

S
Schubert
Club

Maud Moon Weyerhaeuser Sanborn International Artist Series

Emmanuel Pahud, *flute*
Alessio Bax, *piano*

Wed, January 22, 2025 • 7:30 PM

Ordway Concert Hall

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



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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



All Concerts Free For Kids & Students!

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

Wednesday, January 22, 2025 • 7:30 PM

Ordway Concert Hall

EMMANUEL PAHUD, FLUTE

ALESSIO BAX, PIANO

This concert is dedicated to the memory of Catherine M. Davis

Violin Sonata in E minor, K.304/300c (1778)

W. A. Mozart (1756–1791)

Allegro

Arr. Pahud

Tempo di menuetto

Three Romances, Op.22 (1853)

Clara Schumann (1819–1896)

Andante molto

Arr. Pahud

Allegretto: Mit zartem Vortrage

Leidenschaftlich schnell

Flute Sonata in B minor, BWV 1030 (1736)

J. S. Bach (1685–1750)

Andante

Largo e dolce

Presto

Intermission

Sonata No. 3 for Flute & Piano Op. 156 (2020)

Nicolas Bacri (b. 1961)

Arr. Pahud

Sonata for Violin & Piano in A major (1886)

César Franck (1822–1890)

Allegretto ben moderato

Arr. Pahud

Allegro

Recitativo-Fantasia. Ben moderato—Molto lento

Allegretto poco mosso

PLEASE SILENCE ALL ELECTRONIC DEVICES



Photograph of Clara Schumann , 1853
(Photographer Unknown)

Violin Sonata in E minor, K.304/300c (1778)
W. A. Mozart (b. Salzburg, Austria, 1756; d. Vienna, 1791)

Of Mozart's 36 sonatas for violin and keyboard, the E minor Sonata K. 304 is especially notable, what musicologist Alfred Einstein claims is "one of the miracles among Mozart's works." It is in a rare key for Mozart—the only instrumental work he wrote in E minor—and it is unusually expressive, with a depth of feeling far greater than his other sonatas.

Mozart composed it in 1778 in Paris, at the end of an arduous 16-month trek across Europe that his father was convinced would result in fame, fortune and possibly a court position. The trip can hardly be regarded as a success, as Mozart spent too much money and found no position at all.

The E minor Sonata also dates from the period when Mozart's mother died, leading many scholars to assume that it reflects his grief, though there is no way to know whether it was written before or after her final illness. Regardless, from the austere opening bars, there is a palpable sense of painful yearning as both instruments present a plaintive melody in octaves, a highly irregular way to open a piece.

The second movement, also in E minor, is set in the style of a *Minuet*. The contrasting *Trio* section is in E major, ordinarily a key of warmth and good cheer, but in this case, we get music that is as sweet, poignant, and expressive as Mozart ever wrote. He indicates that it be repeated several times, as if he can't bear to have this tune leave our heads. It is easy to imagine this section as an expression of sadness and grief. The movement closes with a brief return of the opening Minuet, before the sonata ends with a terse, almost businesslike cadence.

Three Romances, Op.22 (1853)
Clara Schumann
(b. Leipzig, Germany, 1819; d. Frankfurt, 1896)

Composer and pianist Clara Schumann was a true pioneer who earned respect and recognition in the all-male domain of classical music in the 19th century. She was of course the wife of composer Robert Schumann, whose works she promoted tirelessly, but she also befriended and encouraged the likes of Brahms, Chopin, and the violinist Joseph Joachim. She enjoyed a 60-year performing career while managing to raise eight children and deal with the affairs and finances of the household after Robert's premature death at 49. Her family life was marred by tragedy: in addition to Robert, four of her children predeceased her, requiring her to take responsibility for raising several grandchildren.

If it weren't for the encouragement of her father, a well-known piano teacher, to start composing when she was young, she might not have written a note, as women were not "allowed" to become composers in those days. Her catalog is rather small, because after marrying Robert she decided there should be only one composer in the family and she did very little writing after that. With domestic duties and a concert career, it hardly seems possible she would have had the time anyway. The works she did leave us are to be treasured, because they hint of what could have been had she lived a century later.

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.

QUICK NOTES

SHORT NOTES WITH THE NEED-TO-KNOW

W.A. Mozart: Violin Sonata No. 21 in E minor

Of Mozart's 36 sonatas for violin and keyboard, the Sonata K. 304 is the only instrumental work he wrote in E minor—and it is unusually expressive, with a depth of feeling far greater than his other sonatas.

C. Schumann: Three Romances, Op. 22

Dedicated to violinist Joseph Joachim, Clara Schumann's Three Romances for Violin & Piano showcases her gift for melody producing true chamber music, with both instruments on an equal footing, instead of delegating the piano to an accompanying role.

J. S. Bach: Flute Sonata in B minor, BWV 1030

Of the handful of sonatas for flute and harpsichord by Bach, only this B minor Sonata exists in Bach's manuscript. The opening movement foreshadows the evolution of the concerto form, in the way it alternates between soloistic passages for the flute and fuller-textured passages from the keyboard.

N. Bacri: Sonata No. 3 for Flute & Piano

Composed to commemorate the centennial of French flutist Jean-Pierre Rampal (1922-2000), and dedicated to Emmanuel Pahud and Alessio Bax, Bacri also pays homage to the late French composer Henri Dutilleux in the first movement: Sonatine.

C. Franck: Sonata for Violin & Piano in A major

Written as a wedding present for the Belgian violinist Eugène Ysaÿe in 1886, the piece became a resounding success as Ysaÿe kept it in his repertoire for the next 40 years of his life. It remains Franck's most popular piece today.

"Romance" was a title used often by both Robert and Clara for an instrumental piece that is lyrical in character and sentimental in mood. Clara's gift for melody produces true chamber music here, with both instruments on an equal footing, rather than delegating the piano to an accompanying role. She dedicated the *Three Romances* to violinist Joseph Joachim, who championed many works by Clara and Robert, as well as Johannes Brahms.

Flute Sonata in B minor, BWV 1030 (1736)

J. S. Bach

(b. Eisenach, Germany, 1685; d. Leipzig, 1750)

There are just a handful of sonatas for flute and harpsichord by Bach, but only this B minor Sonata exists in Bach's manuscript. There is some evidence that he may have intended the sonata for his fourth son Johann Gottfried Bernhard (1715-1739), a gifted flute player, who is barely mentioned in the Bach literature. This is hardly surprising, as he died at 24, but Johann Gottfried also had a "problematic" character. An acquaintance described him as a "libertine" who lived large and well beyond his means. Johann Gottfried was forced out of his first post as the organist in Mühlhausen after just a year and a half, leaving behind a trail of debts that were ultimately paid by his father. J.S. found his son another post, but Johann Gottfried soon abandoned his career in music to study law. Unfortunately, he died just four months later at 24.

The opening movement of the B minor Sonata foreshadows the evolution of the concerto form, in the way it alternates between soloistic passages for the flute and fuller-textured passages from the keyboard, not unlike how Bach would write an orchestral accompaniment. The tranquil Largo features long sinuous flute lines that float over the keyboard. It is in two sections, and each is repeated. Per the custom of the day, players would add embellishments and ornamentation on the repeat. The final movement is in two parts, beginning with a three part fugue. The flute begins, followed by the keyboard right hand, then keyboard left hand. The second part is a dance movement in 12/16 time marked

Presto, notable for its quirky syncopations and driving rhythms that is technically demanding for both players.

Sidebar: The flute in Bach’s day had just evolved from its predecessor, the wooden recorder, which was blown into the top with just a few holes to cover with the fingers. The new “transverse” flute was held out to the side and blown across a hole in the side at one end. Compared to today’s flute, this was quite primitive: a wooden tube with a conical bore, (as opposed to cylindrical), with just a few keys and mostly some holes to cover with your fingers to change pitch. The early transverse flute was difficult to play in tune, had a much less pure tone and was a far less expressive instrument than the modern flute, with its complex system of mechanical keys that allow for precise tuning and player adjustment.

Sonata No. 3 for Flute & Piano Op. 156 (2020)
Nicolas Bacri (b. Paris, 1961)

French music for flute has a long, storied tradition. Nicolas Bacri’s Sonata joins the list of important works for flute by the likes of Debussy, Fauré, Chaminade, Gaubert, Jolivet, Messiaen, and Dutilleux. Bacri composed the Sonata to commemorate the centennial of French flutist Jean-Pierre Rampal (1922-2000), although it is dedicated to these two performers, Emmanuel Pahud and Alessio Bax, Bacri also pays homage to the late French composer Henri Dutilleux in the first movement: *Sonatine*.

Born in Paris in 1961, Bacri has composed more than one hundred works in all genres and has been called the most important French composer since Messiaen and Dutilleux. He describes himself as a conservative composer, providing us with these added details:

“My music is not Neoclassical, it is Classical, for it retains the timeless aspect of Classicism: the rigor of expression. My music is not Neoromantic, it is Romantic, for it retains the timeless aspect of Romanticism: the density of expression. My music is Modern, for it retains the timeless aspect of Modernism: the broadening of the field of expression. My music is Postmodern, for it retains

the timeless aspect of Postmodernism: the mixture of techniques of expression.”

Sonata for Violin & Piano in A major (1886)
César Franck (b. Liège, Belgium, 1822; d. Paris, 1890)

63-year-old Cesar Franck wrote his violin sonata as a wedding present for the Belgian violinist Eugène Ysaÿe in 1886. The piece became a resounding success as Ysaÿe played it on tour often and kept it in his repertoire for the next 40 years of his life. It remains Franck’s most popular piece today. However, the Sonata got off to a decidedly rocky start, as Franck didn’t finish it until the very last minute, presenting it to Ysaÿe and his pianist on the morning of the wedding. After a hurried rehearsal, Ysaÿe and the pianist Léontine Bordes-Pène, a wedding guest, performed the Sonata for the other guests, nearly sight reading it for all intents and purposes.

This, I should add, was a remarkable feat worthy of some mention. Not only did Ysaÿe have enough to think about on his wedding day, but this sonata is not an “Ysaÿe” piece, especially for the pianist. (Sorry about that.) Franck—who was first and foremost an organist—conceptualized soundscapes that usually required the foot pedals of the organist to fully realize. Lacking pedals in this case, Franck, who had very large hands, made use of them by writing a famously difficult piano part.

As you may have noticed, this sonata is popular target for transcription: Jean-Pierre Rampal often performed the Sonata, and it exists in versions for cello, viola, double bass, oboe, clarinet, alto saxophone, tuba, organ with choir, violin and strings, and violin and orchestra.

The four movements all share common thematic threads, making the piece cyclic in nature. It is a tremendously satisfying piece to play as well as listen to, with intense emotional highs and lows. As a young violinist studying this piece, a wise teacher offered a memorable way to think about this Sonata that I have never forgotten. He suggested the first movement could represent *birth*, the second movement *life*, the third movement *death*, and the fourth movement *heaven*.

Program Notes © 2024 by Michael Adams



Emmanuel Pahud ©Josef Fischnaller

Emmanuel Pahud

French and Swiss flautist Emmanuel Pahud began studying music at the age of six. He graduated in 1990 with the 1er Prix from the Paris Conservatoire, and went on studying with Aurèle Nicolet. He won 1st Prize at the Duino, Kobe and Geneva Competitions, and at age 22 Emmanuel joined the Berliner Philharmoniker as Principal Flute under Claudio Abbado, a position which he still holds today. In addition, he enjoys an extensive international career as soloist and chamber musician.

Emmanuel appears regularly at prominent concert series, festivals and orchestras worldwide, and has collaborated as a soloist with leading conductors such as Abbado, Antonini, Barenboim, Boulez, Fischer, Gergiev, Gardiner, Harding, Järvi, Maazel, Nézét-Séguin, Orozco-Estrada, Perlman, Pinnock, Rattle, Rostropovich, Zinman.

Emmanuel is a dedicated chamber musician and regularly gives recitals with pianists Eric Le Sage, Alessio Bax, Yefim Bronfman, Hélène Grimaud, Stephen Kovacevich, as well as jazzing with Jacky Terrasson. In 1993, Emmanuel founded the Summer Music Festival in Salon de Provence together with Eric Le Sage and Paul Meyer, which is still a unique chamber music festival today. He also continues chamber music performances and recordings with “Les Vents Français”, one of the premiere wind quintets featuring François Leleux, Paul Meyer, Gilbert Audin and Radovan Vlatkovic.

He is committed to expanding the flute repertoire and commissions new flute works every year to composers such as Elliott Carter, Marc-André Dalbavie, Thierry Escaich, Toshio Hosokawa, Michaël Jarrell, Philippe Manoury, Matthias Pintscher, Christian Rivet, Eric Montalbetti, Luca Francesconi and Erkki-Sven Tüür.

Since 1996, Emmanuel has recorded 40 albums exclusively for EMI / Warner Classics, which all have received unanimous critical acclaim and awards, resulting in one of the most significant contributions to recorded flute music.

Emmanuel is the recipient of the Léonie Sonning Music Prize for 2024. Emmanuel was honoured to receive the Chevalier dans l'Ordre des Arts et des Lettres for his contribution to music and is HonRAM of the Royal Academy of Music.

Alessio Bax

Combining exceptional lyricism and insight with consummate technique, Alessio Bax is without a doubt “among the most remarkable young pianists now before the public” (Gramophone). He catapulted to prominence with First Prize wins at both the 2000 Leeds International Piano Competition and the 1997 Hamamatsu International Piano Competition and is now a familiar face on five continents as a recitalist, chamber musician, and concerto soloist. He has appeared with over 150 orchestras, including the New York, London, Royal, and St. Petersburg Philharmonic Orchestras, the Boston, Baltimore, Dallas, Cincinnati, Seattle, Sydney, and City of Birmingham Symphony Orchestras, and the Tokyo and NHK Symphony in Japan, collaborating with such eminent conductors as Marin Alsop, Vladimir Ashkenazy, Sir Andrew Davis, Hannu Lintu, Fabio Luisi, Sir Simon Rattle, Ruth Reinhardt, Yuri Temirkanov, and Jaap van Zweden.

As a renowned chamber musician, he recently collaborated with Lisa Batiashvili, Joshua Bell, Ian Bostridge, Lucille Chung, James Ehnes, Vilde Frang, Steven Isserlis, Daishin Kashimoto, François Leleux, Sergei Nakariakov, Emmanuel Pahud, Lawrence Power, Jean-Guihen Queyras, Paul Watkins, and Tabea Zimmermann, among many others.

Since 2017, he has been the Artistic Director of the Incontri in Terra di Siena Festival, a Summer Music Festival in the Val d’Orcia region of Tuscany. He appears regularly in festivals such as Seattle, Bravo Vail, Salon-de-Provence, Le Pont in Japan, Great Lakes, Verbier, Ravinia, Music@Menlo, Aspen and Tanglewood.

In 2009, he was awarded an Avery Fisher Career Grant, and four years later he received both the Andrew Wolf Chamber Music Award and the Lincoln Center Award for Emerging Artists.



Alessio Bax ©Lisa-Marie Mazzucco

Bax’s most recent album releases are *Forgotten Dances* and *Debussy & Ravel for Two* with Lucille Chung. His celebrated Signum Classics discography also includes *Italian Inspirations*; Beethoven’s Hammerklavier and Moonlight Sonatas (a Gramophone Editor’s Choice); Beethoven’s Emperor Concerto; *Bax & Chung*, a duo disc with Lucille Chung; *Alessio Bax plays Mozart*, recorded with London’s Southbank Sinfonia; *Alessio Bax: Scriabin & Mussorgsky* (named “Recording of the Month ... and quite possibly ... of the year” by MusicWeb International); *Alessio Bax plays Brahms* (a Gramophone Critics’ Choice); *Bach Transcribed*; and *Rachmaninov: Preludes & Melodies* (an American Record Guide Critics’ Choice). Recorded for Warner Classics, his *Baroque Reflections* album was also a Gramophone Editor’s Choice. He performed Beethoven’s Hammerklavier Sonata for Daniel Barenboim in the PBS-TV documentary *Barenboim on Beethoven: Masterclass*, available on DVD from EMI.

At the age of 14, Bax graduated with top honors from the conservatory of Bari, his hometown in Italy, and after further studies in Europe, he moved to the United States in 1994. He has been on the piano faculty of Boston’s New England Conservatory since the fall of 2019 and serves as co-artistic director of the Joaquín Achúcarro Foundation for emerging pianists.

Bax lives in New York City with pianist Lucille Chung and their daughter, Mila.

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Please inform us of any errors or omissions so we
can make corrections in subsequent listings.

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Wed, Jan 22, 2025 • 7:30 PM

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Thomas Weaver, *piano*

Wed, Apr 16, 2025 • 7:30 PM

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Fri, Mar 28, 2025 • 7:30 PM

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Michelle Cann, *piano*

Sun, Jan 26, 2025 • 4:00 PM

Jerusalem Quartet

Shostakovich Quartet Cycle

Concert I

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Jerusalem Quartet

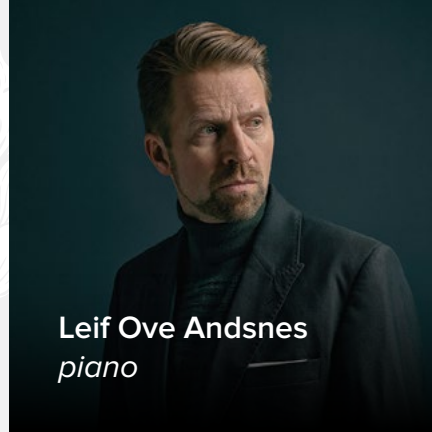
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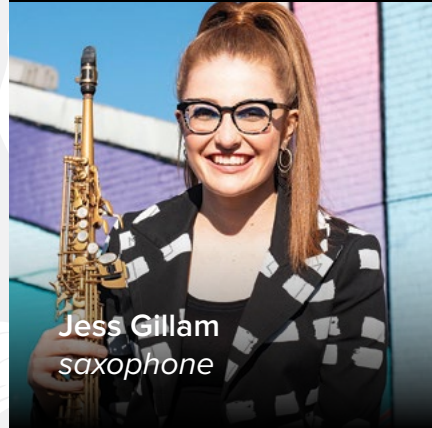
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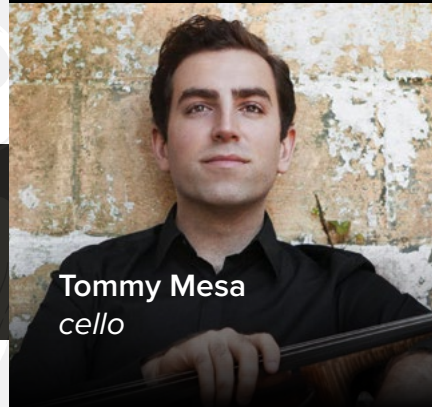
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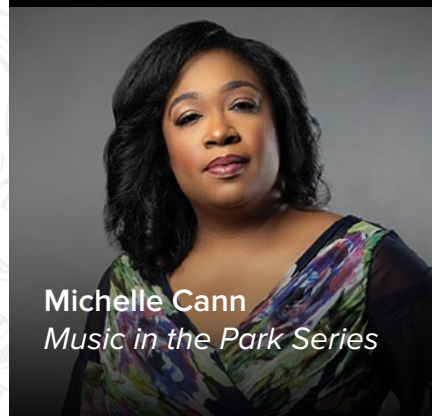
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The Schubert Club Endowment was started in the 1920s. Today, our endowment provides more than one-quarter of our annual budget, allowing us to offer free and affordable performances, education programs, and museum experiences for our community. Several 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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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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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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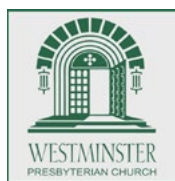
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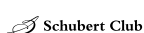
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