



Schubert Club

Schubert Club and Crooners present

Maria Jette, *soprano*
Sonja Thompson, *piano*
Stephanie Arado, *violin*

Saturday, March 23, 2024 • 4:30 PM

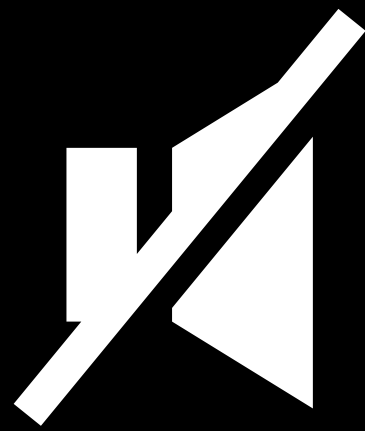
Crooners Main Stage

ARTIST BIOS

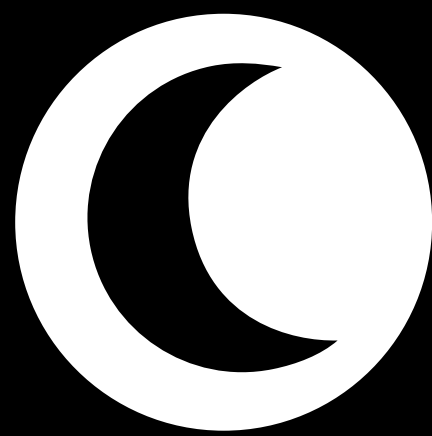
TEXTS & TRANSLATIONS

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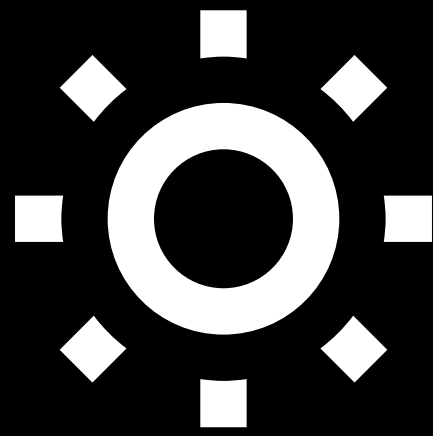
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About the Artists

Maria Jette, soprano, has appeared with the Los Angeles Chamber Orchestra, New York Chamber Symphony, Saint Paul Chamber Orchestra and Minnesota Orchestra: the Symphonies of Houston, Austin, San Antonio, Grand Rapids, Kansas City, Charlotte, Santa Rosa and Buffalo; Vocalessence (formerly The Plymouth Music Series of Minnesota), the Handel Choir of Baltimore, Choral Arts Society of Philadelphia, and Los Angeles Master Chorale; and with original instrument ensembles Angelica Cantanti, Portland Baroque Orchestra and The Lyra Baroque Orchestra. She has been a regular guest at the Oregon Bach, Victoria Bach and San Luis Obispo Mozart Festivals, the Oregon Festival of American Music, and on Public Radio International's A Prairie Home Companion. With conductor Helmuth Rilling, she has sung Bach, Mozart and Monteverdi in Germany, Spain, Japan, and Canada, as well as in Minneapolis, New York, Washington, D.C. and Los Angeles. In a 20+ year association with conductor Philip Brunelle, she first appeared as the coloratura dog, Fido, in Britten's Paul Bunyan; and has gone on to sing everything from fully-staged operas by Mozart opera and Virgil Thomson through oratorios by Handel, William Bolcom and Francis Grier, and most recently, Dominick Argento's glorious Evensong (2009).

Her 45+ operatic roles range from Monteverdi's Poppea and Handel's Cleopatra through Mozart's Pamina, Countess and Fiordiligi, many of them with the late, lamented Ex Machina Antique Music Theatre in the Twin Cities. With The Saint Paul Chamber Orchestra, she starred as the Mrs. in the May 2002 premiere of Garrison Keillor's operatic excursion, Mr. and Mrs. Olson. She has performed her own production of Seuss/Kapilow's Green Eggs & Ham for more than 50,000 kids, with

symphonies and music festivals around the USA.

Sonja Thompson, piano, enjoys a varied professional life as educator, church musician, theater musician, conductor, coach and performer. Of particular interest for Ms. Thompson is the development of new works, and in this vein notable colleagues and collaborations have included New Dramatists in New York City, stage director and pedagogue Wesley Balk, director Ben Krywosz of Nautilus Music Theater, stage director Cynthia Stokes (San Diego CITY Opera), choreographer Rosanna Gamson (Los Angeles) and composers David Evan Thomas, Edie Hill and Jocelyn Hagen. Sonja is a graduate of The Juilliard School and the University of Minnesota.

Violinist **Stephanie Arado**'s career encompasses a wide range of performance and teaching experience. She most recently completed a year of teaching at the Interlochen Arts Academy, an institution she graduated from in 1982. She occupied the Loring M. Staples Chair as Assistant Concertmaster of the Minnesota Orchestra from 1991 to 2013. During the 1995/96 season, Ms. Arado served as Concertmaster of The Colorado Symphony under the baton of Marin Alsop. While in Minneapolis, she maintained a private teaching studio and was a founding member of the Bakken Trio, a premier chamber music organization in the Twin Cities. Through her work with the Bakken Trio she has collaborated with many living composers and commissioned numerous chamber compositions. Ms. Arado continues to serve as a Co-Artistic Director of the Bakken.

Ms. Arado played her first solo recital at the age of eight. She went on to debut with the Chicago Symphony as a 12 year old; following that she has performed as a soloist with symphony orchestras throughout the US, including the Detroit, St. Louis,

and Minnesota Orchestras. As a 21-year-old Ms. Arado was the first American ever invited to play with the European Union Youth Orchestra led by Claudio Abbado and Leonard Bernstein. She was also invited to perform as a part of the prestigious chamber music festival Musiktreffen in St. Moritz, Switzerland with Paul Tortelier and Yuri Bashmet, two of the most renowned chamber musicians of the century.

She was born and raised in Chicago. She began playing the violin at the age of five using the Suzuki method with Sister Mary Ricardo of La Grange. She was fortunate to have worked with many fine violin pedagogues in her youth including Paul Rolland, Eugene Gratovich and David Cerrone at the famous Meadowmount School. She spent five summers as a Fellowship student at the Aspen Music School. She received her Bachelor of Fine Arts in Music at Western Illinois University (Macomb, IL) studying with Almita and Roland Vamos, and completed her Masters Degree at Juilliard in New York City under the tutelage of Dorothy Delay and Paul Kantor.

Reinaldo Moya is a graduate of Venezuela's El Sistema music education system. He is the recipient of the Charles Ives Fellowship from the American Academy of Arts and Letters, two McKnight Composers' Fellowships, the Van Lier Fellowship from Meet the Composer and the Aaron Copland Award. He was the inaugural winner of the Ellis-Beauregard Foundation Composer Award. His Piano Concerto was recently premiered by Joyce Yang and the Bangor Symphony Orchestra in October 2021, to great acclaim: Bangor Daily News wrote "[The concerto] demonstrated that Moya is a composer who has much to say about the human condition in the 21st century, and should be listened to often." The concerto was performed with the same soloist a second time in June 2022 by the San Diego Symphony Orchestra and Maestro Rafael Payare at the Rady

Shell in Jacobs Park in San Diego.

He is the Composer-in-Residence of the Chicago Philharmonic Orchestra from 2021-24, where he will compose new orchestral and chamber works and serve on the artistic board. His work *Polo Romanesco* was premiered at the Harris Theater for Dance in Chicago in March of 2022. Cellist Joshua Roman premiered Moya's *Rise* for cello and orchestra with the Chicago Philharmonic in January of 2023. His work *Guayoyo Sketches* was commissioned by Alisa Weilerstein as part of her *Fragments* project with performances at Carnegie Hall, Severance Hall, and throughout the US and Canada.

As the Composer-Residence at The Schubert Club in Minnesota from 2017-19, he was commissioned to write a chamber opera. This work, *Tienda*, was hailed by the *Star Tribune* for its "proud individuality... [and] textures of pulsing vibrancy, subtly shading harmonies to trace the fragile emotional arc of his central characters." His opera *Memory Boy*, with a libretto by Mark Campbell, was commissioned by the Minnesota Opera and premiered in 2016. His works have been performed by the Minnesota Orchestra (with Osmo Vänskä, Sarah Hicks, and Chia-Hsuan Lin), the San Diego Symphony (with Rafael Payare), the Juilliard Orchestra (with Carlos Miguel Prieto, and Jeffrey Milarsky), the Chicago Philharmonic (with Scott Speck), the South Dakota Symphony (with Delta David Geir), the Simón Bolívar Symphony Orchestra of Venezuela (with Joshua Dos Santos), the New Jersey Symphony (with JoAnn Falletta), the Indianapolis Chamber Orchestra (with Matthew Kraemer), the Lakes Area Music Festival Orchestra (with Gemma New), the Charlottesville Symphony Orchestra (with Ben Rous), Oberlin Conservatory Orchestra (with Raphael Jiménez), the Orquesta Sinfónica de San Juan, Argentina (with Emmanuel Siffert), the Orquesta de Cámara de Bellas Artes in México (with Ludwig Carrasco). Other performers include the Jasper Quartet, the

DaPonte String Quartet, , the Da Capo Chamber Players, the Lysander Piano Trio, and the Grammy-winning Attacca Quartet.

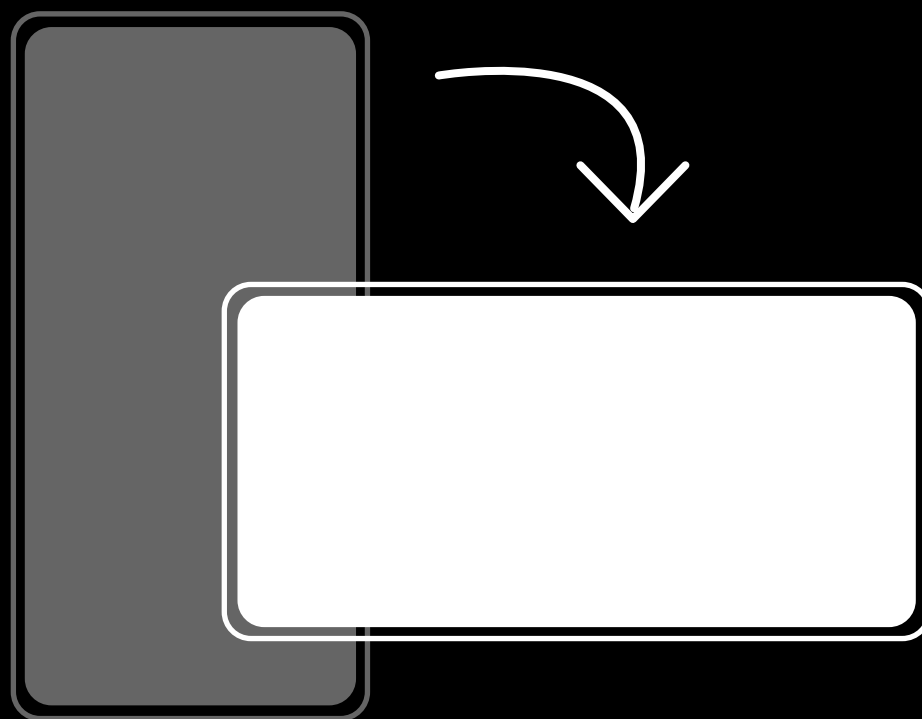
He is a graduate of The Juilliard School with master's and doctorate degrees, studying with Samuel Adler and Robert Beaser. He received his undergraduate degree in Music Composition from West Virginia University, where he studied with John Beall. Mr. Moya has taught at St. Olaf College and the Interlochen Arts Camp, and Augsburg University in Minneapolis. As of the fall of 2023, Mr. Moya is an Associate Professor of Composition and Music Theory at Wellesley College in Massachusetts.

TEXTS & TRANSLATIONS



Texts and Translations

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Élégie

P.J. Willatzen

Ô doux printemps d'autrefois,
vertes saisons,
vous avez fui pour toujours !
Je ne vois plus le ciel bleu ;
je n'entends plus les chants joyeux
des oiseaux !

En emportant mon bonheur,
Ô bien-aimé, tu t'en es allé !
Et c'est en vain que revient le printemps !

Oui ! Sans retour avec toi,
le gai soleil,
les jours riants sont partis !
Comme en mon coeur tout
est sombre et glacé,
tout est flétri pour toujours !

Elegy

transl. Maria Jette

O sweet Spring of days gone by,
green seasons,
you have fled forever!
I see no more the blue sky,
I hear no more the joyous songs
of birds.

Bearing my happiness,
o beloved, you have gone!
And it's in vain that the Spring returns.

Yes! not returning with you,
the cheerful Sun,
Those days of laughter have departed.
How all is gloom and frost
in my heart!
All is withered forever.

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Verrath

P.J. Willatzen

Die Rosen, deine Schwestern,
Geliebte, haben's erlauscht,
was wir im Garten gestern
geflüstert liebberauscht.

Und sie mit ihren Düften
verriethen's der Nachtigall,
das wogte rings in den Lüften
so heimlich überall!

Die Nachtigall singt es dem Sterne,
und singt es dem plaudernden Quell,
ich glaube, sie säng' es gerne
noch einmal so laut und hell.

Wie bleibt es da verborgen
des Neides Argusblick?
Ach, die ganze Welt weiss morgen
um unser süßes Glück!

Die Rosen, ihre Schwestern,
Die haben's erlauscht...

Betrayal

transl. Maria Jette

The roses, your sisters,
have eavesdropped on us, beloved,
As in the garden yesterday
We whispered, intoxicated with love.

And with their fragrance,
they told the nightingale,
and it wafted on the breeze
so secretly everywhere!

The nightingale sings to the stars,
and sings to the babbling brook,
I think she likes singing it
over and over, so loud and clear!

Who can keep it a secret,
From so many envious Argus-eyes?
Oh, the whole world will know tomorrow
Of our sweet joy!

The roses, your sisters,
Have eavesdropped on us...



La Serenata

Giovanni Alfredo Cesareo

Vola,
O serenata:
La mia diletta è sola,
E, con la bella testa abbandonata,
Posa tra le lenzuola:
O serenata,
Vola.

Splende
Pura la luna;
L'ale il silenzio stende,
E dietro i veli dell'alcova bruna
La lampada s'accende:
Pura la luna
Splende.

Vola,
O serenata:
La mia diletta è sola;
Ma, sorridendo ancor mezzo assonnata,
Torna fra le lenzuola:
O serenata,
Vola.

L'onda
Sogna sul lido,
E' il vento su la fronda;
E a' baci miei ricusa ancora un nido
La mia signora bionda!
Sogna sul lido
L'onda.

The Serenade

transl. from Ricordi Complete Critical Ed.

Fly,
o serenade:
my beloved is alone,
and with her lovely head lying back,
is resting between her sheets:
o serenade,
Fly.

Shining white
is the moon;
silence spreads its wings,
and behind the veils in the dark alcove
a lamp is lit:
the moon
is shining white.

Fly,
o serenade:
my beloved is alone;
but, smiling, still half asleep,
has returned between her sheets:
o serenade,
Fly.

The waves
dream on the shore,
the wind is amid the branches;
my fair lady
still refuses to shelter my kisses!
On the shore
the waves dream.



Schubert Club

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