

Maud Moon Weyerhaeuser Sanborn International Artist Series

Roderick Williams, *baritone*
Iain Burnside, *piano*

Thursday, November 13, 2025 • 7:30 PM

Ordway Concert Hall

Welcome to the Schubert Club!

As we approach the Holidays, we have some outstanding concerts and activities to look forward to.

British baritone, Roderick Williams, together with pianist Iain Burnside, makes the first of two visits to the Schubert Club to perform the world premiere of a set of songs by Libby Larsen. Schubert Club commissioned these songs to honor Libby as she celebrates her 75th birthday. We are grateful to Anne Hunter for her support of the commission and to the many other good friends, who have made contributions to support the project. The full list is printed on page nine.

We are excited to welcome back the ever-popular Danish String Quartet to Music in the Park Series. Their program includes music by Schnittke, Shostakovich and selected songs from their newest album, *Keel Road*.

Also, please join us for our annual Songs of the Season concert, curated by former Schubert Club composer-in-residence, Abbie Betinis. There are two performances at Landmark Center, downtown St Paul on Thursday December 18 at 12:00PM and 6:00PM. Admission to both concerts is free. These annual presentations (about 1 hour duration) are much-loved and feature a quartet of amazing Twin Cities singers. We hope to see you there.

Finally, our 2024–25 Annual Report is included in the current issue of *An die Musik*. It is also available as a separate publication, that you can pick up at our marketing table on concert days or request by contacting the office. The Annual Report provides a great opportunity to reflect on some highlights from the past season, and to thank the many individuals, institutions and partners who helped to make it all happen.

Thank you for your support of the Schubert Club and we wish you a wonderful Holiday Season!



Ann Juergens
Board President




Barry Kempton
Artistic & Executive Director



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Schubert Club

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

TABLE OF CONTENTS

- 2 Artistic & Executive Director and Board President's Welcome
- 4 Roderick Williams OBE & Iain Burnside
- 10 Texts and Translations
- 26 Schubert Club Annual Contributors: Thank you for your generosity and support
- 35 Schubert Club Officers, Board, Staff, and Advisory Circle

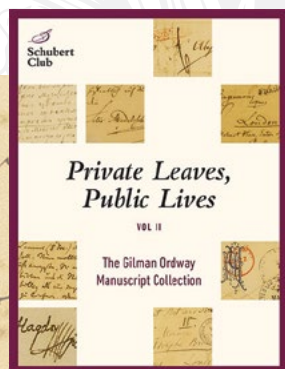
Schubert Club Ticket Office:
651.292.3268 • schubert.org

Schubert Club
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Saint Paul, Minnesota 55102
schubert.org

Cover Images:

Roderick Williams OBE ©Theo Williams
Iain Burnside ©Mikhail Petrenko

For more details, as well as upcoming events throughout the season, please visit 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.

Announcing our new book!

Private Leaves, Public Lives: Volume II
The Gilman Ordway Manuscript Collection

Available at the marketing table.

Thursday, November 13, 2025 • 7:30 PM

Ordway Concert Hall

RODERICK WILLIAMS OBE, BARITONE

IAIN BURNSIDE, PIANO

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

*See page 5 for concert program
Texts and Translations begin on page 10*

Mobile/Not Mobile/... by Libby Larsen was commissioned by Schubert Club with generous support from Anne Hunter in celebration of Libby Larsen's 75th birthday and in memory of Stephen Hunter.

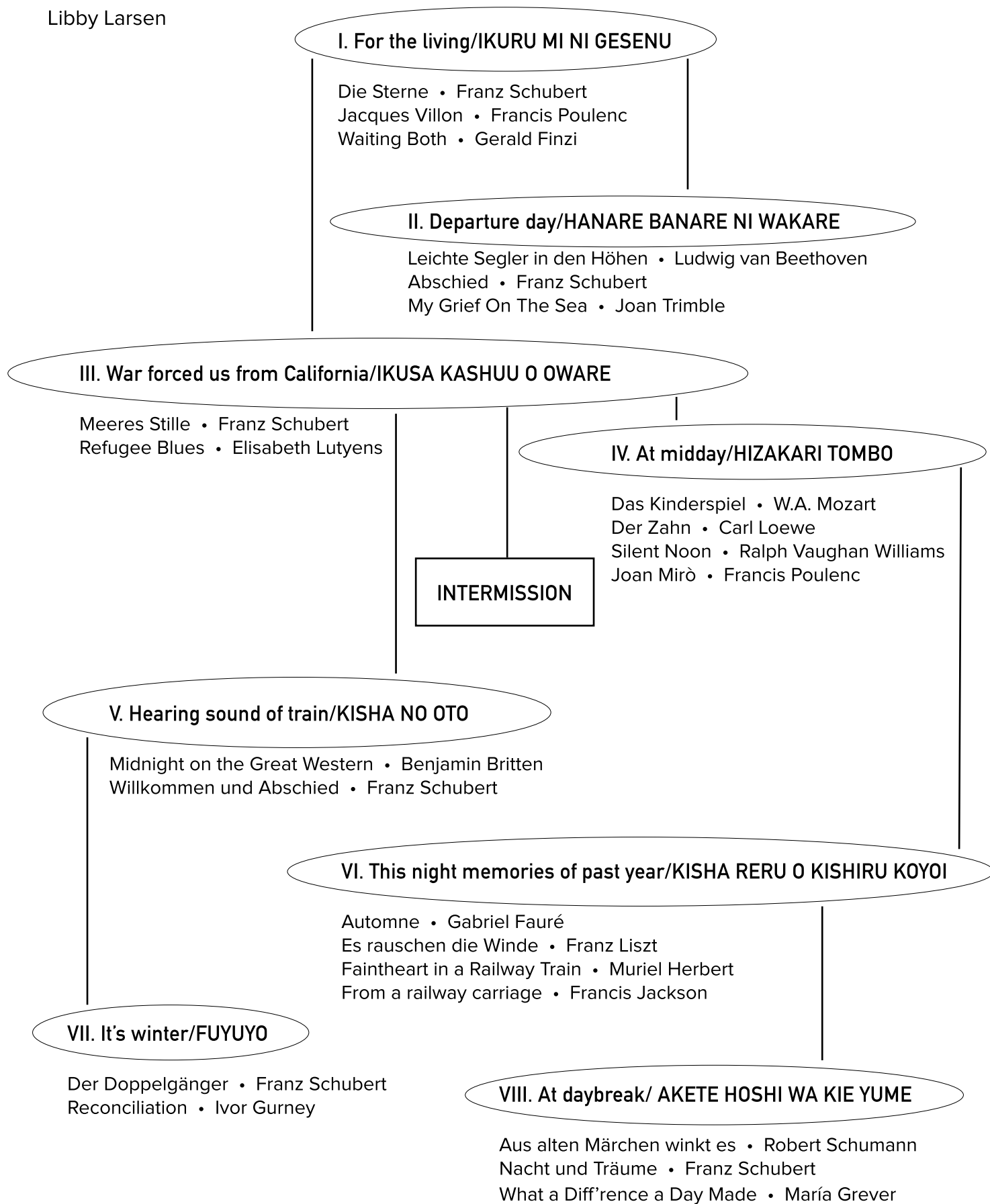
Haiku found in *May Skies: There's Always Tomorrow: A History and Anthology of Haiku in the World War II Internment Camps for Japanese-American Citizens*, compiled, translated and prefaced by Violet Kazue Matsuda de Cristofora, Published by Sun and Moon Press, Los Angeles, 1997.

PLEASE SILENCE ALL ELECTRONIC DEVICES

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.



A Note from Roderick Williams

Recently I have been exploring a way of programming recitals that is inspired by the idea of a related playlist as opposed to offering blocks of complete song sets or cycles. In this playlist model, a lead song suggests a further short group linked by theme, although the link could just as easily be one of direct contrast rather than sympathy. The link can be poetic or musical; it is an opportunity for free mind association.

Libby and I discussed how it might work for her to write several short songs interspersed throughout the programme rather than her music appearing in one group. We came to think of it as resembling an infant's suspended mobile. The central theme of the haiku Libby has chosen is one of displacement; from this central image hang threads that take the programme in different but connected directions. I have then attached songs from my repertoire to these threads and thus the programme takes its shape. It may well be that the result will create connections in the mind of the listener to further songs, poetry and images which will allow the fragile to grow ever onwards in suspension.

A Note from Libby Larsen

I have been extraordinarily fortunate to live in the Twin Cities and to have had a relationship with the Schubert Club since high school, when I first started attending concerts. Over the course of my work as an independent composer, I've been honored to have been commissioned by the Schubert Club to compose works for the late Benita Valente (*ME, Brenda Ueland*, 1987), Kimberly Barber (*Raspberry Island Dreaming*, 2002) Bridget Kibbey and Alexi Kenney (*Sun Strider*, 2022) and Roderick Williams (*Mobile/Not Mobile/...*, 2025). Grateful seems too contained a word for the Schubert Club's 140+ years of unwavering support of the work of Composers, including myself, and the place of Composers in society.

This new piece is a collaboration. There are many ways we build programs. The most common is the narrative arc from birth to death with love and loss. But we're living in a world where a particular linear narrative is not necessarily the most relevant way to connect to the world at this point in time.

I presented to Roderick an idea that had been brewing in my head since 2001. I had discovered a volume called *May Skies, There's Always a Tomorrow*, an anthology of haiku in the World War II internment camps for Japanese American citizens. This particular book had over 130 haiku that were written by interned Japanese human beings reflecting their moments as they were interned. I suggested that we look through the book and consider how that might generate a concert: it will just be a mobile, like an Alexander Calder mobile. Anchored to a central rod with a delicate balance of wires from which are hung plates. They float in space in no particular order. And what if the haiku were the plates of the mobile? They don't suggest any kind of narrative; they suggest floating in infinite time, which is an experience you have when you are imprisoned. I think we all know now what that feels like because of the pandemic, we all lost a sense of beginning and end: Couldn't feel the beginning, couldn't sense an ending. That's haiku form in our culture. For *Mobile/NotMobile/...* the idea of haiku creates a frame for a mobile. This mobile frames the entire evening. Each haiku is a suspended element of the mobile. Each haiku's text inspired Roderick and Iain to create a group of well-known art songs to be sung directly following that haiku. Though within individual songs you may experience familiar narrative arcs along with feelings of completeness, our haiku mobile aims more for singular moments of non-narrative contemplation, touching upon the abstract, essential emotions of human experience.

In some of the songs, I present the haiku almost in kind of a chant-like way, without applying a meter. And that melds into the realization of the English music, but they all form a whole. They're tiny little songs. The longest of these is two minutes. The shortest is 40 seconds. It's really a balancing of a very distilled tradition in haiku, multi-layered layers that none of us can understand. In tiny, airy poetic presentation, balancing that with the Western concert tradition is where the fun is. I have had a great deal of fun and excitement in trying to understand how the Western concert tradition works with haiku and how haiku works with the Western concert tradition.

Selections taken from a recorded interview with Libby Larsen, October 2025. Watch the full interview at schubert.org



Roderick Williams

Roderick Williams is one of the UK's most sought-after baritones and is constantly in demand on the concert platform and in recital,

© Theo Williams encompassing repertoire from the baroque to world premieres.

Opera engagements have included major roles at leading opera houses worldwide including the Royal Opera House Covent Garden, English National Opera, Dutch National Opera, Dallas Opera, the Bregenz Festival and Oper Köln. He has been involved in many world premieres including Alexander Knaifel's *Alice in Wonderland*, several operas by Michel van der Aa, the title role in Robert Saxton's *The Wandering Jew*, and the UK premiere of Sally Beamish's *Judas Passion* with the Orchestra of the Age of Enlightenment.

Notable operatic engagements have included Oronte in Charpentier's *Medée*, Toby Kramer in van der Aa's *Sunken Garden*, Don Alfonso / *Così fan Tutte* and Sharpless / *Madam Butterfly* and baritone in a staging of Britten's *War Requiem* for English National Opera, the title role in *Eugene Onegin* for Garsington Opera, the title role in *Billy Budd* for Opera North, van der Aa's *After Life* at Melbourne State Theatre and at Opera de Lyon, and van der Aa's *Upload* for Dutch National Opera, the Bregenz Festival, Oper Köln and at the Park Avenue Armory in New York. He has also appeared as Papageno and as Ulysses / *Il Ritorno di Ulisse* in Patria for the Royal Opera House, Toby Kramer for Dallas Opera, and Christus / *St John Passion* in staged performances with the Berlin Philharmonic Orchestra and the Orchestra of the Age of Enlightenment, both under Sir Simon Rattle. In 2023 he sang Germont in *La Traviata* at the St Endellion Festival and recorded the role for a new film by Opera Glassworks which was released on Sky Arts in January 2025. Future engagements include Yeletsky / *Pique Dame* for Garsington Opera.

Recent and future concert engagements include performances with the London Philharmonic Orchestra, London Symphony Orchestra, Royal Liverpool Philharmonic, BBC National Orchestra of Wales, BBC

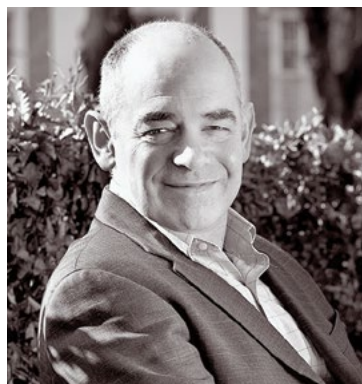
Philharmonic, BBC Symphony, Royal Scottish National Orchestra, the Hallé, Britten Sinfonia, City of London Sinfonia, Scottish Chamber Orchestra, Gabrieli Consort, The Sixteen, The King's Consort, Le Concert Spirituel, Ensemble Orchestral de Paris, Berlin Philharmonic, RIAS Kammerchor, Deutsches Symphonie-Orchester Berlin, Netherlands Radio Philharmonic, St Paul Chamber Orchestra, Bergen Philharmonic Orchestra, Accademia Nazionale di Santa Cecilia, Bayerische Rundfunk, San Francisco Symphony, Music of the Baroque Chicago, New York Philharmonic, Utah Symphony, Cincinnati Symphony, Philharmonia Baroque Orchestra, Sao Paulo Symphony, Bach Collegium Japan, and Singapore Symphony. He is a regular performer at the BBC Proms, featuring as the soloist in the *Last Night* in 2014, and most recently appearing in the *St Matthew Passion* in 2021, and the world premiere of Matthew Kaner's 'Pearl' in 2022. Other recent engagements included tours of Japan with the BBC SO, of Europe with the RIAS Kammerchor, and of North America with Bach Collegium Japan.

He is an accomplished recital artist who can be heard regularly at venues and festivals including Wigmore Hall, Kings Place, LSO St Luke's, the Perth Concert Hall, Ludlow Song Festival, Oxford Lieder Festival, Howard Assembly Room in Leeds, Bath International Festival, Three Choirs Festival, Aldeburgh Festival, Edinburgh International Festival, the Concertgebouw and the Musikverein. In 2019 he performed all three Schubert cycles at Wigmore Hall. His recital programmes often feature repertoire by British composers, including many new works. He appears frequently on BBC Radio 3 and Radio 4 as both performer and presenter.

His numerous recordings include Vaughan Williams, Berkeley and Britten operas for Chandos, and an extensive repertoire of English song with pianist Iain Burnside for Naxos. Other recent recordings include an award-winning disc of French song with Roger Vignoles for Champs Hill Records, the three Schubert Cycles with Iain Burnside for Chandos, and recordings of Stanford and Somervell with Susie Allan for Somm. He has also recorded Schubert's *Winter Journey* in a new translation by Jeremy Samms with Christopher Glynn for Signum. He sang Captain Balstrode / *Peter Grimes* with the Bergen Philharmonic Orchestra for Chandos (*Gramophone* Recording of the Year 2021). He has also recorded his own arrangement of Butterworth's *A Shropshire Lad* and other English repertoire with the Hallé and Sir Mark Elder, also for Chandos.

He is an established composer and has recently taken up the role of Composer in Association of the BBC Singers. Commissions include a major work, *World without End*, for the RIAS Kammerchor and BBC Singers, as well as a commission to celebrate the centenary of the RAF. He was Artistic Director of Leeds Lieder + in April 2016 and Artist in Residence with the Royal Liverpool Philharmonic Orchestra 2020-2022. Currently he is 'singer-in-residence' for Music in the Round in Sheffield, presenting concerts and leading on dynamic and innovative learning and participation projects that introduce amateur singers, young and old, to performing classical song repertoire. In 2023 he was Artistic Director of the St Endellion Summer Festival, and Artist in Residence at the Aldeburgh Festival.

In 2016 he won the Royal Philharmonic Society's Singer of the Year award, and in June 2017 was awarded an OBE for services to music. He also performed at the Coronation of King Charles III in 2023.



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Iain Burnside

Thanks to prolific careers both as pianist and award-winning broadcaster, Iain is one of the UK's best-known musicians.

Iain has worked with a broad roster of international singers: Dame Margaret Price, Rosa Feola, Ailish Tynan, Joyce DiDonato, Laurence Brownlee, Roderick Williams, and Bryn Terfel, among many others. He has recorded more than 60 CDs, often created around neglected composers, where his curatorial skills are displayed to the full. He is a great champion of young singers, playing a crucial role in introducing them to a wider audience. Recent highlights include a Rachmaninov Song Series at Wigmore Hall with outstanding Slavic singers, following his acclaimed Delphian recordings of Rachmaninov and Medtner. Other Delphian collaborations range from Schubert Lieder to songs from each of Scotland, England, Wales, and Ireland.

Innovative programme planning has led Iain to expand his concert work into a hybrid form of music theatre, creating staged work around Brahms (*Shining Armour*), Wagner (*The View from the Villa*) and Gurney (*A Soldier and a Maker*). He has broadcast extensively on both

radio and TV, notably as host of BBC R3's acclaimed Voices series.

In addition to a long association with London's Guildhall School, Iain is Visiting International Artist at the Royal Irish Academy of Music, Dublin. Competitions where he has served as a jury member include Concours Reine Elisabeth in Brussels, Busoni and Honens piano competitions and Wigmore Hall International Song Competition. He is Artistic Director of the Ludlow English Song Weekend and Artistic Consultant to Grange Park Opera, Surrey.



Libby Larsen

Libby Larsen (b. 1950, Wilmington, Delaware) is one of America's most performed living composers. Elected to the

American Academy of Arts and Letters (2024), she has composed over 500 works including orchestra, opera, vocal and chamber music, symphonic winds, and band. Her work is widely recorded. An advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer's Forum. Grammy Award winner and former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. From 2014-2020 as, Artistic Director of the John Duffy Institute for New Opera, she guided a faculty of practicing professional artists in nurturing and production of new opera by American Composers. Larsen's 2017 biography, *Libby Larsen: Composing an American Life*, Denise Von Glahn, author, is available from the University Illinois Press.

Thank you to the generous donors who supported tonight's performance
in honor of Libby Larsen's 75th Birthday.

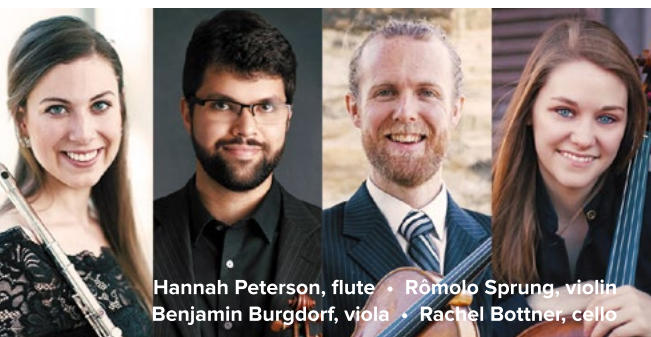
Birgitte and John Christianson
Dee Ann and Kent Crossley
Richard and Adele Evidon
Julie and Anders [†] Himmelstrup
Linda Hoeschler and Peter Blyberg
Dorothy Horns, M.D. and James P. Richardson
Anne Hunter
Lucy R. Jones and James E. Johnson
Ann Juergens and Jay Weiner
Lyndel and Blaine King
Richard King
Sarah Lutman and Rob Rudolph
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John Michel and Barbara Brown
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Katherine and Douglas Skor
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Anthony Thein

COURTROOM CONCERT SERIES

FREE LUNCHTIME CONCERTS

UPCOMING CONCERTS



Thu, October 30 | Landmark Center, St Paul
Cheryl Paschke, *nyckelharpa*
Marya Hart, *piano*

Thu, November 6 | Landmark Center, St Paul
Scott J. Brunscheen, *tenor*
Celeste Marie Johnson, *piano*

Thu, November 13 | Landmark Center, St Paul
Hannah Peterson, *flute*
Rômolo Sprung, *violin*
Benjamin Burgdorf, *viola*
Rachel Bottner, *cello*

Fri, November 14 | Westminster Hall, Minneapolis
Hannah Peterson, *flute*
Rômolo Sprung, *violin*
Benjamin Burgdorf, *viola*
Rachel Bottner, *cello*

Thu, December 11 | Landmark Center, St Paul
Cléa Galhano, *recorder*
Tulio Rondòn, *cello*
Tim Lovelace, *piano*

Thu, December 18 | Landmark Center, St Paul
**12 PM & 6 PM Performances
Songs of the Season
Carols of Minnesota Composers

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schubert.org/courtroomconcerts

DETAILED PROGRAMS AVAILABLE AT THE CONCERT

For the living/IKURU MI NI GESENU

Libby Larsen (b. 1950)

Haiku by (Shizuku Uyemako)

IKURU MI NI GESENU KOTO OOKU NATSU-HOSHI HIKARU

For the living
many incomprehensible incidents
summer stars shine

Die Sterne

Franz Schubert (1797–1828)

Text: Karl Gottfried von Leitner

Wie blitzen
Die Sterne
So hell durch die Nacht!
Bin oft schon
Darüber
Vom Schlummer erwacht.

Doch schelt' ich
Die lichten
Gebilde d'rum nicht,
Sie üben
Im Stillen
Manch heilsame Pflicht.

Sie wallen
Hoch oben
In Engelgestalt,
Sie leuchten
Dem Pilger
Durch Heiden und Wald.

Sie schweben
Als Bothen
Der Liebe umher,
Und tragen
Oft Küsse
Weit über das Meer.

Sie blicken
Dem Dulder
Recht mild in's Gesicht,
Und säumen
Die Thränen
Mit silbernem Licht.

Translation from German (Deutsch) to English
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How the stars
glitter so brightly
through the night!
I've often been awakened
by them
from slumber.

But I do not scold
the shining ones
for that,
For secretly
they perform
many a benevolent task.

They wander
high above
in the form of angels,
They light
the pilgrim's way
through meadow and forest.

They hover
like heralds
of love,
And often bear
kisses
far away across the sea.

They gaze
tenderly
into the face of the sufferer,
And wipe
his tears
with silver light;

Und weisen
Von Gräbern
Gar tröstlich und hold
Uns hinter
Das Blaue
Mit Fingern von Gold.

So sey denn
Gesegnet
Du strahlige Schar!
Und leuchte
Mir lange
Noch freundlich und klar.

Und wenn ich
Einst liebe,
Seyd hold dem Verein,
Und euer
Geflimmer
Laßt Segen uns seyn.

And direct us
away from the grave,
comfortingly and gently,
Beyond
the blue sky
with golden fingers.

Now shall you
be blessed,
thou radiant throng!
And long shine
upon me
with your clear, pleasing light!

And should I
one day fall in love,
smile upon the bond,
And let
your twinkling
bless us in return.

Jacques Villon
Francis Poulenc (1899–1963)
Text by: Paul Eluard

Translation by Peter Low, copyright © 2000

Irrémédiable vie
Vie à toujours chérir

Life never curable,
life to be always cherished

En dépit des fléaux
Et des morales basses
En dépit des étoiles fausses
Et des cendres envahissantes

in spite of plagues
and low morals,
in spite of false stars
and invading ash,

En dépit des fièvres grinçantes
Des crimes à hauteur du ventre
Des seins taris des fronts idiots
En dépit des soleils mortels

in spite of rasping fevers,
crimes below the belt,
dried-up breasts, idiotic brows,
and mortal suns,

En dépit des dieux morts
En dépit des mensonges
L'aube l'horizon l'eau
L'oiseau l'homme l'amour

in spite of dead gods,
in spite of lies :-
the dawn, the horizon, water,
birds, people, and love...

L'homme léger et bon
Adoucissant la terre
Éclaircissant les bois
Illuminant la pierre

people light-hearted and good
sweetening the earth,
thinning the forests,
and illuminating the stones...

Et la rose nocturne
Et le sang de la foule.

and the nocturnal rose,
and the blood of the masses.

Waiting Both

Gerald Finzi (1901–1956)

Text by Thomas Hardy

Waiting both
Language: English
A star looks down at me,
And says: "Here I and you
Stand, each in our degree:
What do you mean to do, -
Mean to do?"

I say: "For all I know,
Wait, and let Time go by,
Till my change come." - "Just so,"
The star says: "So mean I: -
So mean I."

Departure day/HANARE BANARE NI WAKARE

Libby Larsen

Haiku by Yuko Fujikawa

HANARE BANARE NI WAKARE NO HI NO NATSU NO KUMO

Departure day
families leaving one by one
summer clouds

Leichte Segler in den Höhen

Ludwig van Beethoven (1770–1827)

Text by Alois Jeitteles

Leichte Segler in den Höhen,
Und du, Bächlein klein und schmal,
Könnt mein Liebchen ihr erspähen,
Grüßt sie mir viel tausendmal.

Seht ihr, Wolken, sie dann gehen
Sinnend in dem stillen Tal,
Laßt mein Bild vor ihr entstehen
In dem luft'gen Himmelssaal.

Wird sie an den Büschen stehen,
Die nun herbstlich falb und kahl.
Klagt ihr, wie mir ist geschehen,
Klagt ihr, Vöglein, meine Qual.

Stille Weste, bringst im Wehen
Hin zu meiner Herzenswahl
Meine Seufzer, die vergehen
Wie der Sonne letzter Strahl.

Flüstr' ihr zu mein Liebesflehen,
Laß sie, Bächlein klein und schmal,
Treu in deinen Wogen sehen
Meine Tränen ohne Zahl!

Translation from German (Deutsch) to English
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Light veils in the heights,
And you, little brook, small and narrow,
Should my love spot you,
Greet her, from me, many thousand times.

See you, clouds, her go then,
Meditating in the quiet valley,
Let my image stand before her
In the airy heavenly hall.

If she near the bushes stands,
Now that autumn is faded and leafless,
Lament to her, what has happened to me,
Lament to her, little birds, my suffering!

Quiet west, bring in the wind
To my heart's chosen one
My sighs, that pass
As the last ray of the sun.

Whisper to her of my love's imploring,
Let her, little brook, small and narrow,
Truly, in your waves see
My tears without number!

Abschied

Franz Schubert

Text by Ludwig Rellstab

Ade, Du muntre, Du fröhliche Stadt, Ade!
Schon scharret mein Rösslein mit lustigem Fuß;
Jetzt nimm noch den letzten, den scheidenden Gruß.
Du hast mich wohl niemals noch traurig gesehn,
So kann es auch jetzt nicht beim Abschied geschehn.
Ade, Du muntre, Du fröhliche Stadt, Ade!

Ade, Ihr Bäume, Ihr Gärten so grün, Ade!
Nun reit' ich am silbernen Strome entlang,
Weit schallend ertönt mein Abschiedsgesang;
Nie habt Ihr ein trauriges Lied gehört,
So wird Euch auch keines beim Scheiden beschert.
Ade, Ihr Bäume, Ihr Gärten so grün, Ade!

Ade, Ihr freundlichen Mägdlein dort, Ade!
Was schaut Ihr aus blumentumftem Haus
Mit schelmischen, lockenden Blicken heraus?
Wie sonst, so grüß' ich und schaue mich um,
Doch nimmer wend' ich mein Rösselein um.
Ade, Ihr freundlichen Mägdlein dort, Ade!

Ade, liebe Sonne, so gehst Du zur Ruh, Ade!
Nun schimmert der blinkenden Sterne Gold.
Wie bin ich Euch Sternlein am Himmel so hold;
Durchziehn wir die Welt auch weit und breit,
Ihr gebt überall uns das treue Geleit.
Ade, liebe Sonne, so gehst Du zur Ruh, Ade!

Ade, Du schimmerndes Fensterlein hell, Ade!
Du glänzt so traulich mit dämmerndem Schein,
Und ladest so freundlich ins Hüttchen uns ein.
Vorüber, ach, ritt ich so manches mal
Und wär' es denn heute zum letzten mal?
Ade, Du schimmerndes Fensterlein hell, Ade!

Ade, Ihr Sterne, verhüllet Euch grau! - Ade!
Des Fensterlein trübes verschimmerndes Licht
Ersetzt Ihr unzähligen Sterne mir nicht;
Darf ich hier nicht weilen, muß hier vorbei,
Was hilft es, folgt Ihr mir noch so treu!
Ade, Ihr Sterne, verhüllet Euch grau! - Ade!

Translation from German (Deutsch) to English

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Farewell! You jaunty, happy city, farewell!
My horse is already scratching the ground with his
cheerful hoof;
Now accept my final greeting.
Perhaps you have never seen me sad;
So it cannot even happen now on parting.

Farewell! You trees, you gardens so green, farewell!
Now I ride along the silver stream,
My song of farewell echoing far and wide:
You have never heard a mournful song,
So I won't bestow one upon you, even in parting.

Farewell! You friendly young maidens there,
farewell!
How you peer out of your flower-perfumed houses
With impish, alluring glances!
As I have in the past, I greet you and glance
around me,
But never will I turn my horse around.

Farewell! Dear sun, as you set, farewell!
Now the gold of the glittering stars twinkles.
How dear I hold you, little stars in the sky,
As we wander the world far and wide together,
You go with us everywhere, our faithful guide.

Farewell! You shimmering, bright little window,
farewell!
You glint so cozily with your dimming light,
And invite us into the cottage with such
friendliness.
Ah, so many times have I ridden past you,
And today may very well be the last time.

Farewell! You stars, cover yourselves in gray,
farewell!
The dim, fading light of those little windows
You cannot replace for me, you infinite stars;
Since I cannot remain here, since I must go past,
What good does it do that you still follow me so
faithfully?

My Grief On The Sea

Joan Trimble (1915–2000)

Text by Douglas Hyde (after the Irish)

My grief on the sea,
How the waves of it roll!
For they heave between me
And the love of my soul!

Abandon'd, forsaken,
To grief and to care,
Will the sea ever waken
Relief from despair?

My grief and my trouble!
Would he and I were,
In the province of Leinster,
Or County of Clare!

Were I and my darling—
O heart-bitter wound!—
On board of the ship
For America bound.

On a green bed of rushes
All last night I lay,
And I flung it abroad
With the heat of the day.

And my Love came behind me,
He came from the South;
His breast to my bosom,
His mouth to my mouth.

War forced us from California/IKUSA KASHUU O OWARE

Libby Larsen

Haiku by Neiji Ozawa

IKUSA KASHUU O OWARE SABAKU NO MIZUUMI NAMI TATANU HI

War forced us from California
No ripples this day
on desert lake

Meeres Stille

Franz Schubert

Text by Johann Wolfgang von Goethe

Tiefe Stille herrscht im Wasser,
Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
Glatte Fläche rings umher.

Keine Luft von keiner Seite!
Todesstille fürchterlich!
In der ungeheuern Weite
Reget keine Welle sich.

Translation from German (Deutsch)
to English copyright © by Emily Ezust

Deep stillness reigns on the water;
motionless, the sea rests,
and the sailor gazes about with alarm
at the smooth flatness all around.

No breeze from any side!
It is fearfully, deathly still!
In the enormous expanse
not one wave stirs.

Refugee Blues

Elisabeth Lutyens (1906–1983)

Text by W H Auden

Say this city has ten million souls,
Some are living in mansions, some are living in holes:
Yet there's no place for us, my dear, yet there's no
place for us.

Once we had a country and we thought it fair,
Look in the atlas and you'll find it there:
We cannot go there now, my dear, we cannot go
there now.

In the village churchyard there grows an old yew,
Every spring it blossoms anew:
Old passports can't do that, my dear, old passports
can't do that.

The consul banged the table and said,
"If you've got no passport you're officially dead":
But we are still alive, my dear, but we are still alive.

Went to a committee; they offered me a chair;
Asked me politely to return next year:
But where shall we go to-day, my dear, but where
shall we go to-day?

Came to a public meeting; the speaker got up and
said;
"If we let them in, they will steal our daily bread":
He was talking of you and me, my dear, he was
talking of you and me.

Thought I heard the thunder rumbling in the sky;
It was Hitler over Europe, saying, "They must die":
O we were in his mind, my dear, O we were in his
mind.

Saw a poodle in a jacket fastened with a pin,
Saw a door opened and a cat let in:
But they weren't German Jews, my dear, but they
weren't German Jews.

Went down the harbour and stood upon the quay,
Saw the fish swimming as if they were free:
Only ten feet away, my dear, only ten feet away.

Walked through a wood, saw the birds in the trees;
They had no politicians and sang at their ease:
They weren't the human race, my dear, they weren't
the human race.

Dreamed I saw a building with a thousand floors,
A thousand windows and a thousand doors:
Not one of them was ours, my dear, not one of them
was ours.

Stood on a great plain in the falling snow;
Ten thousand soldiers marched to and fro:
Looking for you and me, my dear, looking for you
and me.

At midday/HIZAKARI TOMBO

Libby Larsen

Haiku by Sagara Sei

HIZAKARI TOMBO OU KORA NO HA GA SHIROI

At midday
children chasing dragonflies
their teeth are white

Das Kinderspiel

Wolfgang Amadeus Mozart (1756–1791)

Text by Christian Adolf Overbeck

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Wir Kinder, wir schmecken
Der Freuden recht viel,
Wir schäkern und necken,
Versteht sich im Spiel;
Wir lärmen und singen
Und rennen rundum,
Und hüpfen und springen
Im Grase herum.

We children, we have a taste
For pleasure, we really like it,
We mess about and tease people,
When we are playing, needless to say;
We make a noise and we sing
And we run around,
And hop and jump
About in the grass.

Ei, seht doch, ihr Brüder,
Den Schmetterling da!
Wer wirft ihn uns nieder?
Doch schonet ihn ja!
Dort flattert noch einer,
Der ist wohl sein Freund,
O schlag' ihn ja keiner,
Weil jener sonst weint.

Hey, look at that, brothers,
Look at that butterfly there!
Who wants to catch it for us?
Oh no, just let him go!
There's another one flapping about over there,
Who must be his friend,
So don't hit him any of you
Otherwise that other one will cry.

Wird dort nicht gesungen?
Wie herrlich das klingt!
Vortrefflich, ihr Jungen,
die Nachtigall singt.
Dort sitzt sie, dort oben
Im Apfelbaum, dort;
Wir wollen sie loben,
So fährt sie wohl fort.

Isn't that singing I can hear over there?
How majestic it sounds!
Young people, how splendidly
The nightingale is singing.
That's where she is sitting, up there
In the apple tree, there;
We ought to praise her
Then she will carry on singing.

Laßt Kränzchen uns winden,
Viel Blumen sind hier.
Wer Veilchen wird finden,
Empfängt was dafür.
Ein Mäulchen zur Gabe
Gibt Mutter, wohl zwei.
Juchheisa! Ich habe,
Ich hab' eins, juchhei!

Let us plait ourselves a garland,
There are lots of flowers here.
Anybody who finds violets
Will get something in exchange for them!
The gift of a little kiss
Is what your mother will give you, possibly two.
Yippee! I've got one,
I've got one, yippee!

Ach, geht sie schon unter,
Die Sonne, so früh?
Wir sind ja noch munter,
Ach, Sonne verzieh'!
Nun morgen, ihr Brüder,
Schlaft wohl, gute Nacht!
Ja, morgen wird wieder
Gespielt und gelacht.

Oh, is it going down already,
Is the sun setting so early?
But we are still up and about,
Oh sun, forgive us!
So, see you tomorrow brothers,
Sleep well, good night!
Yes, tomorrow there is again going to be
Play and laughter.

Der Zahn

Carl Loewe (1796–1869)

Text by Matthias Claudius

Viktoria! Viktoria!
 Der kleine weiße Zahn ist da.
 Du Mutter! komm, und Groß und Klein
 Im Hause! kommt, und kuckt hinein,
 Und seht den hellen weißen Schein.

Der Zahn soll Alexander heißen.
 “Du liebes Kind! Gott halt’ ihn dir gesund,
 Und geb’ dir Zähne mehr in deinen kleinen Mund
 Und immer was dafür zu beißen!”

Silent Noon

Ralph Vaughan Williams (1872–1958)

Text by Gabriel Dante Rossetti

Your hands lie open in the long fresh grass, -
 The finger-points look through like rosy blooms:
 Your eyes smile peace. The pasture gleams and glooms
 ‘Neath billowing skies that scatter and amass.

All round our nest, far as the eye can pass,
 Are golden kingcup fields with silver edge
 Where the cow-parsley skirts the hawthorn hedge.
 ‘Tis visible silence, still as the hour glass.

Joan Mirò

Francis Poulenc

Text by Paul Eluard

Soleil de proie prisonnier de ma tête
 Enlève la colline, enlève la forêt.
 Le ciel est plus beau que jamais.

Les libellules des raisins
 Lui donnent des formes précises
 Que je dissipe d’un geste.

Nuages du premier jour,
 Nuages insensibles et que rien n’autorise,
 Leurs graines brûlent
 Dans les feux de paille de mes regards.

À la fin, pour se couvrir d’une aube
 Il faudra que le ciel soit aussi pur que la nuit.

Translation from German (Deutsch) to English
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Victoria! Victoria!
 The little white tooth has come!
 Mother! come! Everyone in the house
 Large and small! come and peer in
 And see the bright, white shine!

The tooth shall be called Alexander.
 “Dear child! May God keep it healthy for you,
 And give you more teeth in your tiny mouth,
 As well as plenty to chew with them!”

Deep in the sunsearched growths the dragon-fly
 Hangs like a blue thread loosened from the sky: -
 So this winged hour is dropt to us from above.
 Oh! clasp we to our hearts, for deathless dower,
 This close-companioned inarticulate hour
 When twofold silence was the song of love.

Translation from French (Français) to English
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Oh predatory sun, imprisoned in my head,
 carry away the hill, carry off the forest!
 The sky is more beautiful than ever.

The dragonflies of the grapes
 give it precise forms
 which I scatter with a sweep of my hand.

Clouds of the first day,
 insensitive clouds, authorized by nothing...
 their seeds are burning
 in the sudden fires of my gaze.

In the end, in order to clothe itself with dawn,
 the sky will have to be as pure as night.

At midday/HIZAKARI TOMBO

Libby Larsen

Haiku by Sagara Sei

HIZAKARI TOMBO OU KORA NO HA GA SHIROI

At midday

children chasing dragonflies

their teeth are white

Midnight on the Great Western

Benjamin Britten (1913–1976)

Text by Thomas Hardy

In the third-class seat sat the journeying boy,
And the roof-lamp's oily flame
Played down on his listless form and face,
Bewrapt past knowing to what he was going,
Or whence he came.

In the band of his hat the journeying boy
Had a ticket stuck; and a string
Around his neck bore the key of his box,
That twinkled gleams of the lamp's sad beams
Like a living thing.

What past can be yours, O journeying boy
Towards a world unknown,
Who calmly, as if incurious quite
On all at stake, can undertake
This plunge alone?

Knows your soul a sphere, O journeying boy,
Our rude realms far above,
Whence with spacious vision you mark and mete
This region of sin that you find you in,
But are not of?

Willkommen und Abschied

Franz Schubert

Text by Johann Wolfgang von Goethe

Es schlug mein Herz; geschwind zu Pferde!
Es war gethan fast eh' gedacht;
Der Abend wiegte schon die Erde
Und an den Bergen hing die Nacht:
Schon stand im Nebelkleid die Eiche
Ein aufgethürmter Riese da,
Wo Finsterniß aus dem Gesträuche
Mit hundert schwarzen Augen sah.

Der Mond von einem Wolkenhügel
Sah kläglich aus dem Duft hervor,
Die Winde schwangen leise Flügel,
Umsaus'ten schauerlich mein Ohr;
Die Nacht schuf tausend Ungeheuer;
Doch frisch und fröhlich war mein Muth:
In meinen Adern welches Feuer!
In meinem Herzen welche Glut!

Translation from German (Deutsch)

to English copyright © by Emily Ezust

My heart pounded, quick! to the horse!
It was done before I could think;
evening was already cradling the earth
and night hung upon the mountains:
already the oak stood clothed in mist,
a towering giant there,
where darkness from the bushes
peered with a hundred dark eyes!

The moon from a hill of cloud
looked pitifully down through the haze,
the wind stirred with gentle wings
murmuring eerily into my ear;
night created a thousand horrors;
but fresh and cheery was my mood:
in my veins, what fire!
in my heart, what passion!

Dich seh ich, und die milde Freude
Floß von dem süßen Blick auf mich;
Ganz war mein Herz auf deiner Seite
Und jeder Athemzug für dich.
Ein rosenfarbnes Frühlingswetter
Umgab das liebliche Gesicht,
Und Zärtlichkeit für mich - Ihr Götter!
Ich hofft' es, ich verdient' es nicht!

You I saw and gentle joy
flowed from your sweet gaze to mine,
my heart was entirely at your side,
and every breath was for you.
Rose-colored spring
surrounded your lovely face,
and tenderness for me - oh you Gods!
I had hoped for this, but I do not deserve it!

Doch ach schon mit der Morgensonne
Verengt der Abschied mir das Herz:
In deinen Küssen, welche Wonne!
In deinem Auge, welcher Schmerz!
Ich ging, du standst und sahst zur Erden,
Und sahst mir nach mit nassem Blick:
Und doch, welch Glück geliebt zu werden!
Und lieben, Götter, welch ein Glück!

But alas, already with the morning sun,
parting strangles my heart:
in your kisses, what bliss!
in your eyes, what pain!
I left, and you stood and looked down at the ground,
and then gazed after me with wet eyes:
and yet, what happiness to be loved!
And to love, Gods, what good fortune!

This night memories of past year/KISHA RERU O KISHIRU KOYOI

Libby Larsen

Haiku by Tojo Fujita

KISHA RERU O KISHIRU KOYOI OMOIDE ICHINEN NO AKIYO

Train rumbles on track
this night memories of past year
autumn evening

Automne

Gabriel Fauré (1845–1924)

Text by Armand Silvestre

Automne au ciel brumeux, aux horizons navrants,
Aux rapides couchants, aux aurores pâlies,
Je regarde couler, comme l'eau du torrent,
Tes jours faits de mélancolie.

Sur l'aile des regrets mes esprits emportés,
-- Comme s'il se pouvait que notre âge renaisse ! --
Parcourent, en rêvant, les coteaux enchantés
Où jadis sourit ma jeunesse.

Je sens, au clair soleil du souvenir vainqueur,
Refleurir en bouquet les roses déliées
Et monter à mes yeux des larmes, qu'en mon cœur,
Mes vingt ans avaient oubliées !

Translation from French (Français) to English

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Autumn, time of misty skies and heart-breaking horizons,
of rapid sunsets and pale dawns,
I watch your melancholy days
flow past like a torrent.

My thoughts borne off on the wings of regret
(as if our time could ever be relived!)
dreamingly wander the enchanted slopes
where my youth once used to smile.

In the bright sunlight of triumphant memory
I feel the scattered roses reblooming in bouquets;
and tears well up in my eyes, tears which my heart
at twenty had already forgotten!

Es rauschen die Winde
Franz Liszt (1811–1886)
Text by Ludwig Rellstabt

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Es rauschen die Winde
So herbstlich und kalt;
Verödet die Fluren,
Entblättert der Wald.
Ihr blumigen Auen!
Du sonniges Grün!
So welken die Blüthen
Des Lebens dahin.

The winds are sweeping,
so autumnal and cold;
empty are the fields,
leafless the woodland.
You flowery meadows!
You sunny green space!
So do the blossoms
of life fade away.

Es ziehen die Wolken
So finster und grau;
Verschwunden die Sterne
Am himmlischen Blau!
Ach, wie die Gestirne
Am Himmel entfliehn,
So sinket die Hoffnung
Des Lebens dahin!

The clouds are drifting,
So gloomy and grey;
Vanished are the stars
From the ethereal blue!
Ah, as the stars
Escape from the sky,
So does the hope
of life recede away.

Ihr Tage des Lenzes
Mit Rosen geschmückt,
Wo ich den Geliebten
An's Herze gedrückt!
Kalt über den Hügel
Rauscht, Winde, dahin!
So sterben die Rosen
Der Liebe dahin.

You days of springtime,
decked with roses,
during which I pressed my beloved
to my heart!
Coldly over the hill,
oh winds, rush in!
So do the roses
of love die away.

Faintheart in a Railway Train
Muriel Herbert (1897–1984)
Text by Thomas Hardy

At nine in the morning there passed a church,
At ten there passed me by the sea,
At twelve a town of smoke and smirch,
At two a forest of oak and birch,
And then, on a platform, she:

A radiant stranger, who saw not me.
I queried, "Get out to her do I dare?"
But I kept my seat in my search for a plea,
And the wheels moved on. O could it but be
That I had alighted there!

From a railway carriage
Francis Jackson (1917–2022)
Text by Robert Louis Stevenson

Faster than fairies, faster than witches,
Bridges and houses, hedges and ditches;
And charging along like troops in a battle,
All through the meadows the horses and cattle:
All of the sights of the hill and the plain
Fly as thick as driving rain;
And ever again, in the wink of an eye,
Painted stations whistle by.

Here is a child who clambers and scrambles,
All by himself and gathering brambles;
Here is a tramp who stands and gazes;
And there is the green for stringing the daisies!
Here is a cart run away in the road
Lumping along with man and load;
And here is a mill and there is a river:
Each a glimpse and gone for ever!

It's winter/FUYUYO

Libby Larsen

Haiku by Hyakuissei Okamoto

FUYUYO WAGA KATA O TATAKU OTOKO NO IRO SHIROKU

Winter night
pale faced man
taps my shoulder

Der Doppelgänger

Franz Schubert

Text by Heinrich Heine

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Still ist die Nacht, es ruhen die Gassen,
In diesem Hause wohnte mein Schatz;
Sie hat schon längst die Stadt verlassen,
Doch steht noch das Haus auf demselben Platz.

The night is calm, the avenues are quiet,
My sweet one lived in this house;
She has already left the city long ago,
The house certainly still stands, in the same place.

Da steht auch ein Mensch und starrt in die Höhe,
Und ringt die Hände, vor Schmerzensgewalt;
Mir graust es, wenn ich sein Antlitz sehe, -
Der Mond zeigt mir meine eigne Gestalt.

A man is standing there, too, staring up into space,
And powerfully wringing his hands in torment.
It horrifies me, when I see his countenance,
The moon shows me my own form.

Du Doppelgänger! du bleicher Geselle!
Was äffst du nach mein Liebesleid,
Das mich gequält auf dieser Stelle,
So manche Nacht, in alter Zeit?

You my fearful double, you pale partner!
Why do you ape the pain of my love,
That has tortured me here in this spot
So many a night, in times long ago?

Reconciliation

Ivor Gurney (1890–1937)

Text by Walt Whitman

Word over all, beautiful as the sky!
Beautiful that war, and all its deeds of carnage,/
must in time be utterly lost;
That the hands of the sisters Death and Night, /
incessantly softly wash again, and ever again, this soil'd world:
...For my enemy is dead -- a man divine as myself is dead;
I look where he lies, white-faced and still, in the coffin -- I draw near;
I bend down, and touch lightly with my lips the white face in the coffin.

At daybreak/ AKETE HOSHI WA KIE YUME

Libby Larsen

Haiku by Neiji Ozawa

AKETE HOSHI WA KIE YUME WA DOKO E SUTER

At daybreak
stars disappear
where do I discard my dreams?

Aus alten Märchen winkt es
Robert Schumann (1810–1856)
Text by Heinrich Heine

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Aus alten Märchen winkt es
Hervor mit weißer Hand,
Da singt es und da klingt es
Von einem Zauberland;

From old fairy tales beckons
To me a white hand,
Where there is a singing and sounding
Of a magical land,

Wo bunte Blumen blühen
Im gold'nen Abendlicht,
Und lieblich duftend glühen,
Mit bräutlichem Gesicht;

Where multicolored flowers bloom
In golden twilight,
And glow lovely and fragrant
With their bridal visage,

Und grüne Bäume singen
Uralte Melodei'n,
Die Lüfte heimlich klingen,
Und Vögel schmettern drein;

And where green trees sing
Primeval melodies;
Where breezes sound secretly,
And birds warble,

Und Nebelbilder steigen
Wohl aus der Erd' hervor,
Und tanzen luft'gen Reigen
Im wunderlichen Chor;

And mist-figures rise
From the earth
And dance airy round-dances
In an odd chorus,

Und blaue Funken brennen
An jedem Blatt und Reis,
Und rote Lichter rennen
Im irren, wirren Kreis;

And blue sparks burn
On every leaf and twig,
And red lights run
In a mad, chaotic circle,

Und laute Quellen brechen
Aus wildem Marmorstein.
Und seltsam in den Bächen
Strahlt fort der Widerschein.

And loud springs break
Out of wild marble stone,
And in the streams--oddly--
Shine forth the reflections.

Ach, könnt' ich dorthin kommen,
Und dort mein Herz erfreu'n,
Und aller Qual entnommen,
Und frei und selig sein!

Ah! If I could enter there
And indulge my heart
And give up my agony
And be free and holy!

Ach! jenes Land der Wonne,
Das seh' ich oft im Traum,
Doch kommt die Morgensonne,
Zerfließt's wie eitel Schaum.

Ah! This is the land of bliss
That I see so often in a dream,
But when the morning sun comes,
It melts like mere froth.

Nacht und Träume

Franz Schubert

Text by Matthäus von Collin

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Heil'ge Nacht, du sinkest nieder;
Nieder wallen auch die Träume,
Wie dein Mondlicht durch die Räume,
Durch der Menschen stille Brust;
Die belauschen sie mit Lust,
Rufen, wenn der Tag erwacht:
Kehre wieder holde Nacht,
Holde Träume kehret wieder.

Holy night, you sink down;
Dreams, too, drift down
Like your moonlight through space,
Through the quiet hearts of men;
They listen with delight
Calling out when day awakens:
Return, holy night!
Fair dreams, return!

What a Diff'rence a Day Made

María Grever (1885–1951)

Text by Stanley Adams

What a diff'rence a day made
Twenty-four little hours
Brought the sun and the flowers
Mm, where there used to be rain
My yesterday was blue, dear
Today I'm a part of you, dear
My lonely nights are through, dear
Since you said you were mine

Lord, what a diff'rence a day makes
There's a rainbow before me
Skies above can't be stormy
Since that moment of bliss
That thrilling kiss
It's heaven when you
Find romance on your menu
What a diff'rence a day made
And the difference is you

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Copresented with Schubert Club, in partnership with Liquid Music*

Gabriella Smith is an environmentalist as well as a composer. Channeling both the awe-inspiring beauty of nature and the effect of the climate crisis in sound, Smith makes a moving plea for the planet we call home in *Aquatic Ecology*. Acclaimed chamber ensemble yMusic presents the Twin Cities premiere of the major new work, which was written for the sextet. The 40-minute piece brings to life hidden ecosystems, featuring raw and processed field recordings from sources including California tide pools and Polynesian coral reefs. The evening opens with the composer herself performing as a duo alongside her longtime creative partner and yMusic cellist Gabriel Cabezas, playing music from their acclaimed album *Lost Coast* and more.



schubert.org/mix



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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, 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

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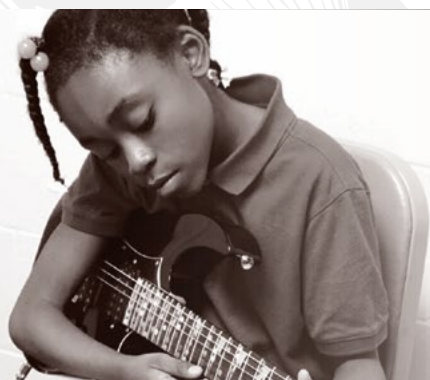
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The Advisory Circle includes individuals from the community who meet occasionally throughout the year to provide insight and advice to Schubert Club leadership.

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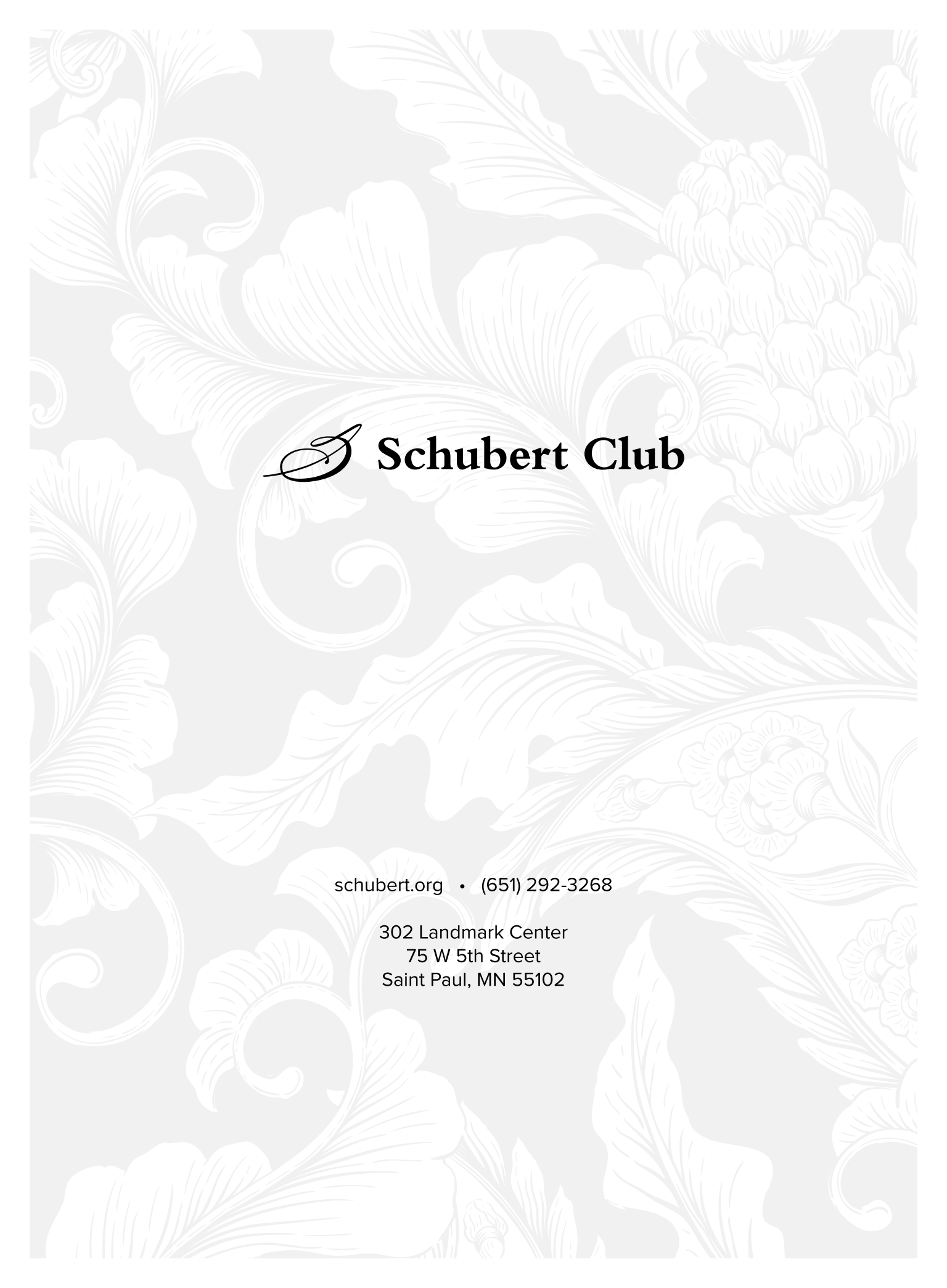
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