



**Schubert  
Club**

# **ACCORDO**

**Monday, January 13, 2025**

**Westminster Hall**

# ACCORDO

2024–2025 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, November 18, 2024** Westminster Hall  
Tue, Nov 19, 2024 Accordo at Icehouse  
*with Rieko Aizawa, guest piano*

## Concert II

**Monday, January 13, 2025** Westminster Hall  
Tue, Jan 14, 2025 Accordo at Icehouse  
*with Stephen Prutsman, guest piano*

## Concert III

**Tuesday, May 13, 2025**  
Accordo with Silent Film (at the Ordway)  
*with Stephen Prutsman, guest piano*

## Concert IV

**Monday, June 2, 2025** Westminster Hall  
Tue, June 3, 2025 Accordo at Icehouse

*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

**Single Tickets On Sale Now**

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Welcome to the Schubert Club and a Happy New Year to all!

The third issue of *An die Musik* includes notes and biographies for January programs by Accordo (at Westminster Hall and Icehouse in Minneapolis), the superb flute soloist Emmanuel Pahud with Alessio Bax in the International Artist Series, and a cello & piano recital featuring Tommy Mesa and Michelle Cann in the Music in the Park Series. These promise to be thrilling concerts and include Schubert Club debuts for Pahud, Mesa and Cann.

There are other performances in the coming weeks, which we encourage you to consider attending. As a member of the Arts Partnership, we present a concert performance of Terence Blanchard's *Fire Shut Up In My Bones* on February 23 at the Ordway; Twin Cities favorite singer/actor Bradley Greenwald has invited musical friends (Clara Osowski and Kiss the Tiger among them) to reinvent Schubert songs for a Schubert Club Mix presentation at Amsterdam on February 2 titled *Schubert Mixology*; Copper Street Brass are in residence at the Schubert Club Music Museum for FamilyJam and KidsJam performances, January 9-11; and there are several Thursday lunchtime Courtroom Concerts at Landmark Center well worth checking out.

We also anticipate the opening of a new multimedia exhibit in the Schubert Club Music Museum throwing light on letters that are a part of the Gilman Ordway Manuscript collection. Watch for more information on the opening date for that exhibit. Also featuring letters from the Gilman Ordway collection, we will be publishing a second volume of *Private Leaves, Public Lives* with essays written by former Schubert Club colleague David Morrison. His essays explore ten composer letters recently donated to Schubert Club by Margaret Ordway.

There's a lot going on at Schubert Club.  
We look forward to seeing you at concerts or in the Music Museum!

*For a full list of Schubert Club's concerts and events, please visit [schubert.org/events](http://schubert.org/events)*



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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*

Monday, January 13, 2025 • 7:30 PM

Westminster Hall at Westminster Presbyterian Church

## ACCORDO

Steven Copes, violin • Owen Dalby, violin  
Maiya Papach, viola • Anthony Ross, cello

**String Quartet, Op. 89** (1921–29)

Amy Beach (1867–1944)

*Dalby, Copes, Papach, Ross*

**String Quartet No. 4, in E minor, Op. 44 No. 2** (1837)

Felix Mendelssohn (1809–1847)

Allegro assai appassionato

Scherzo. Allegro di molto

Andante

Presto agitato

*Dalby, Copes, Papach, Ross*

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Intermission

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**String Quartet No. 14, in A-flat major, Op. 105** (1895)

Antonín Dvořák (1841–1904)

Adagio ma non troppo — Allegro appassionato

Molto vivace — Trio

Lento e molto cantabile

Finale. Allegro non tanto

*Copes, Dalby, Papach, Ross*

PLEASE SILENCE ALL ELECTRONIC DEVICES



Portrait of Amy Beach  
by George Grantham Bain

### String Quartet, Op. 89 (1921–29)

**Amy Beach**

(b. Henniker, NH, 1867; d. New York, NY, 1944)

Amy Beach was recognized as America's leading woman composer in the late nineteenth and early twentieth centuries. She was something of a celebrity in the Boston area, where she appeared regularly as a piano soloist with the Boston Symphony, after her debut at age 18. That same year, she married a prominent Boston surgeon twenty-four years her senior, who strongly supported her career as a composer, but found it inappropriate for a wife in "genteel society" to perform for money. At her husband's request, she reluctantly agreed to perform less, and instead focused her musical energies on composing. At her death she left more than 300 published works.

One can hear the influence of Dvořák in her writing, in the lush, full-throated harmonies. Although she initially resisted Dvořák's advice to incorporate Native American themes in her works, arguing that composers should not use folk music they have not grown up with, she eventually relented, incorporating three Alaskan Inuit melodies into her one-movement Quartet for Strings from 1929. They are called "Summer Song," "Playing at Ball", and "Itataujang's Song". The quartet remained unpublished during her lifetime and was not rediscovered until 1981.

Composed in a modified arch form, the one-movement quartet begins with a slow, dissonant introduction that leads to the first Inuit melody, presented verbatim by a solo viola. The other three are quick to join in and soon introduce the second Inuit melody. The third Inuit melody is introduced in the final *Allegro molto* section, and undergoes extensive development, including a fugue based on this melody.

A fun fact about Amy Beach: she not only had perfect pitch, but since childhood, she associated different keys with colors. To her, a musical pitch could be seen as well as heard, a phenomenon called "Synesthesia," when two senses are inextricably linked. In her case for example, the key of C major was white, E was yellow, G was red, and A was green etc. These associations affected her choice of harmonies for an entire piece, which is why she often mapped out pieces entirely in her head, before setting pencil to paper. She'd work out the big building blocks like themes and harmonies in her mental first draft.



Portrait of Felix Mendelssohn by Eduard Magnus (1846)

**String Quartet No. 4, in E minor, Op. 44 No. 2 (1837)**  
**Felix Mendelssohn**  
 (b. Hamburg, Germany, 1809; d. Leipzig, Germany, 1847)

Felix Mendelssohn was a 28-year-old newlywed when he completed his fourth string quartet in 1837 while celebrating his honeymoon in Germany's Black Forest region. His wife, Cécile Jeanrenaud, must have been a tolerant soul (who brings work on their honeymoon?) but she must have known what she signed up for. Felix's fame in the international musical community was rapidly growing after the success of his oratorio *St. Paul*. For two years he had been the conductor of the renowned Leipzig Gewandhaus Orchestra, and he traveled constantly between the important musical centers of Europe – guest conducting, performing as a pianist, organist, and chamber musician, advising cultural institutions, festivals and conservatories, and composing whenever he could find the time (such as his honeymoon).

This E minor quartet is from the set of three quartets that comprise Op. 44, dedicated to the Crown Prince of Sweden, an accomplished composer, pianist and singer. As with his Violin Concerto, the Op. 44 string quartets were written for the violinist Ferdinand David, Mendelssohn's friend and colleague. David was the concertmaster of the Leipzig Orchestra (under Mendelssohn's baton), and he led a string quartet that premiered the Op. 44 quartets.

**Sidebar:** In the strangest coincidence, Ferdinand David was born in the same house in Hamburg as Felix Mendelssohn, one year later. That the two became colleagues and friends, not to mention significant historical figures, almost defies belief.



Portrait of Antonín Dvořák (1882)

In the first movement, listeners might hear some foreshadowing of the Violin Concerto, written just a year later. They share the same key (E minor) and begin with a moody, rising tune, set against a backdrop of agitation.

The second movement is one of Mendelssohn's signature scherzos: a sparkling, elfin dance that might remind you of the famous Scherzo from *A Midsummer Night's Dream*. Following a beautiful, nostalgic proclamation in the viola, the movement fades into the night.

The third movement is a serene and sentimental "Song Without Words" (another Mendelssohn trademark creation), that spins a beautiful, expansive melody over rhythmic accompaniment. The warmth of expression here is notable for Mendelssohn, and one is tempted to draw inferences about his newly married state of mind.

The Finale, marked *Presto agitato*, displays its agitation immediately, with a terse, business-like dance melody that gives way to a more lyrical second theme. In developing the material, the two ideas eventually merge, with one superimposed on the other in a deft display of contrapuntal skill. Mendelssohn knew a thing or two about how to bring a crowd to its feet and the fiery coda never fails to deliver, with its dash to the finish line and decisive final cadence.

**String Quartet No. 14, in A-flat major, Op. 105 (1895)****Antonín Dvořák**

(b. Czechia, 1841; d. Prague, 1904)

Dvořák, as composers go, was a pretty regular guy with everyman tastes: he was happily married with a large family, he loved raising pigeons, watching locomotives, tracking ocean-going ships, playing chamber music, and getting silly drunk with his friends. He certainly was not neurotic, tormented, or crazy, as were so many of his composer brethren—Beethoven, Berlioz, Schumann, and Smetana come to mind—which makes his music even more relatable. It is tuneful, down-to-earth, and always accessible, due to a knack for writing folksy melodies that easily linger in your head. As a string player himself, playing quartets was part of his DNA, and his fifteen string quartets reflect his lifelong affection for the genre.

He began sketches for the 14th quartet (Op. 105) while still in America during the final months of his three-year stint as director of the National Conservatory of Music in New York. After completing just 111 bars of the first movement, Dvořák put it aside when he returned to Prague, where he began afresh with a new quartet (No. 15, Op. 106). Only after finishing this “next” quartet did he resume work on No. 14, completing both in 1895.

Although the first movement is set in the key of A-flat major, it opens with a slow, carefully paced introduction of 14 bars, set in the unlikely key of A-flat minor (seven flats!). This is not a very “friendly” key for stringed instruments, yet Dvořák does this with

some frequency in his works; indeed many of his most expressive, poignant moments are expressed in keys with a lot of sharps or flats. Once the “introduction” is made, the tone of the first movement is positive and joyful overall, as Dvořák’s signature tunefulness makes for easy listening.

The second movement, a spirited scherzo written in three-part form (ABA), bounces along with a highly rhythmic, syncopated idea presented in the A section. In contrast, the B section introduces a serene, broadly arching melody, bookended by the return of the scherzo music.

The slow movement is a beautiful song based on a choral melody Dvořák composed on Christmas Day in 1895. The opening theme is repeated in a variation, followed by a second phrase that also gets repeated with variation. A contrasting middle section is at turns restless and dark, whipping itself into a frenzy before the energy dissipates and Dvořák ends the movement with a return of the serene opening material.

The finale begins with a cello line that hints of menace, but the music quickly transforms into a festive, folksy celebration full of ebullient good cheer. The final bars take off in a wild race to the finish line, a truly fitting ending for Dvořák’s final string quartet.

*Program notes ©2024 by Michael Adams*

## QUICK NOTES

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

#### **A. Beach: String Quartet in One Movement, Op. 89**

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#### **F. Mendelssohn; String Quartet No. 4 in E Minor**

Felix Mendelssohn’s E-minor quartet is from the set of three quartets dedicated to the Crown Prince of Sweden. As with his Violin Concerto, the Op. 44 string quartets were written for the violinist Ferdinand David, Mendelssohn’s friend and colleague.

#### **A. Dvořák: String Quartet No. 14 in A-flat Major**

Dvořák began sketches for the 14th quartet while still in America during the final months of his three-year stint as director of the National Conservatory of Music in New York. After completing just 111 bars of the first movement, Dvořák put it side when he returned to Prague, where he began afresh with a new quartet (No. 15, Op. 106). Only after finishing this “next” quartet did he resume work on No. 14, completing both in 1895.

**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.

Praised as “dazzling” (*The New York Times*), “expert and versatile” (*The New Yorker*), and “a fearless and inquisitive violinist” (*San Francisco Classical Voice*), **Owen Dalby** leads a rich musical life as a soloist, chamber musician, new and early music expert, orchestral concertmaster, and educator. He is Artist-in-Residence at Stanford University and lives in San Francisco, California.

As a member of the St Lawrence String Quartet from 2015 until the group's retirement in 2024, Owen toured all of the major chamber series in North America and Europe, and made solo appearances with the LA Philharmonic, San Francisco Symphony, Baltimore Symphony Orchestra and

the NHK Philharmonic (Tokyo). Acclaimed recordings include Haydn Opus 20 (EASonus), as well as his String Quartets Op. 76 and Korngold's Piano Quintet Op. 15 with Stephen Prutsman (Phenotypic Recordings). SLSQ was a particularly beloved ensemble in the world of contemporary string quartets, performing many dozens of concerts each season, inspiring and nurturing communities of chamber music enthusiasts, and influencing generations of young artists.

Prior to joining the SLSQ, Owen lived in New York City where he co-founded Decoda, the affiliate ensemble of Carnegie Hall, and was also the concertmaster of Novus NY, the contemporary music orchestra of Trinity Wall Street. He was also a key member of the Trinity Baroque Orchestra, performing the complete cantatas and passions of JS Bach alongside other great 16th and 17th century repertoire. He made his Lincoln Center debut in 2010 with Lou Harrison's Concerto for Violin and Percussion Orchestra at Alice Tully Hall, and that same year gave the world premiere of *Look Around You*, a one-man double concerto by Timo Andres for solo violin and viola, with the Albany Symphony Orchestra.

In 2010 Owen completed a three-year tenure with Ensemble Connect (formerly known as Ensemble ACJW), a fellowship of Carnegie Hall and the Juilliard School that seeks to link a performer's life with advanced training in education and community engagement. In addition to co-directing the chamber music program and maintaining a violin studio at Stanford, Owen has taught music to students in masterclasses in Mexico, Iceland, at the Britten-Pears Young Artist Program in Aldeburgh, UK, the Eastman School of Music, the San Francisco Conservatory, Princeton University, Skidmore College, and the University of South Carolina, among many other places.

Owen is regularly invited to perform chamber music at festivals from Hamburg to Honolulu, and from Iceland to Mumbai. His many chamber music collaborators have included Stephen Prutsman, Inon Barnatan, Anne-Marie McDermott, the Danish String Quartet, Daniel Hope, Christian Tetzlaff, Dawn Upshaw, the Persian kamancheh virtuoso Kayhan Kalhor, and Simon Rattle.

Owen received early training with Anne Crowden at the Crowden School in Berkeley, CA and bachelor's and master's degrees from Yale University where he studied with Syoko Aki. With his wife, violist Meena Bhasin, Owen is co-Artistic and Executive Director of Noe Music, a chamber music series in San Francisco, where they make their home with their children Leila and Knight.

Owen performs on the “Fetzer” Stradivarius made in Cremona in 1694.



**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.

Dynamic leader of the Minnesota Orchestra's cello section since 1991, prize-winning cellist **Anthony Ross** has appeared as soloist many times with the Orchestra, performing all the standard cello concertos under Osmo Vänskä, Edo de Waart and Eiji Oue. Equally passionate about new music, he has given powerful performances of Michael Daugherty's *Tales of Hemingway*, James MacMillan's *Cello Concerto*, Paul Moravec's *Montserrat*, and he and his wife, cellist Beth Rapier, have championed David Ott's *Concerto for Two Cellos* since 1993. Prior to assuming the principal role in Minnesota, Ross performed for four years as principal cello of the Rochester Philharmonic under David Zinman.

Ross' compelling interpretations have won wide acclaim from Moscow to Kalamazoo, and Dallas to Duluth. As

concerto soloist, he has played with the Moscow State Orchestra, the Louisville Orchestra, the Dallas Symphony, the Rochester Philharmonic, the South Dakota Symphony and many other Midwest regional orchestras.

A cellist of many facets and talents, Ross engages with equal passion as he plays tennis, teaches young cellists and shares the festival stage as a chamber musician or while recording sonatas. Ross has taught at the Eastman School of Music, on the faculties of the Aspen and Grand Tetons Music Festivals and at the Interlochen and Madeline Island Music Camps. His many festival appearances include performances at the Mostly Mozart Festival, Music in the Vineyards, the Colorado Music Festival, the Rhodes Music Festival in Greece, the Cactus Pear Music Festival in San Antonio, Orcas Island Music Festival and the Bach Dancing and Dynamite Society in Madison. In the Twin Cities, he is a member of Accordo and the Chamber Music Society of Minnesota.

Winner of the prestigious bronze medal at the 1982 Tchaikovsky Competition in Moscow, Ross went on to gain the Stulberg Award, the G.B. Dealy Award and a prize in the Parisot International Cello Competition. He was awarded a McKnight Artist Fellowship, once as soloist and again in 2005 as part of the Ross Rapier Cello Duo. A graduate of Indiana University where he studied with Fritz Magg, Ross earned another degree at the State University of New York, studying with Bernard Greenhouse and Timothy Eddy.

Ross' recordings include Leonard Bernstein's *Three Meditations* from the Mass with the Minnesota Orchestra under Eiji Oue on Reference Recordings, the George Lloyd Cello Concerto with the Albany Symphony under David Alan Miller on Albany Records, and the sonatas of Rachmaninoff and Elliott Carter for Boston Records.

## Upcoming ACCORDO Concerts

Tuesday, January 14 • 7:30 PM  
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Tuesday, May 13 • 7:30 PM  
Accordo with Silent Film  
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