

**Schubert  
Club**

# **ACCORDO**

**Monday, October 23, 2023**  
Westminster Hall

# ACCORDO

2023–2024 SEASON



Accordo at  
Westminster Hall



Accordo with Silent Film  
at the Ordway



Accordo at  
Icehouse MPLS

*All concerts at 7:30 PM*

*Westminster Hall • 1200 S Marquette Ave, Minneapolis*

## Concert I

**Monday, October 23, 2023** Westminster Hall  
Tue, Oct 24, 2023 Accordo at Green Room  
*with Ieva Jokubaviciute, guest piano*

## Concert II

**Monday, February 5, 2024** Westminster Hall  
Tue, Feb 6, 2024 Accordo at Icehouse  
*with Stephen Prutsman, guest piano*

## Concert III

**Monday, March 4, 2024** Westminster Hall  
Tue, Mar 5, 2024 Accordo at Icehouse

## Concert IV

**Tuesday, May 14, 2024**  
Accordo with Silent Film (at the Ordway)  
*with Stephen Prutsman, guest piano*

*Full program details available  
at [schubert.org/accordo](https://schubert.org/accordo)*

Join us on Tuesdays for selections from Monday's program  
at Icehouse in Minneapolis

**Tickets For All Concerts On Sale Now**  
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Welcome to the new Schubert Club season!



We are delighted to have the opportunity to experience glorious music and outstanding artistry with you this Fall. In the month of October alone, we are excited to welcome extraordinary guest artists like pianist Jean-Yves Thibaudet who returns to the Ordway stage with Lisa Batiashvili and Gautier Capuçon with a program of piano trios by Haydn, Ravel and Mendelssohn. The Ariel Quartet opens Music in the Park Series, with Orion Weiss joining them to play the Shostakovich Piano Quintet; the ever-popular ensemble Accordo play string quartets by Dvorak and Shostakovich together with a Bach Sonata for Keyboard and Violin; and we welcome British a cappella

choir Stile Antico to perform a program of music by William Byrd at Landmark Center to open the 23–24 Schubert Club Mix series.

If you didn't hear our news already, students and young people ages 6-17 may attend any Schubert Club concert free this year. If you know students or parents or grandparents who might be interested, please help spread the word! In addition, we are launching a new club specifically for students, Connections. Connections will offer opportunities for students to gather with peers, and to discover and celebrate music together. There's a sign-up page on our website.

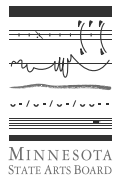


One other change for this season. Following David Evan Thomas's retirement from giving live pre-concert talks in the Ordway prior to International Artist Series performances, we are introducing "IAS Concert Insights," short pre-recorded video presentations sharing program insights compiled by our friend Mark Bilyeu. These will be available to watch online one week before each International Artist Series performance. Note that pre-concert conversations at Music in the Park Series concerts hosted by Barry Kempton, remain live events at 3:00pm on concert days.

Barry Kempton  
Artistic & Executive Director

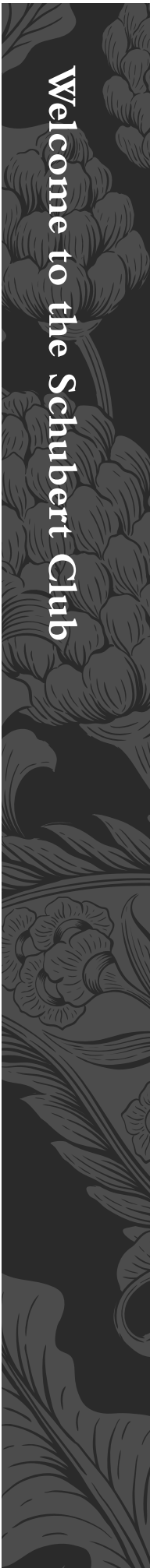


Laura McCarten  
President



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Monday, October 23, 2023 • 7:30 PM

*Westminster Hall at Westminster Presbyterian Church*

## ACCORDO

Steven Copes, violin • Susie Park, violin  
Maiya Papach, viola • Julie Albers, cello  
Ieva Jokubaviciute, piano •

**Sonata for Keyboard & Violin No. 4 in C Minor,  
BWV 1017 (1717-23)**

J.S. Bach (1685–1750)

Largo  
Allegro  
Adagio  
Allegro

*Jokubaviciute, Copes*

**String Quartet No. 10 in A-flat Major, Op. 118 (1964)** Dmitri Shostakovich (1906–1975)

Andante  
Allegretto furioso  
Adagio  
Allegretto – Andante

*Copes, Park, Papach, Albers*

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Intermission

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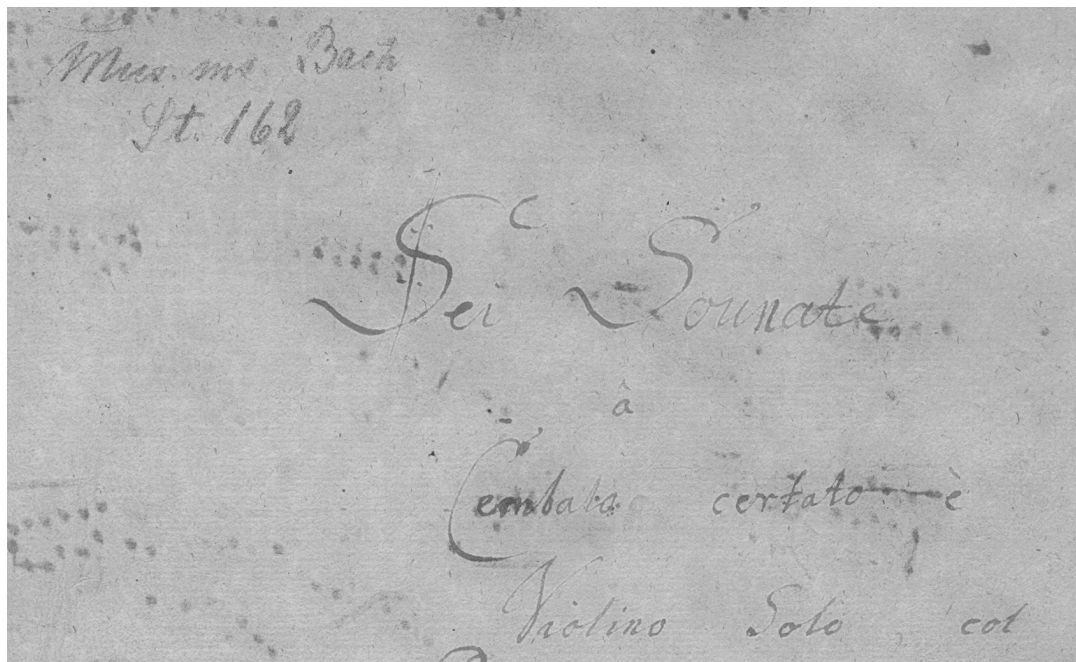
**Piano Quartet in E-flat Major, Op. 87 (1889)**

Antonín Dvořák (1841–1904)

Allegro con fuoco  
Lento  
Allegro moderato, grazioso  
Finale. Allegro ma non troppo

*Jokubaviciute, Park, Papach, Albers*

PLEASE SILENCE ALL ELECTRONIC DEVICES



**Sonata for Keyboard & Violin No. 4 in C Minor, BWV 1017 (1717–23)**

J.S. Bach (b. Germany, 1685; d. Leipzig, 1750)

This sonata comes from a particularly fruitful, happy time in Bach’s life. His relationship with his employer was good (for once), as he respected Bach’s talents, paid him generously and gave him considerable latitude in composing and performing. Prince Leopold of Köthen—his boss—was a Calvinist, whose plain worship services didn’t require elaborate music, freeing Bach to write secular instrumental works.

This fertile period produced the Orchestral Suites, the Suites for Solo Cello, the Sonatas and Partitas for Solo Violin, the Brandenburg Concertos, and the Six Sonatas for Violin and Harpsichord obbligato (BWV 1014–1019). Bach’s son, Carl Philipp Emanuel, describes the Sonatas for Violin and Harpsichord as among the finest his father composed. They are especially notable for the evolution of the keyboard’s role, from its prior function as perfunctory accompaniment, into an equal partnership with the violin.

Clearly, Bach was thriving under the employment of Prince Leopold, but prior to this posting, Bach struggled with job security. Known as one not to suffer fools, he famously butted heads with both musicians and employers that would often result in a necessary “change of circumstances” for Bach, who would have to find a new post in another city.

Title page from 1725 manuscript of BWV 1014–1019. It reads “Sounate â Cembalo [con]certato è Violino Solo, col Basso per Viola da Gamba accompagnato se piace. Composte da Giov: Sebast: Bach”

In his first professional job for example, he got into a nasty street brawl by insulting an incompetent musician, calling him a “nanny goat bassoonist.” At his next position, the conservative congregation pleaded with him to write simpler, less ornate, music. Realizing his days were numbered there, Bach moved on, this time to a boss who was a sophisticated music lover: The Duke of Weimar. Bach composed an enormous amount of music during this period, but their relationship eventually imploded too. When Bach tried to accept a new job elsewhere, the Duke—unwilling to release him from his post—had Bach arrested and jailed for a month before being “unfavorably dismissed.” Music lovers can be forever thankful that Bach landed a plum position next, as Kapellmeister to Prince Leopold, who knew enough to leave Bach alone!

The Sonata in C minor (BWV 1017) is the fourth in the set of six. The four-movement structure follows that of the Italian *sonata da chiesa*, (church sonata), set in a slow-fast-slow-fast arrangement. The elegant first movement is a *siciliano*, a graceful Italian folk dance set in 6/8 time. The second movement is an extended fugue, in which the violin and keyboard trade material back and forth in buoyant counterpoint. The third movement, in a major key and a 9/8 meter, sets the keyboard’s flowing triplets against the violin’s simple melody. It serves as a prelude to the impressive finale: a spirited fugue.

**String Quartet No. 10 in A-flat Major, Op. 118 (1964)****Dmitri Shostakovich**

(b. Saint Petersburg, 1906; d. Moscow, 1975)

Dmitri Shostakovich's fifteen string quartets chronicle his development as an artist and contain some of his innermost thoughts and feelings. Not since Beethoven had anyone devoted themselves to the art form as much as Shostakovich, and today his string quartets are considered by many to be among the greatest accomplishments in all of 20th century music.

By the time he wrote his String Quartet No. 10 in 1964, Shostakovich had just completed his Symphony No. 13, which recounted the tragic Nazi slaughter of over 33,000 Jews in a ravine in Kyiv, Ukraine, during the German occupation of World War Two. Following this string quartet, he composed a symphonic poem about a famous 17th century Cossack war hero. As both works are highly programmatic and deal with historical events, it was a great surprise to Shostakovich watchers that his 10th quartet turned out to be a work of purely abstract music ("non-representational") that has a mostly gentle, optimistic sensibility.

Shostakovich dedicated the quartet to his friend, composer **Mieczyslaw Vainberg (1919-1996)**. (Vainberg returned the gesture and dedicated his 12th symphony to Shostakovich!)

**Sidebar:** Almost unknown today, Mieczyslaw Vainberg was hugely prolific. He wrote 26 symphonies, seven concerti; 17 string quartets; 28 instrumental sonatas, seven operas, several ballets scores, a Requiem Mass and incidental music for 65 films, yet he is largely unknown outside of Russia and the former states of the USSR!

The piece opens with a taut, etched melody in the violin that is softly understated. In fact, the entire first movement is conducted *sotto voce*, which adds to a sense of expectancy and mystery. Consider this the calm prelude-before-the-storm, as the second movement wastes no



Dmitri Shostakovich  
photo: Michael Ozersky (c. 1955)

time in grabbing you by the lapels and insisting on your attention. This is highly charged music that is ferocious, aggressive, and doggedly insistent. Something about this movement was meant to make us feel uncomfortable, for reasons only known to the composer.

The opening of the Adagio burns with an intensity that one would expect from one of Shostakovich's sublime and heartbreaking *passacaglias*, a form he turned to often when expressing powerful emotions.

**Sidebar:** The *passacaglia* is an old Baroque variation form where a repeating bass line allows for continuous variations—not unlike some styles of jazz, where the rhythm section lays down a repeating “groove” that allows for improvisation in the melody instruments, like trumpet or saxophone.

The nine bar *passacaglia* theme is introduced in the cello and is then subjected to eight subtle variations. Shostakovich subjects the theme to some wildly creative harmonies, yet the *passacaglia* theme retains its sense of nobility, grace, and calm beneath the fray. We are soon transported to the final movement—without pause—by a carefree, sprightly tune in the viola that is quickly passed off to the second violin. New material enters that suggests we're about to hear a conventional rondo style finale, before Shostakovich does a remarkable thing: he thematically retraces our steps through each preceding movement in succession, assimilating each into the total fabric of the “rondo” music. Listen especially for the sudden reappearance of the *passacaglia* theme that Shostakovich integrates perfectly into the seething texture. It is a brilliant conceit—revisiting every movement thematically—that is executed deftly here by a very skilled craftsman. The quartet ends in a gentle whisper, as the opening theme from the first movement is the last thing we hear before the curtain comes down.

**Piano Quartet in E-flat Major, Op. 87 (1889)**  
**Antonín Dvořák** (b. Czechia, 1841; d. Prague, 1904)

Antonín Dvořák was by all accounts a genial, affable fellow with simple tastes: he loved raising pigeons, watching locomotives, playing chamber music, and getting silly drunk with his friends (no judgement). In fact, by classical music standards, Dvořák was remarkably normal. He wasn't eccentric, neurotic, disturbed, or tormented, as were some of his composer brethren. And perhaps as a karmic reward, Dvořák became a successful and famous composer without having to die first.

These days, many biographers rosily depict him as “The Czech Brahms” who was in fact discovered by the great man himself! After all, it was Brahms' recommendation to his publisher that was the game-changer: Dvořák's Slavonic Dances for piano four-hands went essentially “double-platinum,” becoming so popular that it made his publisher (Simrock) no small amount of money. At this point, it was said that Dvořák “was the idol of Prague with all of Europe waiting expectantly for his next work.”

But a more nuanced view of Antonin Leopold Dvořák would include that he was from a small rural hamlet, the son of poor peasant stock, apprenticed to be a butcher, not widely read (in fact barely more than literate some say), who as a kid played fiddle in the village band led by his father. From these rustic roots came the music he later became famous for: Czech peasant dances and folk music from the Bohemian backcountry. This included earthy polkas, soulful laments like the *Dumka* and wild dances like the *Furiant*. I would even posit that Dvořák might be the ideal composer for public radio: his music is tuneful and earthy, it's intellectually accessible, and his melodies linger easily in your head.

These qualities occur in abundance in the Piano Quartet in E-flat Major whose genesis again can be traced back to Simrock, Dvořák's publisher. Following the success of his earlier Piano Quintet, Simrock requested another work from Dvořák that would again prove popular among amateur musicians, a quite profitable market. Inspiration hit Dvořák quickly, and the work was finished in only a few months. His enthusiasm for the piece is nearly palpable in a letter to a friend:

“Now I have already three movements of a new quartet with piano completely ready and the finale

will be finished in several days. It's going unexpectedly easily and melodies are coming to me in droves. Thanks be to God!”

The piece opens with a bold declaration from the strings in unison, that contains a notable curiosity. Listen for the “wrong” note that occurs on the fourth note of the piece. Wrong, in that in the key of E-flat major, you don't expect to hear a B natural, which is not in the E-flat scale. This “error” is promptly corrected in the next bar, but it gives the opening statement an angular, peasant quality that is Dvořák at his most Bohemian. Another point of interest comes moments before this movement ends, when the violin and viola alternate the theme in tremolo (short, rapid bow strokes), to the pizzicato accompaniment of the cello.

The slow movement (Lento)—the longest of the four—is an atypical construction in that five distinct themes are introduced, each with its own character. Dvořák was apparently pleased enough with the material that he repeats it all again, nearly verbatim. The form of the movement could be diagrammed by A-B-C-D-E; A'-B'-C'-D'-E'. [Fun Fact: It starts and ends in G-flat major, a key with six flats (a particularly unresonant, unwieldy key for string instruments). For whatever reason, Dvořák is often at his most expressive in keys with many flats or sharps.]

A scherzo follows, but it too is not quite typical. In three-part form (ABA), the first section mimics a gentle *ländler*, (the drunken, country cousin of the waltz), contrasted by a much livelier middle section, closing with a repeat of the slower *ländler* music once again. This slow-fast-slow arrangement is what's atypical—inverted if you will—from the more usual fast-slow-fast scheme favored by composers in both scherzo and minuet forms.

The high-energy Finale reveals Dvořák's seemingly endless inventiveness and counterpoint skills. Set in E-flat minor (six flats!), it opens with a decisive proclamation in unison before handing off the principal theme to the viola, Dvořák's favorite instrument in chamber music. There is an exuberant, Romani flavor to the finale that soon gives way to a jaunty, more jovial second theme. This battle of moods continues throughout the movement, a particularly challenging one for performers, because it requires an energy and intensity that almost screams out for the larger resources of an orchestra.

**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.

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.

**Maiya Papach** is the principal violist of The Saint Paul Chamber Orchestra. 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. She is also currently a member of *Accordo*, a Twin Cities-based chamber music group.

Papach is a 2013 recipient of the McKnight Fellowship for Performing Musicians administered by the MacPhail Center for Music. Through this fellowship and in collaboration with ICE, she co-commissioned a viola concerto by Anthony Cheung, performed at the Mostly Mozart Festival to critical acclaim by the *New York Times*. 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.

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 Piatagorsky 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.

Lithuanian pianist **Ieva Jokubaviciute's** powerfully and intricately crafted performances have earned her critical acclaim throughout North America and Europe. Her ability to communicate the essential substance of a work has led critics to describe her as possessing 'razor-sharp intelligence and wit' and 'subtle, complex, almost impossibly detailed and riveting in every way' (*The Washington Post*) and as 'an artist of commanding technique, refined temperament and persuasive insight.' (*The New York Times*). In 2006, she was honored as a recipient of a Borletti-Buitoni Trust Fellowship.

Labor Records released Ieva's debut recording in 2010 to critical international acclaim, which resulted in recitals in New York, Chicago, Philadelphia, Baltimore, DC, Vilnius, and Toulouse. She made her orchestral debuts with the Chicago Symphony; in Rio de Janeiro, Brazil; with the American Youth Philharmonic in 2016, and in February 2017, Ieva was the soloist with the Orquesta Filarmónica de Montevideo in Uruguay. Her piano trio—Trio Cavatina—won the 2009 Naumburg International Chamber Music Competition. Ieva's latest recording: *Returning Paths: solo piano works by Janacek and Suk* was also released to critical acclaim in 2014.

In the fall of 2016, Ieva began a collaboration with the violinist Midori, with recitals in Canada, at the Cartagena International Music Festival in Colombia, and in Germany and Austria. Since, they have given recitals in Japan, Germany, Austria, Poland, Peru, Colombia, Mexico, India, and Sri Lanka.

Jokubaviciute's latest piano solo recording *Northscapes* will be released in 2021. This recording project weaves works, written within the last decade by composers from the Nordic and Baltic countries of Europe, into a tapestry of soundscapes that echo the reverberations between landscape, sound, and the imagination. This recording will

include works by: Kaja Saariaho, Anna Thorvaldsdottir, Raminta Šerkšnyte, Lasse Thoresen, Bent Sorensen, and Pēteris Vasks.

A much sought after chamber musician and collaborator, Ieva regularly tours and appears at international music festivals including: Marlboro; Ravinia; Bard; Caramoor; Chesapeake Chamber Music; Prussia Cove in Cornwall, England; and Festival de la musique de chambre at La Lointaine in France. She has participated in the Schleswig-Holstein Festival in Lubeck, Germany; the Katrina Chamber Music Festival, Aland Islands, Finland; the Oulunsalo Chamber Music Festival in Oulunsalo, Finland; the Joaquin Turina Chamber Music Festival in Seville, Spain; and Music in the Vineyards in Napa Valley, CA; the Lake Champlain Chamber Music Festival in Burlington, VT; Salt Bay Chamber Music Festival in Maine, and the Four Seasons Chamber Music Festival at East Carolina University.

Earning degrees from the Curtis Institute of Music in Philadelphia and from Mannes College of Music in New York City, her principal teachers have been Seymour Lipkin and Richard Goode. Currently, Ieva is Associate Professor of the Practice of Piano at Duke University in Durham, NC having previously been on the faculty at Shenandoah Conservatory in Winchester, VA. Ieva is also on the faculty at the Kneisel Hall Chamber Music School and Festival in Blue Hill, ME and has established herself as a mentoring artist at the Marlboro Music Festival in Marlboro, VT.

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*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

Catherine Furry

Anne Kruger

Vaughn Ormseth

Maria Troje-Poitras

Lynne Beck

Cléa Galhano

Seth Levin

Nancy Orr

Anne Vars

Aaron Brown

Reynolds-Anthony

Nancie Litin

Jonathan Palmer

David Wheaton

Joanna Cortright

Harris

Michael Manns

Karl Reichert

Eric Won

Patricia Durst

Braxton Haulcy

Laura McCarten

Kay Savik

Donna Zimmerman

Richard Evidon

Dorothy Horns

Dr. Stephen Menya

Laura Sewell

Doug Flink

Brian Horrigan

John Nuechterlein

Dameun Strange

## STAFF

Barry Kempton, Artistic & Executive Director

Maximillian Carlson, Program Manager

Ben Cook-Feltz, Patron Services 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

Mary Beth Stevens, Patron Services Associate

Anna Torgerson, Artist & Event Manager

Schubert Club Music Museum Interpretive Guides:

Ann Braaten, Daphne Fruchtmann, Alan Kolderie,

Ed Kvarnes, Ansel Langmead, Derek Parshall,

Kirsten Peterson, Allika Polowchak, Susan Thompson

Volunteer Coordinator:

Kirsten Peterson

Project CHEER Director:

Joanna Kirby

Project CHEER Instructors:

Joanna Kirby, Zeke Cowan,

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.*

Kim Severson, chair

Birgitte Christianson

Dorothy J. Horns

Fayneese Miller

Katherine Skor

Craig Aase

Carolyn S. Collins

Anne Hunter

Peter Myers

Tom Swain

Mark Anema

Dee Ann Crossley

Ruth Huss

Nicholas Nash

Anthony Thein

Nina Archabal

Josée Cung

Lucy Rosenberry Jones

Ford Nicholson

Jill G. Thompson

James Ashe

Mary Cunningham

Ann Juergens

Richard Nicholson

John Treacy

Suzanne Asher

Marilyn Dan

Lyndel King

Gerald Nolte

Nancy Weyerhaeuser

Paul Aslanian

Karyn Diehl

Richard King

Gayle Ober

Lawrence Wilson

Jeanne B. Baldy

Ruth Donhowe

Kyle Kossol

Sook Jin Ong

Mike Wright

Aimee Richcreek Baxter

Anna Marie Ettl

Karen Kustritz

Christine Podas-Larson

Alison Young

Lynne Beck

Richard Evidon

Libby Larsen

Nathan Pommeranz

Carline Bengtsson

Catherine Furry

Chris Levy

David Ranheim

Dorothea Burns

Michael Georgieff

Jeff Lin

Barbara Rice

James Callahan

Diane Gorder

Eric Lind

Ann Schulte

Cecil Chally

Julie Himmelstrup

Dorothy Mayeske

Estelle Sell

Penny Chally

Libby Holden

Sylvia McCallister

Gloria Sewell



# Schubert Club

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