

Maud Moon Weyerhaeuser Sanborn International Artist Series

Leif Ove Andsnes, *piano*

Friday, March 28, 2025 • 7:30 PM

Ordway Music Theater

Welcome to the Schubert Club!

The spring is approaching quickly and Schubert Club is enjoying one of its busiest periods! Between concerts, our annual Bruce P. Carlson Student Scholarship Competition, educational activities in the Music Museum and around the community, and that exciting moment when we announce some of next season's guest artists and ensembles, there is always something on the horizon. That's certainly true for the administrative staff; it's also true for our Board of Directors, community members, volunteers and audience members. We see many of you regularly and we are grateful to you for showing up so enthusiastically!

This issue of *An die Musik* covers two International Artist Series recitals at the Ordway. We welcome back Leif Ove Andsnes, a favorite artist of Twin Cities audiences, and we welcome British saxophone soloist Jess Gillam for her debut recital. Two very special musicians who play with peerless technical ability and engaging personalities.

Accordo's two programs in May and June deserve a special mention too. In May, pianist and composer Stephen Prutsman joins Accordo for their annual adventure with silent movies. Their May 13th program includes a set of early 20th century silent films curated by Twin Cities film expert Maggie Hennefeld titled "Cinema's First Nasty Women", with new scores written by local composers Michelle Kinney and AJ Isaacson-Zvidzwa among others. There are two premieres in Accordo's June performances too – by Bruce Adolphe and John Novacek.

Thank you for supporting Schubert Club. As we say in our tagline...Because what is life without music!

From the Schubert Club Board President:

My tenure as President of the Board of Directors of Schubert Club comes to a close this June. It has been a privilege and a joy to work closely with such outstanding people as Barry Kempton and the Schubert Club staff, as well as with our wonderful Board members. It was so interesting to get an up close up view of this vibrant organization—from the finances, to the magic Barry performs to bring world class artists to Saint Paul, to the individual passion and commitment of every staff member to the mission and vision of the organization.

I knew before taking this role that this was a special organization, and I now have a deeper understanding of why it is so. I am grateful for the guidance of those who preceded me, and I am thrilled to be passing the President baton over to Ann Jurgens, whose term will start July 1, 2025.

We are fortunate to have a person of Ann's caliber taking on this responsibility. Ann recently retired from teaching law for 37 years at William Mitchell School of Law, and she is also a lifelong amateur singer and piano player.

Ann and her husband started attending Music in the Park concerts in 1987 and they have been avid Schubert Club attendees and boosters ever since. Thank you Ann!!



Barry Kempton
Artistic & Executive Director



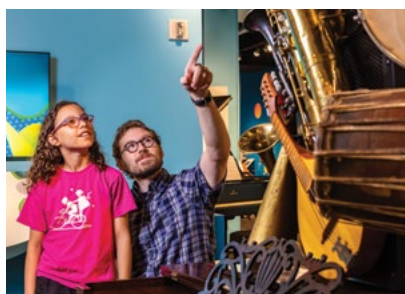
Laura McCarten
President





Our Music Museum on the second floor of Landmark Center in downtown Saint Paul was fully redesigned in 2021 to provide even more inspiration, learning, fun and interactivity for visitors as they make their way through the galleries hearing and playing instruments from around the globe, either hands-on or through technology.

The Museum's collections come to life through audio and visual recordings telling the story of our historical keyboards and manuscripts.



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Roderick Williams



Jordi Savall

Maud Moon Weyerhaeuser Sanborn

INTERNATIONAL ARTIST SERIES

2025–2026 SEASON

Jean-Efflam Bavouzet, *piano*
Tue, Oct 28, 2025 • 7:30 PM
Wed, Oct 29, 2025 • 10:30 AM

Pablo Ferrández, *cello*
Wed, Mar 18, 2026 • 7:30 PM
Thu, Mar 19, 2026 • 10:30 AM


Roderick Williams, *baritone*
Iain Burnside, *piano*
Thu, Nov 13, 2025 • 7:30 PM

Jordi Savall & Hespèrion XXI
Un Mar de Músicas
Thu, Apr 16, 2026 • 7:30 PM

Garrick Ohlsson, *piano*
Richard O'Neill, *viola*
Fri, Feb 6, 2026 • 7:30 PM
Sat, Feb 7, 2026 • 10:30 AM

All concerts at the Ordway
345 Washington St, St Paul


Full-Series Packages start at \$114



Jean-Efflam Bavouzet



Garrick Ohlsson
Richard O'Neill



Pablo Ferrández



Danish String Quartet

Julie Himmelstrup
MUSIC IN THE PARK SERIES
2025–2026 SEASON

Wu Han, *piano*
Benjamin Beilman, *violin*
David Finckel, *cello*
Sun, Oct 5, 2025 • 4:00 PM

Le Consort
Sun, Mar 15, 2026 • 4:00 PM

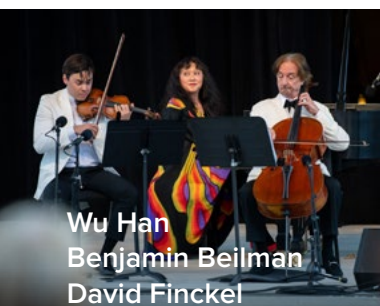
Danish String Quartet
Sun, Nov 23, 2025 • 4:00 PM

Miró Quartet
Steven Banks, *saxophone*
Sun, Apr 12, 2026 • 4:00 PM

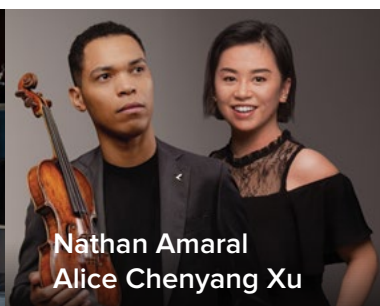
Nathan Amaral, *violin*
Alice Chenyang Xu, *piano*
Sun, Feb 15, 2026 • 4:00 PM

All concerts at
St. Anthony Park UCC
2129 Commonwealth Ave, St. Paul

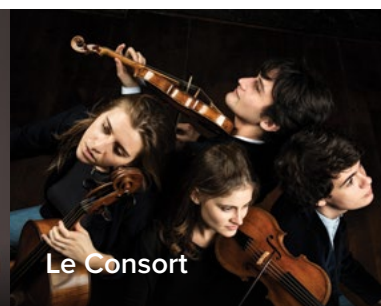
Five Concert Packages start at \$100



Wu Han
Benjamin Beilman
David Finckel



Nathan Amaral
Alice Chenyang Xu



Le Consort



Miró Quartet with
Steven Banks

Friday, March 28, 2025 • 7:30 PM

Ordway Music Theater

LEIF OVE ANDSNES, PIANO

This concert is dedicated to the memory of Reine H. Myers by her family

Piano Sonata in E Minor, Op. 7 (1865)

Edvard Grieg (1843–1907)

Allegro moderato

Andante molto

Alla menuetto, ma poco più lento

Finale. Molto allegro

Piano Sonata No. 29 *Sonata Etere*, Op. 129 (c. 1950)

Geirr Tveitt (1908–1981)

In Cerca Di - Moderato

Tono Etereo in Variazioni - Tranquilo ma deciso

Tempo di Pulsazione

Intermission

24 *Préludes*, Op. 28 (1838–39)

Frédéric Chopin (1810–1849)

Agitato (C major)

Lento (A minor)

Vivace (G major)

Largo (E minor)

Molto allegro (D major)

Lento assai (B minor)

Andantino (A major)

Molto agitato (F-sharp minor)

Largo (E major)

Molto allegro (C-sharp minor)

Vivace (B major)

Presto (G-sharp minor)

Lento (F-sharp major)

Allegro (E-flat minor)

Sostenuto (D-flat major)

Presto con fuoco (B-flat minor)

Allegretto (A-flat major)

Molto allegro (F minor)

Vivace (E-flat major)

Largo (C minor)

Cantabile (B-flat major)

Molto agitato (G minor)

Moderato (F major)

Allegro appassionato (D minor)

PLEASE SILENCE ALL ELECTRONIC DEVICES



Photograph of
Edvard Grieg, c. 1870
by Hansen Weller

Piano Sonata in E Minor, Op. 7 (1865)
Edvard Grieg
(b. Bergen, Norway, 1843; d. Bergen, 1907)

Edvard Grieg was born into an established, upper-class family. His father was a successful merchant, and his mother a gifted musician, the daughter of a Norwegian provincial governor. She was also a conservatory-trained pianist and singer who quickly picked up on young Edvard's musical talent and became his first piano teacher when he was six years old. His progress was meteoric, leading to a performance for the famed Norwegian violin virtuoso Ole Bull at age 15, who advised the family, "Get the boy to Leipzig Conservatory—he's got a big talent." (The Leipzig Conservatory, founded 15 years earlier by Felix Mendelssohn, was where European musical luminaries like Robert and Clara Schumann had also taught.)

Edvard spent the next four years there but later admitted that he struggled with the discipline and rigor of the training, writing to his biographer, Aimar Grønvold, in 1881: "I was a dreamer, without any talent for the battle of life. I was awkward, sluggish, unattractive, and quite unteachable. I left the Leipzig Conservatory just as stupid as I entered it. Naturally, I did learn something there, but my individuality was still a closed book to me."

It was also during his student years in Leipzig that Grieg was hospitalized with pleurisy and tuberculosis. He subsequently lost the use of one lung, which would compromise his health for the rest of his life. He spent the next two years recuperating back in Norway, where he quickly earned a reputation as a fine pianist and capable composer, before moving again, this time to Copenhagen to study with Danish composer Niels Gade.

He also became reacquainted there with his first cousin Nina, a concert soprano, and they soon began a romantic relationship. Unfortunately, both families disapproved of the match, even beyond the weirdness (by today's standards) of a marriage between cousins. Edvard's father thought it would be a mistake to add a wife and family at a time when Edvard's career as a performing and composing musician was just taking off. Nina's mother was considerably harsher, saying of Grieg: "He has nothing, he cannot do anything, and he makes music nobody cares to listen to." There is no denying young love however, and the two cousins ignored their parents' objections, marrying in 1867. (Neither set of parents attended.)

It was while living in Denmark that Grieg had his musical epiphany: he began to turn away from the German Romanticism instilled in him by the Leipzig Conservatory, reaching instead for the sounds of his native Norway, with its rich folkloric heritage and unique harmonic colors, courtesy of Norway's traditional *Hardanger* fiddle and its distinct sonorities.

Grieg's Piano Sonata was composed in Copenhagen in 1865, when he was 22 years old. It is dedicated to his friend and teacher, Niels Gade. While it bears resemblance to a traditional sonata in form and structure, with its four movements, the Sonata incorporates elements from Scandinavian dances and folk tunes. This became a distinctive

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.

signature of Grieg's musical language: blending high Germanic Romantic style with traditional sounding music characteristic of Norway, creating a style known today as Norwegian Romanticism.

Just prior to its composition, Grieg had become engaged to Nina, and the Sonata has an inherently joyful quality that could reflect his contented state of mind at the time. The Sonata opens with a clever motif of three descending notes in the right hand, which happens to spell out Grieg's initials: **E – H** (H in German is B) – **G** (**E**dvard **H**agerup **G**rieg). This technique of musically embedding initials was most famously used by Bach and Shostakovich. The movement ebbs between passionate and tender episodes; intense *Sturm und Drang* passagework gives way to heartfelt, tender Nordic melodies. The movement ends in three decisive, defiant chords.

The second movement comes from a different sound world entirely. It foreshadows elements of his Piano Concerto (written about three years later) in the way it draws the listener into a very private and peaceful inner world. It opens with a lyrical melody marked *cantabile* ("singable"), set to an unhurried left-hand accompaniment. After a quick stormy outburst, the movement settles peacefully during a lengthy coda.

The dark *Alla minuetto* movement doesn't bear much resemblance to a typical 18th century minuet at all, save for its tripartite construction

and $\frac{3}{4}$ time signature. It is a bit heavy handed for a traditional minuet, with occasional flares of virtuosity suggestive of Schumann or Liszt. There is a contrasting *Trio* section midway through, then a restatement of the opening *Alla minuetto* music ends the movement.

The sonata's *Finale*, cast in 6/8 time, is introduced by a six-bar phrase that ends with a *fermata* ("stop") on a suspenseful chord. The main theme then begins, propelled by a jaunty dotted-rhythm figure that insistently pushes ahead. A sweeter, sentimental second theme emerges, which is interrupted by the return of the dotted-rhythm figure, as well as by stormier chromatic episodes that suggest that the ghosts of Schumann, Chopin or Liszt lurk nearby. The music continues to alternate between these two contrasting worlds: from sweet, cantabile melodies, back to the rollicking, dotted-rhythm motifs before concluding triumphantly in E major.

There exists a wax cylinder recording of a 60-year-old Grieg playing the sonata in 1903 that illustrates the virtuosic way he approached his own music. For example, the tempi of the outer movements are noticeably brisk, and the whole performance is bright, bubbly, and technically secure. There is an audible fearlessness of spirit, a good reminder that Grieg was a highly respected concert pianist in his day, despite dealing with a handicap: in middle age, his hands were accidentally run over by a wagon wheel!

QUICK NOTES

SHORT NOTES WITH THE NEED-TO-KNOW

E. Grieg: Piano Sonata in E minor, Op. 7

Written in 1865 when Grieg was 22 years old, the sonata was published a year later and revised in 1887. The work was Grieg's only piano sonata and it was dedicated to the Danish composer Niels Gade.

G. Tveitt: Sonata Etere, Op. 129

Tveitt's last and only surviving piano sonata (nearly all his manuscripts were destroyed in a fire). When it was published in the early 1950s, it received a cold reception from critics but today has earned a prominent place in the Norwegian piano repertoire.

F. Chopin: 24 Préludes, Op. 28

Published in 1839, Chopin's 24 Preludes covers all major and minor keys. Whereas the term "prelude" had hitherto been used to describe an introductory piece, Chopin's pieces stand as self-contained units, each conveying a specific idea or emotion.

Piano Sonata No. 29 Sonata Etere, Op. 129 (c. 1950)
Geirr Tveitt
 (b. Bergen, Norway, 1908; d. Oslo, Norway, 1981)

Geirr Tveitt was a Norwegian composer and pianist and a central figure of the national movement in Norwegian cultural life during the 1930s. Tveitt left Norway to study as a young man, following the path of Grieg before him to study at the Leipzig Conservatory, long the hub of European musical learning and culture. Four years later, frustrated by his inability to earn a living in Leipzig on his limited teaching income, Tveitt headed to Paris. Here, he studied with some of the greatest composers and musical minds of the era: Arthur Honegger, Heitor Villa-Lobos and Nadia Boulanger. After World War II ended, Tveitt toured Europe extensively—often performing his own works alongside similar works by Grieg and Chopin, just as on today’s program.

Tveitt’s compositions draw from many eclectic influences that you might detect. Listen for the propulsive energy found in Stravinsky’s early ballets, the distinctive rhythms and textures suggestive of Bartók, and the ethereal, atmospheric qualities of Debussy and Ravel, all rooted in motifs derived from Norwegian folk music. Despite Tveitt’s successes internationally however, the Norwegian Establishment remained quite indifferent to him. After World War II, his music fell out of favor, along with most things that resembled nationalism or purism. Disdained by the Establishment, Tveitt became increasingly isolated and struggled financially in his later years. Catastrophe struck in 1970, when his farmhouse burned, along with nearly all of his manuscripts, which were reduced to charred bricks of inseparable paper.

The ‘Sonata Etere’ (*Ether*) Op. 129 is Tveitt’s last and only surviving piano sonata. When it was published in the early 1950s, it received a cold reception from critics but today has earned a prominent place in the Norwegian piano repertoire.



Photograph of Geirr Tveitt,
 late 1940s by Alfred Vikør

Composed in three movements, the Sonata is constructed with only two main themes that are both introduced in the opening bars of the first movement. The first theme is designated *In Cerca Di* (“In Search Of”), and the second, appearing in the left hand, *Tono Etereo* (“Ethereal Tune”). Here’s where it gets confusing, because the names of those two designated themes also serve as the titles to movements one and two.

The first movement—*In Cerca Di*—pays homage to the Gods of sonata form in terms of basic structure, in that there is a discernable *exposition*, *development* and *recapitulation*. In broad terms, the exposition introduces the *In Cerca Di* theme, the development section expands on the *Tono Etereo* theme, often juxtaposing the two themes together in various ways. The recapitulation begins much like the opening of the movement, before breaking off into a coda that rises to a sonorous climax, ending with strains of the *Tono Etereo* again.

The second movement consists of 19 distinctive sections, all variations on the *Tono Etereo*. The *In Cerca Di* theme makes a perfunctory appearance near the end of the movement as a contrapuntal device, specifically, variation 17 for those intending to keep track. *Tempo di Pulsazione* is a wild, menacing dance based on the first theme alone. In structure, it has a nearly identical road map to that of the first movement.

Program notes © 2025 by Michael Adams



Portrait of
Frédéric
Chopin
in 1836
by Maria
Wodzińska

24 *Préludes*, Op. 28 (1838–39)

Frédéric Chopin

(b. near Warsaw, Poland, 1810; d. Paris, 1849)

A piano recital is an athletic event. Those feats of coordination, dexterity and endurance are no less Olympian for being played out on a rectangular floor four feet long by six inches wide. In bygone days, players warmed up with an improvisation loose in rhythm, open in form: a prelude. Composers like Frescobaldi and Couperin notated preludes for others to play, and J. S. Bach brought the practice to a peak with the *Well-Tempered Clavier*, 48 preludes and fugues in all major and minor keys.

Many nineteenth-century composers followed Bach's lead (omitting the fugues), among them J. C. Kessler, the dedicatee of the German edition of Chopin's *Préludes*, and Johann Nepomuk Hummel, described by Harold Schonberg in *The Great Pianists* as "a refined musician and, aside from Beethoven, the greatest improviser of his age." Hummel's key-scheme, adopted by Chopin, pairs a major key with its relative minor, then moves upward around the circle of fifths. C major is paired with A minor, G major with E minor, and so on. What distinguishes Chopin's *Préludes* is their compression of thought, command of modulation, variety of expression and sheer temerity—what risks he takes! Some preludes are child's play. A few are beyond the grasp of all but the virtuosa. Chopin's much-admired Opus 28 was in turn emulated by Alkan, Scriabin, Debussy, Rachmaninoff, Shostakovich and many others.

No narrative thread binds the collection, though notice how often the last melody note of a prelude

becomes the first note of the next. The movements are fragments—"eagle feathers," Schumann called them—not rounded essays. And Chopin does not close the circle; the piece is tonally open-ended, with D minor as the final destination. Complete performances of the set are common today, but some scholars, like Charles Rosen, believe that "only individual preludes or small groups of preludes were intended by Chopin as the effective presentation." There is no evidence that the composer ever played all 24 publicly.

The story of the *Préludes* is closely connected to Chopin's relationship with George Sand. The Polish composer was introduced to Sand in the autumn of 1836, but a liaison with the cigar-smoking, trousered novelist didn't bloom until nearly two years later, after the pianist's secret engagement with Maria Wodzińska was crushed. When a former lover threatened Sand with a pistol, she and her two children fled to the island of Majorca with Chopin in October 1838. Chopin took an advance on the publication of his unfinished *Préludes* to fund the journey. "The sky is turquoise, the sea lapis lazuli, the mountains emerald, the air heavenly," Chopin wrote at first. But the piano Chopin needed failed to arrive, the rainy season came on, and their chilly dwellings—the first called "House of the Wind," the second an abandoned monastery—nearly proved disastrous for Chopin's health. It is not clear how much Chopin accomplished during the months in Majorca. Perhaps only the dark A-minor and E-minor preludes were written at that time. But on January 22, 1839, Chopin wrote to his publisher Pleyel that the *Préludes* were ready.

The *Préludes* are a colorful cast of characters, and they wear many of Chopin's familiar costumes, like nocturne, mazurka and étude. The set opens with a pure expression of key, "an undulation propelled aloft from the pedal," in Schumann's words. Others (Nos. 5, 8 and 19) will follow with this Chopinesque sonority, harmony enlivened by complex figuration that sets the piano aglow or ablaze. A unique form follows, a real puzzle. The first half of No. 2 in A minor seems to be missing, for it begins in E minor, its bizarre harmonies and cryptic phrases leading into shadow. Many a young pianist has been ushered into adolescence by No. 4 in E-minor. Its rocking, two-note theme and slipping chromaticism were heard at Chopin's funeral.

Several preludes may have been conceived as études: No. 3, for the left hand; No. 12, for two-note slurs; No. 16, a right-hand tirade demanding great

dexterity; No. 22, a study in octaves. Many are character pieces, like the embryonic mazurka, No. 7. There are several nocturnes. No. 15, the so-called “Raindrop” prelude, is the longest piece by far. In it, an obsessing note moves from the middle of the texture to saturate the score. No. 13 features a middle section, a voice lesson in which the piano learns to sing. No. 17 could be called a “song without words.” A deep bell tolls through its third stanza.

Among the oddities, perhaps the queerest is No. 14: pure, dark energy in a single line. This is the macabre face of the Romantic spirit. But No. 18 is equally unsettling. All recitative, it is a baroque malediction hurled from the keyboard. The funereal No. 20 in C minor, only thirteen bars long, was honored by Rachmaninoff with a set of variations.

The last two preludes point off the map. No. 23 ends gracefully with a delicate, barely audible flatted seventh, implying a move to B-flat. But the final prelude ignores that impulse, chooses D minor instead, and rips around keyboard before grounding on three bass Ds. It remains for the listener to complete the circle... in the imagination.

*Program note © 2010 by David Evan Thomas
for Yuja Wang*

Leif Ove Andsnes

The *New York Times* calls Leif Ove Andsnes “a pianist of magisterial elegance, power, and insight,” and the *Wall Street Journal* names him “one of the most gifted musicians of his generation.” With his commanding technique and searching interpretations, the celebrated Norwegian pianist has won acclaim worldwide, playing concertos and recitals in the world’s leading concert halls and with its foremost orchestras, while building an esteemed and extensive discography. An avid chamber musician, he is the founding director of the Rosendal Chamber Music Festival, was co-artistic director of the Risør Festival of Chamber Music for nearly two decades, and served as music director of California’s Ojai Music Festival in 2012. He was inducted into the *Gramophone* Hall of Fame in July 2013, and has received honorary doctorates from Norway’s Universities of Bergen and Oslo and New York’s Juilliard School.



Leif Ove Andsnes ©Lisa-Marie Mazzucco

Two concertos figure prominently in Andsnes’s 2024-25 season. After recent performances of Beethoven’s “Emperor” Concerto with ensembles including the New York Philharmonic and London Symphony Orchestra, he reprises the work with Washington’s National Symphony Orchestra, the Leipzig Gewandhaus Orchestra, Rome’s Orchestra dell’Accademia Nazionale di Santa Cecilia, and on tour with the Oslo Philharmonic. Similarly, after recent accounts of Rachmaninov’s Third with ensembles including the Philadelphia Orchestra, Pittsburgh Symphony, and Orchestre de Paris, he performs it at Baden-Baden’s Easter Festival with the Berlin Philharmonic, on a North European tour with Italy’s Mahler Academy Orchestra, and with the Rotterdam Philharmonic, Stuttgart Radio Symphony, and London Philharmonic Orchestras. To complete the concert season, he joins the Czech Philharmonic for Grieg’s Concerto, the Barcelona Symphony for a pairing of Haydn and Franck, and the NDR Elbphilharmonie Orchestra for Debussy’s *Fantaisie* at the Hamburg International Festival. With a solo program combining Chopin’s *24 Preludes* with sonatas by Norwegians Grieg and Geirr Tveitt, he embarks on an extensive transatlantic recital tour, featuring dates at New York’s Carnegie Hall and London’s Wigmore Hall. The latter forms part of a season-long residency at the British venue, to which he returns for chamber collaborations with fellow pianist Bertrand Chamayou and with the Mahler Chamber Orchestra (MCO), as the culmination of their European tour.

As the MCO's first Artistic Partner, Andsnes has already led the ensemble from the keyboard in two major, multi-season projects. In "Mozart Momentum 1785/86," they explored one of the most creative and seminal periods of the composer's career with live accounts of Mozart's Piano Concertos Nos. 20–24 at London's BBC Proms and other key European venues, as well as recorded ones for Sony Classical. The project's first album, *MM/1785*, was nominated for a 2022 International Classical Music Award, and recognized with France's prestigious Diapason d'or de l'année for Best Concerto Album of 2021. The second album, *MM/1786*, was named one of the "Best Classical Albums of 2022" by *Gramophone*, while the two-volume series won the magazine's 2022 "Special Achievement" Award. This followed the success of "The Beethoven Journey." An epic four-season focus on the composer's music for piano and orchestra, this took the pianist to 108 cities in 27 countries for more than 230 live performances. He led the MCO in complete Beethoven concerto cycles at high-profile residencies in Bonn, Hamburg, Lucerne, Vienna, Paris, New York, Shanghai, Tokyo, Bodø, and London, besides collaborating with such leading international ensembles as the Los Angeles Philharmonic, San Francisco Symphony, London Philharmonic, and Munich Philharmonic. The project was chronicled in the documentary *Concerto – A Beethoven Journey* (2016), and Andsnes's partnership with the MCO was captured on the hit Sony Classical three-volume series *The Beethoven Journey*. The first volume was named iTunes' Best Instrumental Album of 2012 and awarded Belgium's Prix Caecilia, the second recognized with BBC Music's coveted "2015 Recording of the Year Award," and the complete series chosen as one of the "Best of 2014" by the *New York Times*.

Andsnes's discography comprises more than 50 titles – solo, chamber, and concerto releases, many of them bestsellers – spanning repertoire from the Baroque to the present day. He has been nominated for eleven Grammys and his many international prizes include seven Gramophone Awards. His EMI Classics recordings of the music of his compatriot Edvard Grieg have been especially celebrated: the *New York Times* named Andsnes's 2004 recording of Grieg's Piano Concerto with Mariss Jansons and the Berlin Philharmonic a "Best CD of the Year," the *Penguin Guide* awarded it a coveted "Rosette," and both that album and his disc of Grieg's Lyric Pieces won Gramophone Awards. His recording of Mozart's Piano Concertos Nos. 9 and 18 was another *New York Times* "Best of the Year" and *Penguin Guide*

"Rosette" honoree. He won yet another *Gramophone* Award for Rachmaninov's Piano Concertos Nos. 1 and 2 with Antonio Pappano and the Berlin Philharmonic. A series of recordings of Schubert's late sonatas, paired with lieder sung by Ian Bostridge, inspired lavish praise, as did the pianist's world-premiere recordings of Marc-André Dalbavie's Piano Concerto and Bent Sørensen's *The Shadows of Silence*, both of which were written for him. *Leif Ove Andsnes: The Complete Warner Classics Edition 1990-2010*, a 36-CD retrospective of his EMI and Virgin recordings, was released to acclaim in 2023. In addition to *The Beethoven Journey* and *MM 1785/86*, his recent Sony Classical releases include Dvořák's unjustly neglected piano cycle *Poetic Tone Pictures*, *Chopin: Ballades & Nocturnes*, and the Billboard best-selling *Sibelius*, all recorded for Sony; *Stravinsky: The Rite of Spring & other works for two pianos four hands*, recorded with Marc-André Hamelin for Hyperion; and *Schumann: Liederkreis & Kernerlieder*, recorded with Matthias Goerne for Harmonia Mundi. Both the Hamelin and Goerne collaborations were nominated for Grammy Awards.

Andsnes has received Norway's distinguished honor, Commander of the Royal Norwegian Order of St. Olav, and in 2007, he received the prestigious Peer Gynt Prize, awarded by members of parliament to honor prominent Norwegians for their achievements in politics, sports, and culture. In 2004-05, he became the youngest musician (and first Scandinavian) to curate Carnegie Hall's "Perspectives" series, and in 2015-16 he was the subject of the London Symphony Orchestra's Artist Portrait Series. Having been 2010-11 Pianist-in-Residence of the Berlin Philharmonic, he went on to serve as 2017-18 Artist-in-Residence of the New York Philharmonic and 2019-20 Artist-in-Residence of Sweden's Gothenburg Symphony. The recipient of both the Royal Philharmonic Society's Instrumentalist Award and the Gilmore Artist Award, Andsnes was named one of the "Best of the Best" by *Vanity Fair* in 2005.

Leif Ove Andsnes was born in Karmøy, Norway in 1970, and studied at the Bergen Music Conservatory under the renowned Czech professor Jirí Hlinka. He has also received invaluable advice from the Belgian piano teacher Jacques de Tiège, who, like Hlinka, greatly influenced his style and philosophy of playing. Today Andsnes lives with his wife and their three children in Bergen. He is an Artistic Adviser at the city's Prof. Jirí Hlinka Piano Academy, where he gives a masterclass to participating students each year.



ACCORDO

with Silent Film

schubert.org/accordo

Tuesday, May 13, 2025 • 7:30 PM

Ordway Concert Hall

An evening of music and silent movies, with original music performed by Accordo and Stephen Prutsman.



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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, students have the opportunity to join Schubert Club Student Connections, a 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

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

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Artistic and Strategic Opportunities Fund

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The Schubert Club Artistic & Strategic Opportunities Fund was established by the Board of Directors at its February 2017 meeting as an operating fund to support artistic initiatives and program development that are not part of the ongoing programming of Schubert Club. Examples include commissions, community partnerships, artistic or ensemble residency, purchase of instruments for the Schubert Club Museum, high tech productions, etc. Thank you to our generous donors who have given gifts above and beyond their annual giving to help make this fund a reality. New opportunities always present themselves, so you are encouraged to consider a special gift to this fund to allow for future projects. Contact Amy Marret for more information at 651.292.3270.

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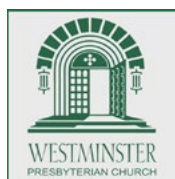
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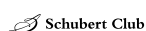


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