrasting 'B' section (the Trio). It can be hard to suppress a smile as the material gets thrown about so playfully. The Finale is simply masterful; a high-energy affair full of contrapuntal hijinks that outline smart conversations between the foursome, with quick handoffs, brilliant outbursts, and the occasional rude interruption to boot. A dreamy violin cadenza pauses the action briefly, before Haydn tries to fool inattentive listeners with a false ending, before letting us in on the joke.

String Quartet (1927)

Henriëtte Bosmans

(b. Amsterdam, Netherlands, 1895; d. Amsterdam, 1952)

Henriëtte Bosmans was a respected Dutch composer and pianist who played a large part in Dutch musical life in the years before World War Two. She was the daughter of two professional musicians, although her father—the principal cellist of the Royal Concertgebouw Orchestra—died when Henriëtte was just six months old. Her mother was her first piano teacher, and by the 1930's, young Henriette had performed regularly with the Concertgebouw Orchestra and had toured Europe multiple times, including once to the United States.

Following the German occupation of the Netherlands in May 1940, Henriëtte, being half-Jewish, was forbidden from performing in public and had to support herself and her aging mother with underground house concerts. She began composing in earnest during this period of enforced silence, and after the war, she resumed her performing career. Her composing entered a new creative period as well, inspired by her collaboration with mezzo-soprano Noémie Perugia. She dedicated eleven of her 25 songs to Perugia, which are clearly influenced by Debussy, Poulenc, and Ravel. At the age of 52, Bosmans became a member of the Society of Dutch Composers, an organization that today awards The Henriëtte Bosmans Prize to encourage young Dutch composers.

Bosmans' only string quartet, written in 1927 when she was 31 years-old, is cut from the same cloth as the chamber works of Debussy and Ravel. Elements of French impressionism hold the piece together, as she favors the same hazy colors, whole-tone harmonies, and melodic fragmentation heard in earlier string quartets by Debussy and Ravel. Yet despite those obvious influences, Bosmans' voice is her own, making it is easy to understand why groups such as the Heath Quartet are championing this unappreciated composer.

String Quartet No. 3 in D Op. 34 (1945)
Erich Wolfgang Korngold
 (b. Brno, Czechia, 1897; d. Los Angeles, CA 1957)

Few musicians of the 20th century had careers as successful at the beginning, as lucrative in the middle, and as tragic at their end as Erich Wolfgang Korngold. He was recognized as a bona fide child prodigy in his native Vienna, so impressive that by the age of ten he was hailed as a second Mozart. Mahler and Puccini both proclaimed him a genius, and his works were premiered by the finest musicians in Vienna. Given that his father was a frustrated composer and powerful music critic in Vienna with many enemies, rumors swirled that the father—not young Erich—must have written his early pieces.

As a young man, Korngold began to specialize in opera and had grown hugely successful about the time the Third Reich was beginning to make life in Austria intolerable for Jews. Korngold moved to Hollywood in 1934 at the urging of his friend, the movie director Max Reinhardt, to write music for films. This was a prophetic move, as Korngold became one of the most important and influential composers in film history, scoring 16 movies including *The Sea Hawk*, *Robin Hood*, *Captain Blood*, *Anthony Adverse*, *Juarez*, *Kings Row*, *Devotion*, *Of Human Bondage*, and *Deception*. World War II prevented Korngold from returning to Europe and he became an American citizen in 1943, remaining in the U.S. after retiring from studio work in 1947. He spent the last ten years of his life in L.A., composing concert pieces, including a Violin Concerto that became particularly successful following Jascha Heifetz's premiere recording.

Dedicated to "Bruno Walter in admiration and friendship," Korngold's third and last string quartet dates from 1945, just a few years before he retired from writing for Hollywood and focused once again on writing 'serious' music for the concert hall. Korngold incorporates music from at least three of his films into this quartet, which becomes a synthesis of his two distinct worlds. For example, the lyrical, middle section in the second movement (Scherzo) is drawn from *Between Two Worlds*. The slow movement is based on the love scene from *The Sea Wolf* and the finale's music is based on a theme from *Devotion*.



Portrait of Erich Korngold by Elmer Fryer (1934)

Korngold's quartet writing, just like his film music, is keenly sensitive to all the elements of music that are essential to moving a compelling narrative forward and maintaining the listener's attention. His masterful use of melody, harmony, rhythm, color, texture, and dynamics are Korngold trademarks that distinguish his scores from those of his Hollywood rivals.

My favorite Korngold anecdote concerns his relationship with the composer Max Steiner, his good friend and rival at Warner Brothers. One day Steiner said to him, "Tell me something, Korngold. We've both been at Warner's for ten years now, and in that time your music has gotten progressively worse and worse and mine has been getting better and better. Why do you suppose that is?" Without missing a beat Korngold answered, "I tell you vy dat is, Steiner. Dat is because you are stealing from me, and I am stealing from you."

The tragic ending to the Korngold story that I alluded to in the opening sentence is the tale of his premature death at the age of 60. In October of 1956 he suffered a severe stroke and although he partially recovered, he struggled with many physical and emotional difficulties before his death the following year, in the house in Los Angeles just a few blocks from the Warner Brothers Studio, where he worked.

Program notes © 2024 by Michael Adams



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Heath Quartet

The Heath Quartet formed in 2002 at the Royal Northern College of Music. They were selected for representation by YCAT, awarded a Borletti-Buitoni Special Ensemble Scholarship and in 2012 won the Ensemble Prize at the Festspiele Mecklenburg-Vorpommern where they are now regular visitors. In 2016 they won the Gramophone Chamber Award for their recording of the complete string quartets of Sir Michael Tippett, and in May 2013 became the first ensemble in fifteen years to win the prestigious Royal Philharmonic Society's Young Artists Award.

Their award-winning release of the Tippett was followed by two discs recorded for the Harmonia Mundi/PIAS label featuring Tchaikovsky's first and third quartets (November 2016) and the complete Bartók quartets (June 2017), the latter of which won the 2017 Limelight Chamber Music Award and was nominated for the 2018 Gramophone Chamber Music Award – both projects were part-funded by the Quartet's Borletti-Buitoni Trust Special Ensemble Scholarship 2011.

Their most recent release on Signum Records with Carolyn Sampson features works by Berg, Webern and Schoenberg. The 2022/23 season saw the quartet embark on a tour to the US with music of Ravel, Britten, Haydn, Fanny Mendelssohn, and Schubert. They continued their longstanding relationship with Mecklenburg Vorpommern summer festival and the Wigmore Hall, opening their Coffee Concert season. Other highlights included recitals with the Manchester Chamber and Bollington concert societies, Brighton Dome Coffee Concerts, St George's Bristol and Britten Pears Arts. Recent highlights include the completion of two season residency at the Boulez Saal Berlin, their Barcelona debut in Palau de la Musica Catalana with soprano Carolyn Sampson, a Beethoven series at Bath Festival, debuts at Elbphilharmonie Hamburg, Saffron Hall and Cheltenham Festival, as well as returns to Handelsbeurs Ghent, Aldeburgh and Norfolk & Norwich festivals.



The Michael Steinberg & Jorja Fleezanis Fund

Stone Pond

World Premiere Performance – Sunday, May 5, 2024, 3 pm

Celebrate the premiere of this dramatic new chamber work by the multi-award-winning composer Roydon Tse, inspired by a poem by MacArthur Fellow Ellen Bryant Voigt, with both composer and poet present for this special occasion.

Presenting the premiere: Alan Snow, violin; Tony Ross and Beth Rapier, cellos; Tim Zavadil, saxophone; Stephen Yoakam, narrator; Karl Paulnack, moderator.
Also featured: Schubert's magnificent String Quintet in C major, with violinist Erin Keefe and violist Sabina Thatcher joining Snow, Ross and Rapier.

Westminster Hall
1200 S. Marquette Ave.
Minneapolis, Minnesota

On-street parking or in Westminster Church underground lot (\$10)



Alan Snow



Sabrina Thatcher

Tickets and more information: SteinbergFleezanisFund.org

The Michael Steinberg & Jorja Fleezanis Fund was established by the late violinist Jorja Fleezanis to commission new works incorporating literary texts and music by emerging composers.

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

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† in remembrance



NEW THIS SEASON!

All Concerts Free For Kids & Students!

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