



**Schubert
Club**

Maud Moon Weyerhaeuser Sanborn International Artist Series

Pablo Ferrández, *cello*

Wednesday, March 18, 2026 • 7:30 PM

Thursday, March 19, 2026 • 10:30 AM

Ordway Concert Hall

A GREETING FROM ANN JUERGENS AND BARRY KEMPTON

Welcome to a new issue of *An die Musik*!

These have been challenging and sobering times in Minnesota. A cloud of fear and anxiety has hung over the community. More than ever, Schubert Club aspires to host musical experiences that bring us together and heal all who are hurting. We take comfort knowing that music has the power to restore the spirit and raise hope. We are glad to share our extraordinary programs with you.

Perhaps no composer is more inspirational than Johann Sebastian Bach, so it is fitting that Spanish cellist Pablo Ferrández includes two of Bach's cello suites in his International Artist Series program. Paris-based early music ensemble Le Consort is our visitor to Music in the Park Series, with a program from the 17th and 18th centuries.

Please consider joining us for a Thursday lunchtime Courtroom Concert at Landmark Center. These eclectic and free noontime concerts feature Minnesota musicians

and often Minnesota composers, too. The concerts are presented by the much-loved composer Abbie Betinis.

Meanwhile, we're busy with our Bruce P. Carlson Scholarship Competition. From around 200 applications, some 70-80 instrumentalists and singers will be invited to compete in the final competition rounds at Macalester College on March 21 and 22. First-place scholarship winners perform in our *Musicians on the Rise* concert at the Ordway on April 25. If you're curious to hear some of the region's greatest rising talents of tomorrow, please join us for that performance.

Whatever brings you to Schubert Club, we are delighted to welcome you. Thank you for being here.

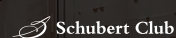
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Schubert Club

Maud Moon Weyerhaeuser Sanborn

INTERNATIONAL ARTIST SERIES

2026–2027 SEASON

Lise Davidsen, *soprano*

James Baillieu, *piano*

Fri, Oct 23, 2026 • 7:30 PM

James Ehnes, *violin*

Tue, Nov 10, 2026 • 10:30 AM

Wed, Nov 11, 2026 • 7:30 PM

Duo Pleyel

Richard Egarr, *piano*

Alexandra Nepomnyashchaya, *piano*

Sun, Jan 10, 2027 • 3:00 PM

Trio Afiori

Fleur Barron, *mezzo soprano*

Anthony McGill, *clarinet*

Gloria Chien, *piano*

Tue, Feb 23, 2027 • 7:30 PM

Conrad Tao, *piano*

Sun, Apr 25, 2027 • 3:00 PM

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Julie Himmelstrup

MUSIC IN THE PARK SERIES

2026–2027 SEASON

Shin Kim Piano Trio

with Misha Amory, *viola*

Sun, Oct 11, 2026 • 4:00 PM

Juilliard String Quartet

with Simone Dinnerstein, *piano*

Sun, Nov 15, 2026 • 4:00 PM

Junction Trio

Sun, Jan 17, 2027 • 4:00 PM

Gabriela Lara, *violin*

Sun, Mar 14, 2027 • 4:00 PM

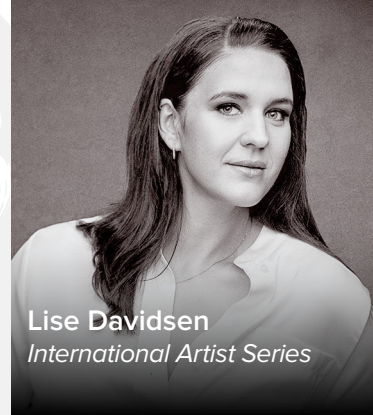
Viano Quartet

Sun, Apr 11, 2027 • 4:00 PM

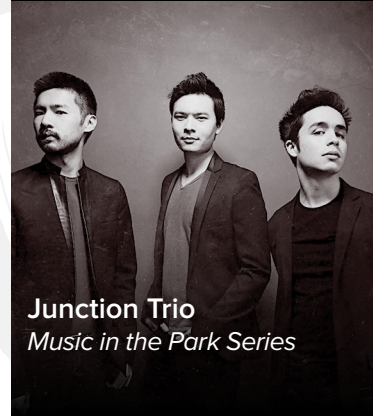
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Lise Davidsen
International Artist Series



Junction Trio
Music in the Park Series



Conrad Tao
2026–2027 Featured Artist



Juilliard String Quartet
with Simone Dinnerstein
Music in the Park Series



James Ehnes
International Artist Series

Wednesday, March 18, 2026 • 7:30 PM

Thursday, March 19, 2026 • 10:30 AM

Ordway Concert Hall

PABLO FERRÁNDEZ, CELLO

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

Cello Suite No. 3 in C major, BWV 1009 (1717–23) Johann Sebastian Bach (1685–1750)

- I. Prélude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bourrée I
- VI. Bourrée II
- VII. Gigue

Suite for Cello Solo (1926) Gaspar Cassadó (1897–1966)

- I. Preludio-fantasia. Andante
- II. Sardana (danza). Allegro giusto
- III. Intermezzo e danza finale. Lento ma non troppo - Allegro marcato

Intermission

Cello Suite No. 1 in G major, BWV 1007 (1717–23) J. S. Bach

- I. Prélude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Menuett I
- VI. Menuett II
- VII. Gigue

Cello Suite No. 1, Op. 72 (1965) Benjamin Britten (1913–1976)

- I. Canto primo: Sostenuto e largamente
- II. Fuga: Andante moderato
- III. Lamento: Lento rubato
- IV. Canto secondo: Sostenuto
- V. Serenata: Allegretto pizzicato
- VI. Marcia: Alla marcia moderato
- VII. Canto terzo: Sostenuto
- VIII. Bordone: Moderato quasi recitativo
- IX. Moto perpetuo e Canto quarto: Presto

PLEASE SILENCE ALL ELECTRONIC DEVICES

The Enduring Legacy of Bach's Cello Suites

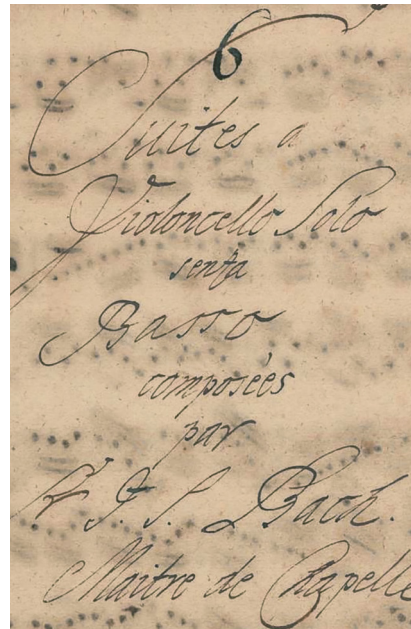
This program, devoted entirely to works for unaccompanied cello, illustrates the profound impact that J.S. Bach's solo cello suites had on all subsequent composers within the genre, one that he essentially created. The two Bach Suites on this recital provide aural evidence of how deeply Bach influenced composers such as Benjamin Britten and Gaspar Cassado nearly 200 years later.

Bach composed the six cello suites around 1720, during his service as Kapellmeister to Prince Leopold of Köthen. This was one of the happiest periods of Bach's life, one which produced a wealth of secular, instrumental music, such as the Six Sonatas and Partitas for solo violin, the Six Suites for Solo Cello, the six "Brandenburg" Concertos, and the four suites for orchestra.

Sidebar: When performing these works, Bach often had to hire musicians from nearby courts to supplement his local forces. One such performer was soprano Anna Magdalena Wilcke, who duly impressed Bach with her voice. She became his second wife one year later, in December 1721.

It is ironic that Bach's cello suites, now celebrated for their impact, were almost forgotten for more than a century—dismissed as little more than technical exercises, until their chance 'rediscovery' in 1889 by a 13-year-old cellist who was browsing the shelves of a second-hand music shop in Barcelona. Young Pablo Casals found a yellowed copy of the Bach Suites in a pile of dusty scores, which began his life-long fascination with them. His advocacy would transform them into the iconic concert pieces that are now known around the world. In his book *Joys and Sorrows*, Casals tells of beginning each day playing Bach without fail, well into his nineties. He considered them not only to be the cornerstone of cello technique, but a portal to deeper musical understanding.

Sidebar: When he was asked why he continued to practice the cello for hours a day into his 90s, Casals replied dryly: "Because I think I'm making progress."



Title page of Anna Magdalena Bach's manuscript of 6 Suites à Violoncello Solo senza Basso

Today, the six suites are considered some of Bach's greatest achievements and are considered the "Old Testament" of the cello literature. They have been performed and recorded by many renowned cellists and have been transcribed for untold number of other instruments, including the viola, double bass, viola da gamba, violin, mandolin, piano, marimba, guitar, recorder, flute, electric bass, horn, saxophone, clarinet, bassoon, trumpet, trombone, euphonium, tuba, and ukulele. And that is probably not a complete list!

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 3D rendering of the famous portrait of J.S. Bach by artist Hadi Karimi

The sheer number of instruments in that list illustrates how Bach’s cello suites have proven to be some of his “sturdiest” works, ones that have survived transcription into limitless instrumental combinations. Yet, whether we hear it played by a single cellist, or a choir of tubas, Bach’s music has this unique ability to maintain its inherent beauty. You can’t say that about many composer’s works. Try for example, to imagine a Chopin piano prelude as rendered by a woodwind quintet. Chopin’s music would be clumsy to transcribe, because it is uniquely idiomatic to the piano, while Bach’s elegant counterpoint and intuitive melodic gifts remain unaffected, whether played on the cello or the marimba.

All six Bach suites follow the same format — a prelude, followed by a series of stylized dances familiar to those of the era: an allemande, a courante, a sarabande, a pair of ‘galant’ dances (minuets in suites one and two, bourrées in suites three and four, gavottes for suites five and six), ending with a rousing gigue. This sequence of dance movements was fairly typical in Baroque instrumental music. As you listen, notice how each dance movement consists of two parts, and both parts are repeated (A-A-B-B). Typically, the “B” section is twice as long as the A section. Regardless, this repeat scheme essentially means that we get to enjoy the music of every movement twice.

“Bach has every feeling: lovely, tragic, dramatic, poetic ... always soul and heart and expression. How he enters into the most profound of ourselves! Let us find that Bach.”
—Pablo Casals

Cello Suite No. 3 in C major, BWV 1009 (1717–23)
Johann Sebastian Bach
(b.Eisenach, Germany, 1685; d. Leipzig, Germany, 1750)

The third is probably the most sonically luxuriant of the six suites by virtue of being in the key of C, which happens to be the cello’s lowest, most resonant string. This makes drones and “double-stops” (playing on two strings simultaneously) somewhat easier in C and it allows extra resonance from the cello’s open strings. Pablo Casals “found in [the third suite] a heroic quality.”

The Prelude begins with an extroverted proclamation: a two-octave descending scale that lands on the cello’s lowest string, before rising again through a series of ascending sequences. In a continuous stream of 16th notes, the Prelude leads us through inventive melodic patterns that are seamlessly interwoven, the end of each phrase morphing into the beginning of the next. The glorious climax unfolds in a frenzy of arpeggiated string crossings, played over an open G string drone, while the harmonies slowly shift bar by bar. This pattern builds up a huge amount of musical tension that yearns for release. It comes by way of a coda filled with four-note chords and tense silences. The Prelude exits the stage with confidence and swagger: a descending scale leads to a resonant and gratifying C major chord.

A spritely Allemande follows, one that skitters gracefully about, followed by a more gymnastic Courante in $\frac{3}{4}$ time. If there is an emotional center of gravity in this suite, it is the Sarabande, a luxuriant, slow, courtly dance in a triple meter, with its emphasis on the second beat of the bar. This Sarabande is characterized by many double-stops and broken chords across all strings.

A pair of rustic Bourrées come next, that are played in an A-B-A arrangement. The first bourrée is carefree and light, the second, in a minor key, is darker and more mellow.

The Gigue ends the suite with comic acrobatics. On two occasions, Bach uses an open string drone to his advantage in a rollicking motive that sounds terribly impressive. It concludes on a four-note C major chord, a satisfying way to end this optimistic and open-hearted Suite.

Suite for Cello Solo (1926)

Gaspar Cassadó

(b. Spain, 1897; d. Madrid, Spain, 1966)

One of the foremost cellists of the 20th Century, Cassadó appeared regularly with the world's finest conductors and orchestras, performed chamber music with the most celebrated musicians of his day, and produced a sizeable body of charming, well-crafted works designed to showcase his substantial talents as a cellist.

Born in Barcelona to musician parents, young Gaspar began cello lessons at age seven. He advanced quickly, and by 1906, the nine-year-old prodigy had performed for 21-year-old Pablo Casals, who was so impressed that he immediately invited Cassadó to Paris to become his first full-time student. The entire Cassadó family decamped for Paris, where they spent the next seven years. The bond between Casals and Cassadó deepened during this period of study and would turn out to be lifelong; Cassadó considered Casals to be his greatest musical influence and his "spiritual father."

While in Paris, Cassadó also studied composition, working closely with Manuel de Falla and Maurice Ravel. Their influences can be detected in Cassadó's 1926 Suite for Solo Cello which was inspired by Pablo Casals' legendary performances of the Bach cello suites.

Cassadó's Suite consists of three dance movements that fuse Bach's character dances and Baroque formalism with Cassadó's own Spanish flair. The first movement begins as Bach might, with a free-form Preludo that evolves into a zarabanda, related to the dignified Baroque Sarabande you heard in the Bach Suite earlier. The Preludo is notable both for its ability



Photograph of Gaspar Cassadó (c. 1924)

to render complex harmonies in difficult double-stops and chords, but equally for the idiomatic writing that fully exploits the cello's entire range. (Inside baseball: Cassadó pays homage to his teacher Maurice Ravel, through extensive use of the melody that begins the famous flute solo from the ballet *Daphnis et Chloe*.)

The second movement is written in the form of a two-part sardana, an antique Spanish folkdance style. Sardanas begin with characteristic slowness, before the music breaks into an animated rustic dance in 2/4 time. (In classic sardanas, the first part was danced with the arms down, while the second was usually danced with the arms up). Both dances reappear in rotation several times, before the jauntiest dance rhythm wins out and makes a mad dash for the finish line.

To my ears, the third movement sounds the most like the soul of a Spaniard. It is based on the flamenco-like Jota, a dance originally performed in colorful costumes, with obligatory castanets. It opens with a rhapsodic intermezzo that gives way to the more vigorous jota, that leads to a notably Spanish-style conclusion.

Although Cassadó never recorded the suite himself, it was popularized significantly by the advocacy of cellist János Starker, who performed it frequently and recorded it in 1988.



The first page of Anna Magdalena Bach's manuscript for Johann Sebastian Bach's Cello Suite No. 1 in G major, BWV 1007

Cello Suite No. 1 in G major, BWV 1007 (1717–23)
 Johann Sebastian Bach
 (b.Eisenach, Germany, 1685; d. Leipzig, 1750)

Bach's first suite might also be his most famous one, largely because of the well-known opening prelude, which makes regular TV and film appearances. It is constructed from arpeggiated chords in the warm, sunny key of G major, that allows Bach to utilize the open G, D and A strings in the opening bars, resulting in great resonance. The mood established by the Prelude is a wonderful setup for the succeeding movements, and here Bach follows the pattern that he lays out in subsequent suites: a free-form prelude followed by two faster dance movements – an Allemande and Courante – a meditative Sarabande, a pair of Minuets (one in a minor key), concluding with a rollicking Gigue.



Photograph of Benjamin Britten
 by Hans Wild (1968)

Cello Suite No. 1, Op. 72 (1965)
 Benjamin Britten
 (b.Lowestoft, UK, 1913; d. Aldeburgh, UK, 1976)

Sidebar: A brief word here about the subject of dissonance and Benjamin Britten: Most people don't think of him as a dissonant composer at all, but a very conventionally tonal one. However, there was a trend among composers of the last century to embrace dissonance full-on (and this was to be worn like a badge of honor!). This declared to the world that you were among lucky ones liberated from the "endless tyranny" of tonal harmony. Britten was not immune to this trend of course, so while his style is basically conservative and essentially tonal, it can include a high level of dissonance, as can be heard in the Suite No 1.

We can thank cellist Mstislav Rostropovich for inspiring Britten to compose his cello music. Rostropovich had an enormous impact on the cello repertoire written in the last century. Consider the partial list of composers who had written for, or been commissioned by Rostropovich: Bernstein, Britten, Dutilleux, Glière, Khachaturian, Lutosławski, Messiaen, Piazzolla, Penderecki, Prokofiev, Schnittke, and Shostakovich. No musician of any sort can claim to have expanded the repertoire of their instrument quite as widely as did Rostropovich. Britten would compose five enduring works for the cellist.

In 1960, Rostropovich was performing the British premiere of Shostakovich's First Cello Concerto in London's Royal Festival Hall, overseen from a box by the Soviet composer himself. Seated next to Shostakovich—at his invitation—was his new friend Benjamin Britten, who was entirely captivated by the giant musical personality on stage. (So excited was Britten during the performance that Shostakovich later complained of having sore ribs after being repeatedly elbowed by an amazed Britten.) The backstage meeting between Britten and Rostropovich began a rich and productive musical friendship, that resulted in the three suites for solo cello that are dedicated to him. While the Bach suites may have provided a compositional template for Britten's three cello suites, his main inspiration was the charismatic playing of Rostropovich.

“Rostropovich freed one of my inhibitions. He’s such a gloriously uninhibited musician himself, with the enormous feeling of generosity you get from the best Russian players, coming to meet you all the way. I’d heard about him, and rather unwittingly listened to [his playing on] the wireless. I immediately realized that this was a new way to play the cello, in fact almost a new, vital way of playing music. I made arrangements to come to London and heard him again and found him in the flesh even more than I’d expected.”

—Benjamin Britten

Britten's first Suite, written in 1964, is in six basic movements—like the Bach suites, although Britten's are more in the manner of character pieces than pure dances. The Canto that opens the Suite returns thrice more, used as a framing device for the nine total movements that are played without pause.

The Canto opens with a confident soliloquy, an expansive proclamation meant to get our attention, before leading without pause into the Fuga.

The Fuga subject is borrowed from Bach's *Well-Tempered Clavier*, but you'd be hard-pressed to pick it out easily. The writing here is quirky, witty and inventive, full of the implied counterpoint common in Bach's solo music, where a single line is manipulated



Mstislav Rostropovich and Benjamin Britten after a concert in the Big Hall of the Moscow Conservatory by Mikhail Ozerskiy (1964)

to create the impression of two or more independent voices. The Fuga melts away with ghostly harmonics, leading into a free-form Lamento that contains some of the Suite's most expressive music. The brief Canto secondo returns, now transposed, leading directly to the Serenata, an entirely pizzicato movement that carries the implicit swagger of an inebriated flamenco dancer. The Spanish influence continues with the Marcia, which suggests a military feel. Rhythmic rapping on the open strings is used to suggest an approaching fife and drum corps, first at a distance, getting louder as the parade nears, then fading to black as it passes. The third appearance the Canto is brief and sets up the entrance of the Bordone (drone) movement, anchored on a drone open D string throughout. All manner of “improvised” virtuosic figuration and embellishment are layered above and below the drone, including some left-hand pizzicato tricks. The Moto perpetuo takes off like a *Flight of the Bumblebee* on steroids. The Canto returns for a fourth and final time, as it tries to disrupt the Bumblebee's flight, before the two reconcile to conclude the movement.

Program notes © 2026 by Michael Adams



Pablo Ferrández ©IGOR Studio

Pablo Ferrández

Prizewinner at the XV International Tchaikovsky Competition and SONY Classical exclusive artist, Pablo Ferrández is hailed as a “new cello genius” (*Le Figaro*). A captivating performer, “Ferrández has the lot: technique, mettle, spirit, authority as a soloist, expressivity and charm” (*El País*). Pablo Ferrández has turned into a cello phenomenon and one of the most in-demand instrumentalists of his generation.

His debut album under SONY Classical, “Reflections”, released in 2021, was highly acclaimed by the critics and praised with the Opus Klassik Award. In Fall 2022 Pablo Ferrández released his second album, which comprised the Brahms Double Concerto, performed with Anne-Sophie Mutter, the Czech Philharmonic under M. Honeck, as well as Clara Schumann’s Piano Trio, performed with Ms. Mutter and Lambert Orkis.

“Moonlight Variations”, which includes Tchaikovsky’s Rococo Variations, was published on May 2025 and is Ferrández’s last release on SONY Classical, this time with the Swedish Chamber Orchestra, Martin Fröst, and Julien Quentin as partners, also receiving rave reviews being placed on the top of the streaming charts.

One of the most sought-after cellists, Pablo’s recent seasons have seen him appearing with the Boston Symphony, Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Pittsburgh Symphony, Filarmonica della Scala, Orchestra dell’Accademia Nazionale di Santa Cecilia, Orchestra Sinfonica Nazionale della RAI, Tonhalle Orchestra, Orchestre de

la Suisse Romande, Bayerischen Rundfunk Symphony Orchestra, Bamberg Symphony, Munich Philharmonic, HR-Sinfonieorchester, Konzerthaus Berlin Orchestra, NDR Elbphilharmonie Orchestra, NDR Radiophilharmonie, Rotterdam Philharmonic, Royal Philharmonic Orchestra, Belgian National Orchestra, Orchestra National de France, Oslo Philharmonic, Macao Symphony, Taipei Symphony and Seoul Philharmonic. He has also toured with the London Philharmonic, Academy of St. Martin in the Fields, Royal Liverpool Philharmonic, WDR Sinfonieorchester, Antwerp Symphony, Borusan Philharmonic, and the Czech Philharmonic. Ferrández is frequently invited to international renown festivals such as Verbier, Salzburg, Dresden, Rheingau, Sion, Aix-en-Provence, Tsinandali, Tongyeong, Abu Dhabi and Dvorak Prague Festival, among others.

Highlights of the 25/26 season include the debuts with the National Symphony Orchestra (USA), Toronto Symphony, Utah Symphony, Finnish Radio Symphony, SWR Sinfonieorchester, NCPA Symphony Orchestra and with the Tsinandali Festival Symphony. Also the returns to Boston Symphony, Pittsburgh Symphony, Vienna Symphony, Antwerp Symphony, Festival Strings Luzern, Barcelona Symphony, Tenerife Symphony, Orquesta Filarmonica de Gran Canaria, Orquesta de la Comunitat Valenciana, and Orchestra Sinfonica Nazionale della RAI. Additionally, Pablo will be Artist-in-Residence at the Monte-Carlo Philharmonic Orchestra and the Castilla y León Symphony Orchestra, performing various programs with the orchestras as well as in recital.

The 25/26 also includes the Trio tour with Anne-Sophie Mutter & Yefim Bronfman with concerts in Munich, Hamburg, Geneva, Zurich, Paris and Barcelona; and European tours with the European Union Youth Orchestra and V. Petrenko and with the Spanish National Symphony and D. Afkham.

Mr. Ferrández plays the Stradivarius “Archinto” 1689, on a generous life-long loan from a member of the Stretton Society.

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Recital in the Round

Roderick Williams OBE, baritone

Christopher Glynn, piano

Friday, April 24 • 7:30 PM

Westminster Hall, Minneapolis

This year's Featured Artist, baritone Roderick Williams OBE, will perform a unique recital in the round at Westminster Hall. For his program, entitled *An English Song Winterreise*, Williams has chosen English songs which reflect each of the 24 individual songs that make up Franz Schubert's *Winterreise* to craft a unique musical journey. This curated song cycle will include works by Ralph Vaughan Williams, Benjamin Britten, and Gerald Finzi, as well as more modern works by Judith Weir and Errollyn Wallen.



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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If you are interested in making a memorial or tribute donation, contact Amy Marret at amarret@schubert.org or 651.292.3270.

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SCHUBERT CLUB ENDOWMENT:

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

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Music in the Park Series was established by Julie Himmelstrup in 1979. In 2010, Music in the Park Series merged into the Schubert Club and continues as a highly sought-after chamber music series in our community. In celebration of the 35th Anniversary of Music in the Park Series and its founder Julie Himmelstrup in 2014, we created the Music in the Park Series Fund of the Schubert Club Endowment to help ensure long-term stability of the Series. Thank you to Dorothy Mattson and all of the generous contributors who helped start this new fund:

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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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Project CHEER Instructors:

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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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