

**Schubert  
Club**

Maud Moon Weyerhaeuser Sanborn International Artist Series

**Leonidas Kavakos, *violin***

**Tue, November 12, 2024 • 2:00 PM**

**Wed, November 13, 2024 • 7:30 PM**

Ordway Concert Hall

A GREETING FROM BARRY KEMPTON AND LAURA MCCARTEN

Welcome to the Schubert Club!

We are delighted to have you join us, whether it's for a concert, to participate in an education program or to visit the Schubert Club Music Museum.

In the upcoming weeks as we approach the Holidays, we have some outstanding musical artists and ensembles performing on stage. Violinist Leonidas Kavakos returns to the International Artist Series with two different programs on consecutive days. These programs feature the complete solo violin works of J. S. Bach, music that has a rare timeless quality and has served as inspiration to so many music creators who followed Bach. Long-time friends of Music in the Park Series, Jaime Laredo and Sharon Robinson return to the series in a new ensemble, *Espressivo!*, with pianist Anna Polonsky and violist Milena Pájaro-Van de Stadt. *Accordo's* new season opens, and we have some wonderful Courtroom Concerts to look forward to on Thursdays at noon.

Included in the current issue of *An die Musik*—and also available as a separate publication at our marketing table—is our 2024 Annual Report. The Annual Report provides a great way to reflect on the 2023–24 season, and to thank the many individuals, institutions and partners who helped to make it all happen.

Now is also a good time to share a reminder that the pre-concert talks for the International Artist Series have been moved online. Popular presenter, Mark Bilyeu, now records 10-minute *Concert Insights* as video content. We share these recordings on our website and YouTube channel. There's a helpful link in the Concert Reminder emails too.

Finally, we are pleased to inform you that we have named one of our Schubert Club rooms at Landmark Center after Dr. James Callahan, a much-loved, long-time Board member who was a passionate advocate for our historical keyboard instrument collection. *The James Callahan Studio of Historical Keyboard Instruments*, located on the 3rd floor of Landmark Center, is home to several harpsichords, clavichords and pianos which piano students may experience by appointment. Jim Callahan was a passionate champion of making instruments in our collection available to pianists, so that they could explore the touch and sounds of instruments of yesteryear.

Thank you for your support of the Schubert Club!



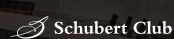
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Artistic & Executive Director




Laura McCarten  
President



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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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and Advisory Circle

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*For more details, as well as upcoming events throughout the season, please visit [schubert.org](http://schubert.org)*



***Schubert Club**, a member of the Arts Partnership, is committed to creating a welcoming, safe and inclusive environment at all performances and programs for people from all backgrounds and life experiences.*

*Thank you for treating one another with respect, dignity and kindness.*

***You are welcome here.***

# JOHANN SEBASTIAN BACH'S

## Six Violin Sonatas and Partitas

### AN INTRODUCTION

By Michael Adams

***“On one stave for one small instrument, Bach writes a whole world of the deepest thoughts and the most powerful feelings. If I imagined that I could have created, even conceived these pieces, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind!”***

*- Johannes Brahms, on Bach's Chaconne, from the Partita no. 2 in D minor*

Bach's Six Sonatas and Partitas are a cornerstone of the violin repertoire and represent the pinnacle of Baroque expression and polyphonic writing for the violin. Bach ingeniously exploits the multi-voice capabilities of the instrument (polyphony) while constructing melodic lines that sit idiomatically on the fingerboard. With such an economy of means—one instrument, utilizing just four strings and four fingers—Bach's complex polyphony stretches the capacity of the violin to its physical limit, as though he had written for a full ensemble of instruments, but on a single staff!

As legendary as Bach's reputation was for keyboard playing, he was evidently a highly accomplished violinist as well. It was likely one of the first instruments he studied with his father, Johann Ambrosius Bach, and his first musical post at age seventeen was as a violinist. As a young man, Bach would have become familiar with much of the contemporary repertoire for violin, especially music from Italy by the likes of Corelli, Torelli, Albinoni and Vivaldi.

That Bach himself would have been up to the technical demands of these pieces is confirmed by his son Carl Philipp Emanuel, who, reminiscing to J.S. Bach's first biographer, Johann Nikolaus Forkel, recalled his father's playing: “In his youth, and until the approach of old age, he played the violin cleanly and penetratingly, and thus kept the orchestra in better

order than he could have done with the harpsichord. He understood to perfection the possibilities of all stringed instruments.”

In 1717, Bach became *Kapellmeister* to Prince Leopold at the court of Anhalt-Cöthen. The Prince happened to be a music lover and a decent amateur string player. His court was Calvinist, not Lutheran, which required little sacred music from Bach, other than simple hymns. This allowed him to turn his focus more to instrumental music. It was during this time that he is believed to have composed the Sonatas and Partitas for solo violin, as well as the Six Suites for solo cello and his four orchestral suites.

Somewhat unusually, the Sonatas and Partitas were not commissioned. Bach appears to have written them purely for his own pleasure, as a means of personal expression. Today, they are considered an essential part of the canon for any serious student of the violin, and virtually every great violinist has recorded them, sometimes more than once, as in the case of Joseph Szigeti, Nathan Milstein, Yehudi Menuhin, Gidon Kremer, and Julia Fischer. (Mr. Kavakos recorded them in 2022.)

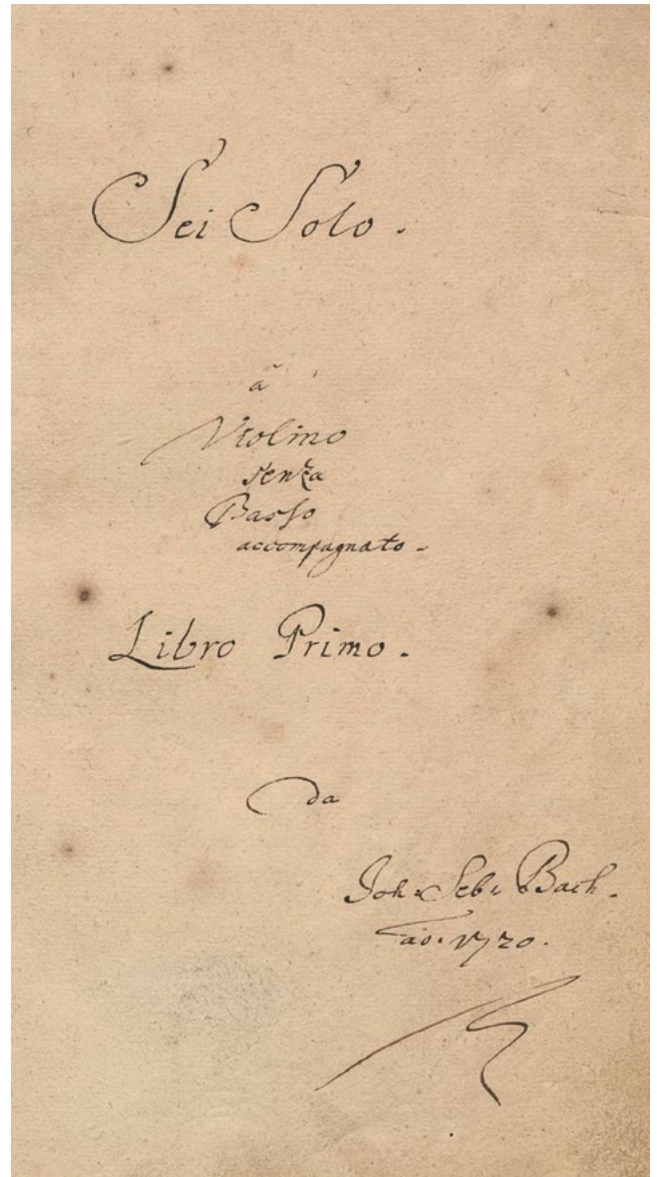
After Bach's death, the Sonatas and Partitas were nearly forgotten, kept alive by the occasional use of individual movements as technical studies or bravura pieces, until the great Hungarian violinist of the 19th

century, Joseph Joachim, began to perform them in recital. This began their rediscovery, until they entered the standard violin repertoire by the early decades of the 20th century. Now they are part and parcel of every fiddler's arsenal. As the German violinist Julia Fischer has said, "If you don't like Bach's solo violin music, it's very hard to be a violinist."

**Sidebar:** Joseph Joachim (1831–1907) lived long enough into the 20th century to make some wax cylinder recordings, by playing into the proverbial gramophone horn. Although long past his prime at age 72, the recordings he made in 1903 are available on YouTube and make for fascinating listening.

The *Partita*, in late Baroque parlance, was just another name for a dance suite, made up of stylized dance forms—usually an Allemande, Courante, Sarabande and Gigue—with the occasional addition of a prelude at the beginning and optional fancier dances (Minuets, Bourrées, or Gavottes) sandwiched in the middle. The dances are always in two parts, each repeated (AA/BB), with ornamentation added at the player's discretion on the second go-around. (It should be mentioned that these are not pieces meant to accompany actual dancing. They are stylized recreations of dances that conjure the general character and typical rhythmic signature of each.)

The three Sonatas in this collection are more serious in tone than the dance-oriented partitas, modeled on the Italian sacred church sonata (*Sonata da chiesa*), with the four movements arranged in slow-fast-slow-fast order. All three sonatas open with a prelude, followed by a fugue. The third movement is slow and lyrical, while the final movement is lively, fast and virtuosic.



Title page for the collection of six sonatas and partitas for solo violin, BWV 1001–1006, by J.S. Bach, autograph manuscript

As a practical matter, these six works place huge organizational demands on the player, who is required to execute a multitude of voices, lines, melodies, and counterpoint, all while conveying the music's essential character. For example, in each the three fugues, Bach's opening subject sounds simple, but when he develops the idea into multiple voices, multiple complexities emerge. It becomes the greatest of challenges to simultaneously render differing lines while retaining their underlying simplicity.

Tuesday, November 12, 2024 • 2:00 PM

*Ordway Concert Hall*

## LEONIDAS KAVAKOS, VIOLIN

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

### Johann Sebastian Bach's Six Sonatas and Partitas for solo violin

**Sonata No. 2 in A minor, BWV 1003** (1720)

J. S. Bach (1685–1750)

Grave

Fuga

Andante

Allegro

**Partita No. 3 in E major, BWV 1006** (1720)

Preludio

Loure

Gavotte en Rondeau

Menuett I

Menuett II

Bourrée

Gigue

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Intermission

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**Sonata No. 3 in C major, BWV 1005** (1720)

Adagio

Fuga

Largo

Allegro assai

PLEASE SILENCE ALL ELECTRONIC DEVICES

*Introduction on page 4*

**Sonata No. 2 in A minor, BWV 1003** (1720)  
**J. S. Bach** (b. Eisenach, 1685; d. Leipzig, 1750)

Bach begins the second sonata with an improvisatory-like *Grave* (solemn and slow). The deliberate pace allows much room for ornamentation of the melody, which Bach writes out in exquisite detail in this case, as opposed to leaving it in hands of the performer. It ends not on the expected pitch A (the tonic), but on E (the dominant), leaving it “unresolved” in music theory parlance. That resolution comes quickly, via a direct segue into the second movement *Fuga*.

Between strictly fugal passages come flowing episodes, where Bach’s invention is at its incredible best. The difficulty of playing Bach’s fugues cannot be overstated, as they require extraordinary skill in double, triple, and quadruple-stopping, as if the violin were an instrument with the same ability to render chords and harmony as a keyboard. Notice how Bach ends this glorious fugue on a triumphant cadence in A major.

The peaceful *Andante* that follows is a remarkable construct that could be called “a duet for one violin.” A steady bass line of unbroken eighth notes provide harmonic accompaniment to a beautiful, flowing melody above. A third and a fourth voice enter from time to time to enrich the harmony. The *Allegro* finale leaves chords behind altogether in a breathless *perpetuum mobile*.

**Partita No. 3 in E, BWV 1006** (1720)

Partita No. 3 is composed of five stylized dances, preceded by a sunny, joyful *Preludio* that is probably the most famous single movement of all the Sonatas and Partitas. Unlike his two other Partitas, Bach swaps out the Allemande-Courante-Sarabande movements for other stylized dance forms, in this case, the *Loure*, *Gavotte en Rondeau*, *Menuets* (I and II), and concluding *Bourrée*. The *Loure* has an interesting history, a dance that gets its name from an instrument in the bagpipe family of the same name. It is a slow dance in a compound meter (6/4) with emphasis on dotted rhythms usually found at every half measure.



First page of opening *preludio* from the Partita No. 3 for solo violin, BWV 1006, by J.S. Bach, autographed manuscript

**Sidebar:** Bach was not above reusing material he liked in transcriptions for other instruments, as the famous *Preludio* was incorporated into two of his cantatas. (BWV 29 and BWV 120, for those wanting to listen further.) The bucolic *Gavotte en Rondeau* was one of the chosen musical samples sent out by NASA and Carl Sagan on the Voyager probe’s Golden Record, as an example of our civilization’s “hope, determination, and goodwill,” in the words of Jimmy Carter.

**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.



Portrait of Bach by Elias Gottlob Haussmann (1746)

### Sonata No. 3 in C major, BWV 1005 (1720)

The C major Sonata stands apart from the set by its sheer scale, as it contains the longest fugue that Bach ever wrote. The opening *Adagio* sets a solemn tone, bound together by a pervasive dotted-rhythm pattern. This rhythmic pulse gives the movement an air of nobility. It leads to an immense, multilayered *Fuga*, whose subject derives from the Pentecostal antiphon ‘Veni Sancte Spiritus’. Just as in the A minor sonata fugue, Bach alternates strictly fugal passages with flowing episodes. A surprise awaits after a big, satisfying cadence in C major that certainly *sounds* like Bach is done ‘fuguing’, but the score here is marked “al reverso”, meaning that Bach literally turns the fugue subject upside down and begins all over again! One might suspect that he’s just showing off (“I can do this all day!”), but even when the subject is flipped, the writing is just as brilliant, as it suggests a whole world of new possibilities.

After the intensity of the previous movement, the remaining two movements are a release. The melodic and florid *Largo*, in F major, is the only movement in the entire collection that is in a different key from its surrounding movements, providing necessary relief from the imposing, and technically challenging *Fuga*. The concluding *Allegro assai* is jubilant and rejoicing, back in the sunny, affirmative key of C major.

*Program Notes* © 2024 by Michael Adams

## QUICK NOTES

### SHORT NOTES WITH THE NEED-TO-KNOW

#### Bach’s Sonatas and Partitas

Bach’s Sonatas and Partitas are considered an essential part of the canon for any serious student of the violin, and virtually every great violinist has recorded the Sonatas and Partitas, sometimes more than once.

The partita, in late Baroque parlance, was just another name for a dance suite, typically a multi-movement work made up of stylized dance forms.

The Sonatas in this collection are more serious in tone than the dance-oriented partitas, modeled on the Italian sacred church sonata with the four sections arranged in slow-fast-slow-fast order.



## Leonidas Kavakos

Leonidas Kavakos has developed close relationships with major orchestras such as the Vienna Philharmonic Orchestra, Berliner Philharmoniker, Royal Concertgebouw Orchestra, London Symphony Orchestra and Gewandhausorchester Leipzig. Kavakos also works closely with the Dresden Staatskapelle, Symphonieorchester des Bayerischen Rundfunks, Munich Philharmonic, Budapest Festival Orchestra, Orchestre Philharmonique de Radio France, Accademia Nazionale di Santa Cecilia, Orchestra Filarmonica della Scala, as well as the major US Orchestras.

In recent years, Kavakos has succeeded in building a strong profile as a conductor and has conducted the New York Philharmonic, Symphonieorchester des Bayerischen Rundfunks, Dallas Symphony, Vienna Symphony, Orchestre Philharmonique de Radio France, Chamber Orchestra of Europe, Orchestra dell'Accademia Nazionale di Santa Cecilia, Filarmonica della Scala, and the Danish National Symphony Orchestra. Most recently he had a great success conducting the Israel Philharmonic, to which he will return.

In the 23–24 season, Kavakos performed at the opening gala of Carnegie Hall with the Chicago Symphony Orchestra and Riccardo Muti. On the same visit to the US he also performed with the San Francisco Symphony Orchestra under Esa-Pekka Salonen. He performed a number of concerts throughout Europe with the Gewandhausorchester Leipzig, as well as returned to Staatskapelle Berlin, NDR Hamburg, the Bergen Symphony, the Vienna Symphony, and the Boston Symphony. He also conducted the Philharmonia Orchestra in London for the first time, as well as the Orchestre Philharmonique de Radio France. Kavakos toured with regular recital partners Emanuel Ax and Yo-Yo Ma to concert



Leonidas Kavakos ©Marco Borggreve

halls across Europe and the US, and returned to China for a series of recitals and performances with the China Philharmonic and Shanghai Symphony. He also performed Bach's Partitas and Sonatas across Europe and Asia, following the release of his critically acclaimed album 'Bach: Sei Solo' in 2022.

Kavakos is an exclusive recording artist with Sony Classics. Releases have included the Beethoven Violin Concerto which he conducted and played with the Symphonieorchester des Bayerischen Rundfunks, and the re-release of his 2007 recording of the complete Beethoven Sonatas with Enrico Pace, for which he was named Echo Klassik Instrumentalist of the year. In 2022 Kavakos released 'Beethoven for Three: Symphony No. 6 "Pastorale" and Op.1, No. 3' arranged for trio, with Emanuel Ax and Yo-Yo Ma. Further albums from this series containing arrangements of Beethoven Symphonies will be released in coming years. He has been Gramophone Magazine Artist of the Year.

Born and brought up in a musical family in Athens, Kavakos curates an annual violin and chamber-music masterclass in Athens, which attracts violinists and ensembles from all over the world. He plays the 'Willemotte' Stradivarius violin of 1734.

Wednesday, November 13, 2024 • 7:30 PM

*Ordway Concert Hall*

## LEONIDAS KAVAKOS, VIOLIN

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

### Johann Sebastian Bach's Six Sonatas and Partitas for solo violin

**Sonata No. 1 in G minor, BWV 1001** (1720)

J. S. Bach (1685–1750)

Adagio

Fuga

Siciliana

Presto

**Partita No. 1 in B minor, BWV 1002** (1720)

Allemanda

Double

Corrente

Double

Sarabanda

Double

Tempo di Borea

Double

---

Intermission

---

**Partita No. 2 in D minor, BWV 1004** (1720)

Allemanda

Corrente

Sarabanda

Giga

Ciaconna

PLEASE SILENCE ALL ELECTRONIC DEVICES



First page Sonata No. 1 from the partita for solo violin, BWV 1001, by J.S. Bach, autographed manuscript

### Introduction on page 4

#### Sonata No. 1 in G minor, BWV 1001 (1720) J. S. Bach (b. Eisenach, 1685; d. Leipzig, 1750)

Bach's first sonata begins with an expansive and richly ornamented *Adagio*, whose character is ruminative and subdued, with an underlying air of desolation.

The second movement fugue begins with the simplest of subjects—marked by four repeated notes—but develops into a fugue of amazing proportions. Bach later reworked this for organ as part of the Prelude and Fugue in D minor (BWV 539), as well as for lute (BWV 1000).

The third movement is a *Siciliana*, a slow dance in compound meter with its signature dotted rhythm, and the only movement of the sonata in a major key, which provides some relief from the darkness of G minor. A whirlwind *Presto* comprises the Sonata's final movement — a wild perpetual motion of single notes, but with implied polyphony. Johannes Brahms later wrote two piano etudes based on this movement.

#### Partita No. 1 in B minor, BWV 10012 (1720)

This Partita is comprised of four dances: the standard Allemande, Courante (*Corrente*) and Sarabande, followed by a rollicking Bourrée (*Tempo di Borea*) that takes the place of the traditional Gigue. The novel thing about this Partita is that each movement is followed by a variation (*double* in French), based on the preceding dance that uses the same underlying harmonies, resulting in a total of eight movements. Each *double* is in effect, Bach's free form association on the character of the preceding dance.

Bach's choice of key here is interesting too, as the key of B minor tends to be a darker, more somber key on the violin, and certainly less naturally resonant than keys that share the violin's open strings of G, D, A, and E (which happen to be the keys of the other sonatas and partitas). This gives the B minor Partita a distinctive tonal color not shared by its five siblings.

A note about Bach's inconsistent labeling convention: he often uses a mix of Italian and French in the movement titles: *Correnta* vs. *Courante*, *Tempo di Borea* vs. *Tempo di Bourrée* for example, resulting in a polyglot approach throughout the Six Sonatas and Partitas. Bach lived in the days before spellcheck after all, so perhaps it is an understandable oversight.



Beginning of the Chaconne from Partita No. 2 for solo violin, BWV 1004, by J.S. Bach, autographed manuscript

## QUICK NOTES

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The Sonatas in this collection are more serious in tone than the dance-oriented partitas, modeled on the Italian sacred church sonata with the four sections arranged in slow-fast-slow-fast order.

#### Partita No. 2 in D minor, BWV 1004 (1720)

The first four movements of Bach's D minor Partita follow the traditional order of the Baroque dance suite, with an Allemande, Courante, Sarabanda and Gigue. They are all composed in two equal halves, and each is repeated (AA/BB) with player-optional ornamentation occurring on the repeat. These four movements largely avoid double-stops—save for the beautiful, slow Sarabande—and all four are concise in length to balance out the massive fifth movement, the Chaconne (or Ciaccona, to use Bach's Italian variant), which lasts approximately as long as the first four movements combined.

Generically, a Chaconne is essentially a series of free variations in  $\frac{3}{4}$  time, built over a repeating harmonic pattern, a "ground bass." Bach's Chaconne explores the entire gamut of human emotions, from confidence to consolation, from desolation to exaltation, all through his inexhaustible reservoir of ideas. He exploits all manner of techniques available for the variations: polyphonic chords, scales, and arpeggiation across all four strings (*bariolage* is the French word for this technique).

It opens with a stern and resolute chord pattern in the distinctive rhythmic pattern of a Sarabande, with its emphasis on the second beat of the bar. For those scoring at home, Bach's Chaconne is constructed of 33 variations set in three parts: 17 variations in D minor complete part one, the exalted middle section in D major has ten, before returning to D minor again for the final six variations.

Often performed alone in recitals, Bach's Chaconne has inspired over two hundred transcriptions and arrangements for all manner of instruments and ensembles and has been choreographed at least 50 times.

*Program Notes* © 2024 by Michael Adams

# Schubert Club

Maud Moon Weyerhaeuser Sanborn

## INTERNATIONAL ARTIST SERIES

2024–2025 SEASON

**Leonidas Kavakos**, *violin*

Tue, Nov 12, 2024 • 2:00 PM

Wed, Nov 13, 2024 • 7:30 PM

Concert Hall

**Emmanuel Pahud**, *flute*

**Alessio Bax**, *piano*

Wed, Jan 22, 2025 • 7:30 PM

Concert Hall

**Leif Ove Andsnes**, *piano*

Fri, Mar 28, 2025 • 7:30 PM

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**Jess Gillam**, *saxophone*

**Thomas Weaver**, *piano*

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Thu, Apr 17, 2025 • 2:00 PM

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Sun, Nov 24, 2024 • 4:00 PM

**Tommy Mesa**, *cello*

**Michelle Cann**, *piano*

Sun, Jan 26, 2025 • 4:00 PM

**Jerusalem Quartet**

*Shostakovich Quartet Cycle  
Concert I*

Sun, Mar 23, 2025 • 4:00 PM

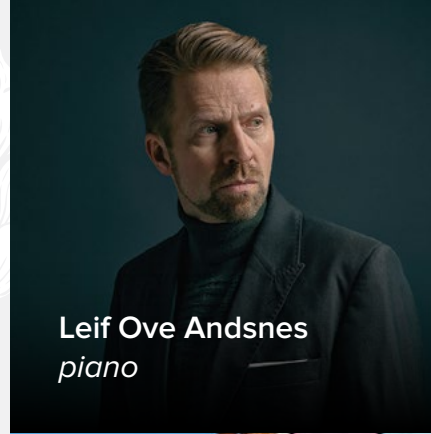
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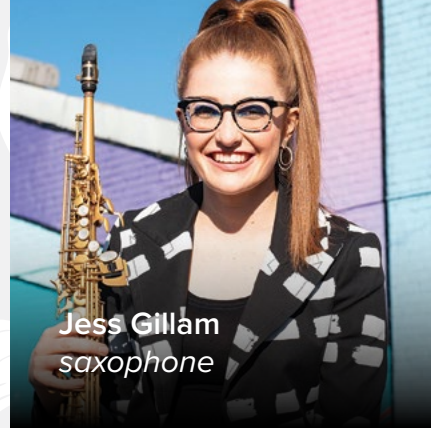
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**Leif Ove Andsnes**  
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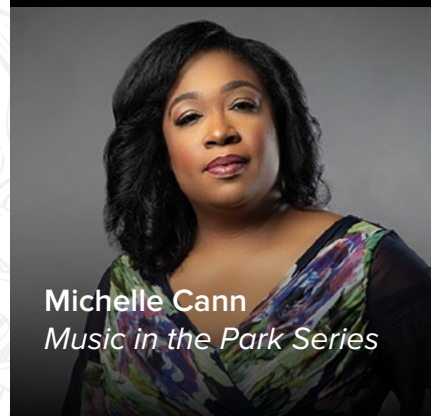
**Jess Gillam**  
*saxophone*



**Leonidas Kavakos**  
*violin*



**Jerusalem Quartet**  
*Music in the Park Series*



**Michelle Cann**  
*Music in the Park Series*

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Please inform us of any errors or omissions so we  
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# All Concerts Free For Kids & Students!

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**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](https://schubert.org/kids-and-student-tickets)

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## SCHUBERT CLUB ENDOWMENT:

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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*Become a member of The Legacy Society by making a gift in your will or estate plan. For further information, please contact Amy Marret at 651.292.3270 or amarret@schubert.org*

# Artistic and Strategic Opportunities Fund

## ARTISTIC AND STRATEGIC OPPORTUNITIES FUND

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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*Music changes lives. It speaks to everyone.*

We invite you to join the Schubert Club Legacy Society and our commitment to sustaining music that inspires and enhances the quality of our lives...now and in the future.

*Legacy Society members are listed on the previous page.*

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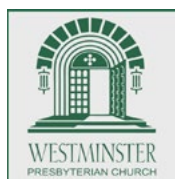
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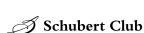
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Vice President Marketing & Development: Maria Troje Poitras

Vice President Museum: Anne Kruger

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Ben Cook-Feltz, Patron Services Manager

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Project CHEER Director:

Joanna Kirby

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*The Advisory Circle includes individuals from the community who meet occasionally throughout the year to provide insight and advice to Schubert Club leadership.*

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