

Maud Moon Weyerhaeuser Sanborn International Artist Series

Jordi Savall & Hespèrion XXI:
Songs, Battles and Dances
from the Old and the New World

Thursday, April 16, 2026 • 7:30 PM

Ordway Concert Hall

A GREETING FROM ANN JUERGENS

With gratitude, indelible memories, and a touch of sadness, we're saying farewell to Barry Kempton this spring, his final season as our Artistic & Executive Director. Because of his remarkable leadership, our small but mighty and tireless staff, and your support, Schubert Club is in excellent condition. Barry's wise guidance and deep care for the organization are reflected in his decision to depart when we are at the top of our game.

Schubert Club shares an international reputation, rich relationships with diverse local arts and education partners, and a Minnesota community known for embracing music that lifts spirits and also challenges them. That's why the Artistic & Executive Director position has attracted so many applications from extraordinary candidates from around the world. We are well on our way to choosing Barry's successor.

But we're not done with Barry yet! We have established a **Commission Fund in Barry Kempton's Honor**. At the close of the season, this fund will be given to his successor to commission new music for Schubert Club performances. If you are moved to honor Barry with a contribution to the fund, please see the QR code on the next page, or contact our Director of Development, Amy Marret, at amarret@schubert.org.

Barry will leave Schubert Club as a well-managed, financially sound, artistically creative global, national, and Twin Cities gem. We've been making music for 144 years.

With your support, we will continue that work with enduring energy and passion.

We are deeply thankful for Barry's leadership. And we are excited about Schubert Club's bright future.



Mark your calendars for the Winners Recitals concert on Sunday, April 25 at 1 PM in the Ordway Concert Hall. This free concert will feature the talented winners of the 103rd annual Bruce P. Carlson Student Scholarship Competition. Each year, Schubert Club awards over \$70,000 in scholarships to support these outstanding young musicians in their continual music education. I hope you'll join us in celebrating and supporting these exceptional performers!

Ann Juergens
Board President



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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

Help Schubert Club champion new music:

ANNOUNCING THE **BARRY KEMPTON COMMISSION FUND**

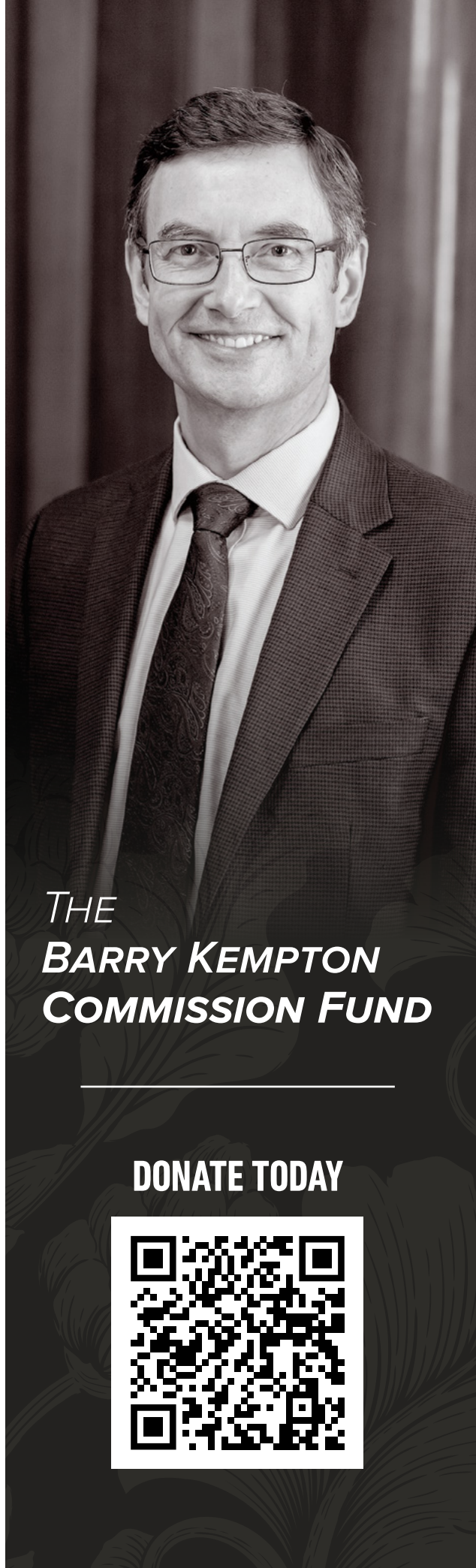
As we prepare for Barry Kempton's departure from Schubert Club in June, we have an ambitious idea to thank him, and we would like you to join us.

Under Barry's tenure, Schubert Club has commissioned or co-commissioned more than 50 new works. To make sure Barry's passion for championing new music lives on into the future, and in recognition of his remarkable leadership, Schubert Club is establishing a special commission fund.

We invite you to contribute before June 30, 2026 to be a founding supporter of the Barry Kempton Commission Fund. Gifts of any amount are welcomed and appreciated! The total amount raised will be announced on July 1, 2027.

We hope you will join us in being a part of this new and exciting chapter at Schubert Club.

To make a donation, please contact **Amy Marret**
at amarret@schubert.org or 651.292.3270,
or scan the QR code to the left to donate online.



THE **BARRY KEMPTON COMMISSION FUND**

DONATE TODAY



Reflections On My Tenure

Barry Kempton *Artistic & Executive Director, 2012-2026*



At the beginning of the season, I announced that 2026–27 would be my final one as Director of the Schubert Club. Back in September, the end of this season seemed a long way off, but it is fast approaching. I am beginning to reflect on the extraordinary privilege I have enjoyed of leading Schubert Club for the past fourteen-plus years.

With our collective passion for music channeled into concert presenting, music education, scholarship awards, and a Museum, Schubert Club is quite unusual—if not unique. We're no longer a club with membership (that structure was abandoned some 100 years ago), but we value the concept of belonging; we focus on music performed on a smaller scale—recitals and chamber music where a musician's voice and virtuosity are on full display; and throughout the organization—staff, board members, donors and ticket buyers - we are blessed with people who care about music, music education and the Schubert Club.

So, what have been the highlights? It's hard to choose favorites, of course! But knowing that I am excluding many extraordinary performances and experiences, I will offer the following five “forever memories.”



1. The Danish String Quartet's Beethoven Quartet cycle

Originally scheduled in May 2020 as a Beethoven anniversary project, the event was postponed twice due to COVID-19. We succeeded on our third attempt in November 2021. Live concerts had just returned, and we still had COVID protocols in place. Despite that, some 240 Beethoven fans attended the whole cycle—six performances in seven days. Hundreds more single ticket buyers joined for one or more concerts. Most importantly, we got to hear one of today's great string quartets share unforgettable interpretations of the fifteen quartets. These were performances of an extraordinary musical and technical standard. (*As an aside, the Shostakovich quartet cycle by the Jerusalem Quartet last season was similarly revelatory.*)



2. The Schubert Club Music Museum Reopening

Our Museum Committee, Kate Cooper, Gweni Caine, and I spent a long time imagining a Museum that invited visitors to interact with exhibits and featured more musical instruments from around the world. The pandemic slowed us down, but it didn't ultimately affect the major transformation that led to today's Music Museum at Landmark Center. Instruments to play, buttons to push, keyboards to learn on—I really believe there is something there for every music lover.



3. The 140th Anniversary Celebration

There was quite a buzz when we announced the 2019-20 season. Royal wedding cellist Sheku Kanneh-Mason would play a recital with his sister Isata. A year or so later, as we thought about a Gala event to celebrate Schubert Club's 140th anniversary, I wondered whether there was any chance at all of inviting Sheku and Isata back to perform with their five sisters and brother - equally talented siblings. It seemed unlikely, but somehow we found a date that worked for those seven amazing young musicians, Schubert Club, and the Ordway. Our friends at Minnesota Opera even built their set so they could withdraw sections between performances, allowing us, Schubert Club, to squeeze a concert in on an Opera rest day. (That is the Arts Partnership at its best!) Hearing the extraordinary family of Kanneh-Masons playing together was the best way I can imagine to celebrate Schubert Club's most recent milestone!



4. The Hamburg Steinway Piano Selection

A small Schubert Club delegation, including me, visited Hamburg, Germany to go shopping. Just one item on the shopping list: a Steinway concert grand piano! These hand-crafted instruments are so much in demand that we had to wait nine months from paying our deposit to getting an appointment at the piano showroom. The icing on the cake was the coincidence that Leif Ove Andsnes had a recital in Hamburg right after our appointment day and agreed to travel to Hamburg a day early to select a piano for us. We had a choice of eight magnificent Steinway Model Ds. And we got to hear one of the world's great pianists put all eight through their paces. Of course, the eight pianos were remarkable instruments, but for Leif Ove, one had a special character. And that piano now lives backstage at the Ordway. I'm filled with joy every time we hear it.



5. The Human Voice

Am I cheating by including multiple unforgettable vocal recitals over the past 14-plus years? Maybe just a little, but so what? Joyce DiDonato, Dmitri Hvorostovsky, Jessye Norman, Bryn Terfel, Susan Graham, Renée Fleming, Golda Schultz and many others graced our stage during my tenure and I get a chill just thinking about them. I also have special memories of sitting alone in the Ordway Concert Hall, listening to recitals by Jamie Barton and Lawrence Brownlee that we live-streamed during the pandemic. The circumstance might have been unwelcome, but experiencing artistry of that quality alone in our world-class concert hall is something I'll never forget.

Gary Kuyper

As the Brits would say in cricketer parlance, I've had a good innings. I also know how lucky I've been. Even though most of you already know this, it doesn't hurt to reiterate that Schubert Club is a truly special organization with an incredible history and a bright future. Please cherish it and support it, so that Schubert Club continues to create musical memories we—and future generations of audiences—will never forget.

Thursday, April 16, 2026 • 7:30 PM

Ordway Concert Hall

SONGS, BATTLES, AND DANCES FROM THE OLD & THE NEW WORLD

1100-1780

This concert is dedicated to the memory of Charlotte P. Ordway, by her children

Fanfare. *Pax in nomine Domini* (instr.)

Crusader song: <i>Pax in nomine Domini</i> – Planctus	Marcabru (1110–1150)
Missa Da Pacem: <i>Agnus Dei / Da pacem Domine</i>	Josquin des Prés (ca.1450–1521)
Aramaic prayer: <i>El pan de la aflicción</i> (in Ladino)	Sephardic tradition
<i>Canzon alla villota: La tricoteta Samartín la vea</i>	Alonso (CMP, No. 247)

Slave song. *Another man done gone*

Pavane <i>La Guerre</i> (instr.)	Pierre Attaignant (1494–1552)
Ricercare XIV: <i>Da pacem Domine</i>	Hieronimus Parabosco (ca.1524–1557)
La Negrina: <i>San Sabeya gugurumbé</i> –	Mateo Flecha, the elder (1491–1553)
<i>Los Negritos / Gurumbé</i>	Jarocho son (traditional)

Slave song. *Look over yonder*

Tiento de Batalla	Sebastián Aguilera de Heredia (1561–1627)
Four-note Pavan: <i>Hear me, O God</i>	Alfonso Ferrabosco (ca.1575–1628)
Mestizo and Indian: <i>Tleycantimo choquiliya</i>	Gaspar Fernandes (ca. 1563/1571–1629)

Intermission

Slave song. *You gonna reap what you sow*

Psalm 137: 'Al nàhārót bavél (By the rivers of Babylon)	Salomone Rossi (1570–1630)
The Kings Morisco	Robert Johnson (ca.1583–ca.1633) / William Brade (1560–1630)
Villancico: <i>Xicochi conetzintlé / Xochipitzahuatl</i>	Gaspar Fernandes / Anonymous Nahuatl.
Guaracha: <i>Ay, que me abraso, ay</i> –	Juan García de Zéspedes (ca. 1619–1678)
El Arrancazacate	Traditional son from Tixtla / Improvisations.

Traditional isiXhosa. Spiritual song and prayer: *Indodana*

In Nomine, a 4	Orlando Gibbons (1585–1625)
	Anonymous, Codex Trujillo (Lima, ca. 1780)
Tonada <i>El Congo: A la mar me llevan</i> (No. 3, E 178)	
Tonada de <i>El Chimo: Jaya llûnch, jaya llôch</i> (in Mochica language) (No. 6, E 180)	
Cachua serranita, nombrada <i>El Huicho Nuevo: No ay entendimiento humano</i> (No. 19, E 192)	

PLEASE SILENCE ALL ELECTRONIC DEVICES

GUEST MUSICIANS

Canada

Neema Bickersteth, *slave songs of Afro-American origin*

Guadeloupe

Yannis François, *baritone & dance*

Mexico

Tembembe Ensemble Continuo

Ada Coronel, *voice & dance*

Ulises Martínez, *violin, vihuela, leona & voice*

La Capella Reial de Catalunya

Anna Piroli, *soprano*

Maëlys Robinne, *soprano*

David Sagastume, *countertenor*

Víctor Sordo, *tenor*

Lluís Vilamajó, *tenor*

Pieter Stas, *bass*

Hespèrion XXI

Pierre Hamon, *flutes*

Lluís Coll, *cornett*

Béatrice Delpierre, *flute & shawm*

Daniel Lassalle, *sackbut*

Josep Borràs, *dulcian*

Jordi Savall, *treble viol*

Juan Manuel Quintana, *tenor viol*

Philippe Pierlot, *bass viol*

Xavier Puertas, *violone*

Paul Holmes Morton, *theorbo & guitar*

Andrew Lawrence-King, *Spanish Baroque harp*

David Mayoral, *bells & percussion*

Jordi Savall

Direction

Program concept, selection of music: Jordi Savall

With the support of the Departament de Cultura de la Generalitat de Catalunya
and the consortium Institut Ramon Llull



Generalitat de Catalunya
Departament de Cultura



**institut
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Catalan Language and Culture

Songs, Battles, and Dances from the Old & the New world 1100–1780

Memories of the Mediterranean and the Atlantic

This program is a sound journey that traces the map of the influences crossed between the Old and the New World. Through three axes—song, battle, and dance—the repertoire explores how music served as a tool of faith, resistance, and survival during seven centuries of global transformations.

I. Faith and War in Medieval and Renaissance Europe

The concert opens with the voice of Marcabru, one of the first troubadours, whose song personifies the spirit of the Crusades. This European spirituality evolves towards the polyphony of Josquin des Prés, where the plea for peace (*Dona nobis pacem*) contrasts with the realism of the musical “battles” of Mateo Flecha or Pierre Attaignant, who imitated the sounds of war with great rhythmic richness.

II. The Dialogue of Cultures in the New World

With the arrival in America, the European tradition encounters native and African languages and rhythms. The works of Gaspar Fernandes are the best example of this syncretism: *villancicos* that use Nahuatl or Afro-Hispanic dialects (such as the Flecha’s *Negrina* or the Zéspedes’ *Guaracha*). These pieces not only sought evangelization, but also welcomed the pulse of popular celebrations and the identity of mestizos and slaves.

III. The Spirituality of Slavery

Interspersed in the program, the Slave songs and Spirituals (such as *Another man done gone* or *Indodana*) act as a mirror of pain and hope. These melodies, born of the African diaspora, dialogue with the psalms of the Jewish tradition of Salomone Rossi and Sephardic prayers, reminding us that music has always been the refuge of oppressed communities.



Watercolors from the Codex Trujillo

IV. The Trujillo Codex: The Last Reflection

The concert concludes with pieces from the Trujillo Codex (ca. 1780), an exceptional document that collects the music of colonial Peru. The *Tonada de El Chimo* is a unique testimony, as it preserves the only musical trace of the Yunga language, from the Mochica / Yunga language (the Mochica language, chimú, yunga or yunka (muchik) is one of the languages spoken on the coast and part of the northern mountains of Peru) closing the circle of this dialogue between scholarship and oral tradition, between the European past and the birth of a new American identity.

Jordi Savall
Bellaterra, February 2026

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.



Jordi Savall

"Jordi Savall testifies to a common cultural inheritance of infinite variety. He is a man for our time"

- *The Guardian*

Jordi Savall is one of the most versatile musical personalities of his generation. For more than fifty years, he has rescued musical gems from the obscurity of neglect and oblivion and given them back for all to enjoy. A tireless researcher into early music, he interprets and performs the repertory both as a gambist and a conductor. His activities as a concert performer, teacher, researcher and creator of new musical and cultural projects have made him a leading figure in the reappraisal of historical music. Together with Montserrat Figueras, he founded the ensembles **Hespèrion XXI** (1974), **La Capella Reial de Catalunya** (1987) and **Le Concert des Nations** (1989), with whom he explores and creates a world of emotion and beauty shared with millions of early music enthusiasts around the world. Then, in 2017, he founded the **Jove Capella de Catalunya**, and in 2020, **La Capella Nacional de Catalunya**, with the aim of creating a new generation of international singers for La Capella Reial de Catalunya and making both historical and contemporary music accessible to all audiences. In 2018, he created Orpheus 21, a musical ensemble made up of professional musicians, migrants, and refugees from the Mediterranean region. Five years later, in 2023, he founded **Les Musiciennes du Concert des Nations**, an all-female orchestra specializing in Baroque repertoire, inspired by the women's orchestras of the 18th century, particularly in Italy.

With his key participation in Alain Corneau's film *Tous les Matins du Monde* (awarded the César Cinema Prize for the best soundtrack), his intense concert activity (about 140 concerts per year), his record releases (6 recordings per year) and the creation in 1998, together with Montserrat Figueras, of his own record label, Alia Vox, Jordi Savall has

shown that early music does not have to be elitist, but rather that it appeals to an increasingly wide and diverse audience of all age groups.

Jordi Savall has recorded and released more than 230 discs covering the Medieval, Renaissance, Baroque and Classical music repertoires, with a special focus on the Hispanic and Mediterranean musical heritage, receiving many awards and distinctions such as the Midem Classical Award, the International Classical Music Award and the Grammy Award. His concert programmes have made music an instrument of mediation to achieve understanding and peace between different and sometimes warring peoples and cultures. Accordingly, guest artists appearing with his ensembles include Arab, Israeli, Turkish, Greek, Armenian, Afghan, Mexican and North American musicians. In 2008 Jordi Savall was appointed European Union Ambassador for intercultural dialogue and, together with Montserrat Figueras, was named "Artist for Peace" under the UNESCO "Good Will Ambassadors" programme.

Between 2020 and 2021, to mark Ludwig van Beethoven's 250th anniversary, he conducted the complete symphonies with Le Concert des Nations and recorded them in 2 CDs entitled *Beethoven Révolution*. The impact they have had in the record market worldwide has been defined as "a miracle" (*Fanfare*), and volume II has been distinguished with the Schallplattenkritik Prize for the best orchestral record.

Jordi Savall's prolific musical career has brought him the highest national and international distinctions, including honorary doctorates from the Universities of Evora (Portugal), Barcelona (Catalonia), Louvain (Belgium) and Basel (Switzerland), the order of Chevalier de la Légion d'Honneur (France), the Praetorius Music Prize awarded by the Ministry of Culture and Science of Lower Saxony, the Gold Medal of the Generalitat of Catalonia, the Helena Vaz da Silva Award and the prestigious Léonie Sonning Prize, which is considered the Nobel prize of the music world. This year, he has been elected Honorary Member by the Royal Philharmonic Society, the Royal Swedish Academy of Music and la Accademia Nazionale di Santa Cecilia.



Since its formation in 1998, Alia Vox has become established as one of the foremost labels specialising in high-quality early music. It is the exclusive producer of new recordings by Jordi Savall and his groups.

Hespèrion XXI

Ancient music's most important value stems from its ability as a universal artistic language to transmit feelings, emotions and ancestral ideas that even today can enthrall the contemporary listener. With a repertoire that encompasses the period between the 10th and 18th centuries, **Hespèrion XXI** searches continuously for new points of union between the East and West, with a clear desire for integration and for the recovery of international musical heritage, especially that of the Mediterranean basin and with links to the New World.

In 1974 Jordi Savall and Montserrat Figueras, together with Lorenzo Alpert and Hopkinson Smith, founded the ancient music ensemble *Hespèrion XX* in Basel as a way of recovering and disseminating the rich and fascinating musical repertoire prior to the 19th century on the basis of historical criteria and the use of original instruments. The name *Hespèrion* means "an inhabitant of Hesperia", which in ancient Greek referred to the two most westerly peninsulas in Europe: the Iberian and the Italian. It was also the name given to the planet Venus as it appeared in the west. At the turn of the 21st century *Hespèrion XX* became known as *Hespèrion XXI*.

Today Hespèrion XXI is central to the understanding of the music of the period between the Middle Ages and the Baroque. Their labours to recover works, scores, instruments and unpublished documents have a double and incalculable value. On one hand, their rigorous research provides new information and understanding about the historical knowledge of the period, and on the other hand, the exquisite performances enable people to freely enjoy the aesthetic and spiritual delicacy of the works of this period.

Right from the beginning Hespèrion XXI set out on a clearly innovative and artistic course that would lead to the establishment of a school in the field of ancient music because they conceived, and continue to conceive, ancient music as an experimental musical tool and with it they seek the maximum beauty and expressiveness in their performances. Any musician in the field of ancient music will have a commitment to the original spirit of each work and has to learn to connect with it by studying the composer, the instruments of the period, the work itself and the circumstances surrounding it. But as a craftsman in the art of music, he is also obliged to make decisions about the piece being played: a musician's capacity to connect the past with the present and to connect culture with its dissemination depend on his skill, creativity and capacity to transmit emotions.

Hespèrion XXI's repertoire includes, amongst others, the music of the Sephardi Jews, Castilian romances, pieces from the Spanish Golden Age, and Europa de les Nacions. Some of their most celebrated concert programmes are Les Cantigues de Santa Maria d'Alfons X El Savi, La Diàspora Sefardí, the music of Jerusalem, Istanbul, Armenia and the Folías Criollas. Thanks to the outstanding work of numerous musicians and collaborators who have worked with the ensemble over all these years Hespèrion XXI still plays a key role in the recovery and reappraisal of the musical heritage, and one that has great resonance throughout the world. The group has published more than 60 CDs and performs concerts for the whole world, appearing regularly at the great international festivals of ancient music.



© Toni Peñarroya

La Capella Reial de Catalunya

Following the model of the famous Medieval “royal chapels” for which the great masterpieces of both religious and secular music were composed on the Iberian Peninsula, in 1987 Montserrat Figueras and Jordi Savall founded La Capella Reial, one of the first vocal groups devoted to the performance of Golden Age music on historical principles and consisting exclusively of Hispanic and Latin voices. In 1990, when the ensemble received the regular patronage of the Generalitat of Catalonia, it changed its name to La Capella Reial de Catalunya.

The newly-formed ensemble specialized in the recovery and performance on historical principles of the polyphonic and vocal music of Spain and Europe from the Middle Ages and Golden Age up to the 19th century. La Capella Reial de Catalunya shares with Hespèrion XXI the same artistic outlook and goals, rooted in respect for the profoundly spiritual and artistic dimension of each work, combining quality and authenticity regarding the style of the period with a careful attention to the declamation and expressive projection of the poetic text.

The ensemble’s extensive repertoire ranges from the Medieval music of the various cultures of the Mediterranean to the great masters of the Renaissance and the Baroque. Some of their most celebrated concert programs are the *Missa de Batalla* by Joan Cererols, *Vespro della Beata Vergine* by Claudio Monteverdi, the *Cantigas* of Alfonso X (the Wise), *El Llibre Vermell* of Montserrat,

Sephardic songs, the music of *The Elche Mystery Play*, the ballads from Miguel de Cervantes’s *Don Quijote*, the *Cancioneros del Siglo de Oro* (the Songbooks of the Golden Age) and Mozart’s *Requiem*. Recently, the group has also performed and recorded J. S. Bach’s *Saint Mark’s Passion*, Handel’s *Messiah*, Vivaldi’s oratorio *Juditha Triumphans*, J.S. Bach’s *Christmas Oratorio*, and Joseph Haydn’s *The Creation*, which has won international critical acclaim.

The group has distinguished itself in various Baroque and Classical opera repertoires, as well as in contemporary works by Arvo Pärt. The Capella Reial de Catalunya played on de Jacques Rivette’s soundtrack of the film *Jeanne La Pucelle* (1993) on the life of Joan of Arc.

In 1992, La Capella Reial de Catalunya made their opera debut accompanying all the performances of *Le Concert des Nations*. They have received various awards and distinctions in recognition of their more than 40 CDs, notably the Midem Classical Award and the Grammy Award. Under the direction of Jordi Savall, La Capella Reial de Catalunya pursue an intense programme of concerts and recordings all over the world, and since the ensemble’s creation it has regularly performed at the major international early music festivals.

PAX! IN NOMINE DOMINI!

Marcabru (1100-1150)

Crusader song

Pax! In nomine Domini!

Fetz Marcabrus los vers e-l so.
Aujatz que di:
cum nos a fait, per sa doussor,
lo seingnoriús celestiaus
probet de nos un lavador,
c'anc, fors outramar, no-n fo taus,
en de lai debes Josaphas;
e d'aqest de sai vos conort.

Lavar de ser e de maiti
nos deuriam, segon razo:
ie-us o afi.
Chascus a del lavar legor:
domentre q'el es sas e saus,
deuria anar al lavador,
que-ns es verais medicinaus;
que s'abans anam a la mort,
d'aut desus aurem alberc bas.

Mas escarsedatz e no-fes
part joven de son compaigno.
A! cals dols es
que tuich volon lai li plusor,
don lo gazains es enfernaus!
S'anz non correm al lavador
c'aïam la bocha ni-ls huoills claus,
non i a un d'orguoull tant gras
c'al morir non trob contrafort.

Pax! In nomine Domini!

AGNUS DEI

DA PACEM DOMINE

Josquin des Prés (ca.1450-1521)

Missa Da Pacem

Da Pacem Domine
in diebus nostris
quia non est alius
qui pugnet pro nobis
nisi tu Deus noster.

Agnus Dei
qui tollis peccata mundi,
miserere nobis.
Agnus Dei
qui tollis peccata mundi,
dona nobis pacem.

PEACE! IN THE NAME OF THE LORD!

Marcabru (1100-1150)

Crusader song

Peace! In the name of the Lord!

Marcabru wrote the words and the tune.
Listen to what he says:
In his great goodness
the heavenly king, our Lord,
has made for us a cleansing-place
the like of which was never seen,
save far away in the vale of Josaphat;
but it is to this one
that I summon you now.

Let's wash ourselves both morning and night,
for so we should, there's no denying,
and this I would have you know.
Let each one wash while he has the chance
while he is sound of life and limb;
and this I therefore recommend,
as the very remedy to our ills.
If we die before we are cleansed
we shall not enter heaven, but stay here below.

But meanness of spirit and faithlessness
part young men from their comrades.
Alas, how sad it is to see
so many rush towards
the place where nought but hell awaits them!
If we do not hurry to cleanse ourselves
before our mouths and eyes are shut,
there is none of us, for all our lofty pride,
who shall not be conquered by death.

Peace! In the name of the Lord!

LAMB OF GOD

LORD, GRANT US PEACE

Josquin des Prés (ca.1450-1521)

Missa Da Pacem

Lord, grant us peace in our day,
for we have no other
champion to fight on our behalf
but You, our God.

Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
grant us peace.

EL PAN DE LA AFLICCIÓN

Tradicional sefardí

Oración aramea de la Hagadá de Pascua judía
(en ladino)

Este es el pan de la aflicción
que comieron nuestros padres en tierra de Ayifto (Egipto).
Todo el que tiene hambre venga y coma,
y todo el que tiene de menester venga y pascue.
Este año aquí,
a el año el vinien en tierra de Yisraél,
Este año aquí siervos,
a el año el vinien en tierra de Yisraél.

LA TRICOTEA SAMARTÍN LA VEA

Alonso (Cancionero Musical de Palacio, nº 247)
Canzon alla villota

La tricotea
Samartín la vea;
abres un poc
al agua y señalea.

La bota sembra tuletá,
la señal d'un chapiré.
Ge que te gus per mundo spesa.
La botilla plena,
dama, qui mayna,
cerrali la vena.
Orli, çerli, trum madama,
çerliçer, cerrarli ben,
votr'ami contrari ben.
Niqui, niquidon,
formagidón, formagidón.
Yo soy monarchea
de grande nobrea.
Dama, por amor,
dama, bel se mea;
dama, yo la vea.

THE BREAD OF AFFLICTION

Sephardic tradition

The Haggadah, an Aramaic prayer for the Passover
(in Ladino).

This is the bread of affliction
which our forefathers ate in the land of Egypt.
All who are hungry, come and eat.
All who are needy, come and share our Passover.
Now we are here, the redeemed children of Israel.
Next year, all the People of Israel shall be redeemed.
This year we are slaves, next year we shall be free.

TRICOTEA, TIME FOR ST MARTIN

Alonso (Cancionero Musical de Palacio, No. 247)
Canzon alla villota

Tricotea,
Time for St Martin to have his day!
Open it a bit
And the water flows out.

The wineskin looks dried up,
damm it!
Everyone likes
a plump one.
A skin that's full,
my lady, one that spurts...
Orli, cerli, trun, my lady,
Shut it up tight,
your friend feels good.
Niqui, niquidón,
Formagidón, formagidón.
I am a king
of great nobility.
Lady, for love's sake,
fair lady, be mine;
lady, let me take a look.

Translator's note: The original text is nonsense-verse in a mixture of languages and possible mis-spellings, although its bawdy implications and drinking-song style are clear enough.

CONTINUED ON THE NEXT PAGE

ANOTHER MAN DONE GONE

Slave song

Another man done gone... Boy
Another man done gone
Another man done gone
Another man done gone
Another man done gone... Boy

I don't know where he's gone... Boy
I don't know where he's gone
I don't know where he's gone
I don't know where he's gone
But boy that man sho' gone... Boy

He killed another man... Boy
He killed another man
He killed another man
I don't know where he's gone
But boy that man's done gone... Boy

DA PACEM DOMINE

Hieronimus Parabosco (ca.1524-1557)
Ricericare XIV

Da pacem Domine
in diebus nostris
quia non est alius
qui pugnet pro nobis
nisi tu Deus noster.

LORD, GRANT US PEACE

Hieronimus Parabosco (ca.1524-1557)
Ricericare XIV

Lord, grant us peace in our day,
for we have no other
champion to fight on our behalf
but You, our God.

LA NEGRINA: SAN SABEYA GUGURUMBÉ

Mateo Flecha, el viejo (1491-1553)
Ensalada

Florida estava la rosa,
que ô vento le volvía la folla.
Caminemos y veremos
a Dios hecho ya mortal.
¿Qué diremos que cantemos
al que nos libró del mal
y al alma de ser cativa?
¡Viva, viva, viva! ¡Viva!
Canta tú y responderé.
- San Sabeya,
gugurumbé, alangandanga,
gugurumbé, gurumbé...
mantenga, señor Joan Branca,
mantega vossa meçè.
¿Sabé como é ya nacido,
ayá em Berem
un Niño muy garrido?
- Sa muy ben.
Vamo a ver su nacimiento.
Dios, pesebre echado está.

LA NEGRINA: SAN SABEYA GUGURUMBÉ

Mateo Flecha, the elder (1491-1553)
Ensalada

The rose was in bloom,
In the wind its leaves were stirring.
Let us go and see God
In mortal flesh appearing.
What shall we say, what shall we sing
To him who delivered us from evil,
To him who set our souls free?
Long may he live! Long may he live!
Sing first and I'll answer.
"May Saint Sabeya,
Gugurumbé, alangandanga
Gugurumbé, gugurumbé...
Protect you, Mr John Branca,
And keep you always.
Did you know that in yonder
Bethlehem a fine baby boy
Has been born?"
That's great news, let's go there,
Let's visit the crib where God lies.
Gladly, let's go there.

- Sa contento. Vamo ayá.
 ¡Su!, vení, que ye verá.
 Bonasa, bonasa,
 su camisoncico rondaro;
 çagarano, çagarano,
 su sanico coyo roso,
 sa hermoso, sa hermoso,
 çucar miendro ye verá.-
 Alangandanga,
 gugurumbé, San Sabeya
 gugurumbé, alangandanga,
 gugurumbé, gurum-gurumbé...
 Alelluia, alleluia, alleluia!

LOS NEGRITOS / GURUMBÉ **Son jarocho (tradicional)**

Jesú María que m'espanta
 como hacen los negros pa trabajá
 moliendo caña sin descansá
 ja, ja, ja, ja,
 ja, ja, ja, ja.

Gurumbé, gurumbé,
 gurumbé, gurumbé,
 Que jaze nublao
 y quere llové.

Gurumbé, gurumbé,
 gurumbé, gurumbé.
 Que teque maneque
 chuchú mayambé.

Qué bonitos son los negros
 bailando la contradanza,
 bailando la contradanza
 qué bonitos son los negros.

Con sus zapatitos nuevos
 haciendo tanta mudanza,
 o bailando bien sosiego
 pegados panza con panza.

Jesú María que m'espanta...

Come, let's go and see him.
 He is gentle and good,
 Lying there wrapped in his smock.
 So beautiful and sweet
 In his little red cot.
 He is lovely, lovely,
 Sweet as sugar, you'll see,
 Alangandanga,
 Gugurumbé, Saint Sabeya
 Gugurumbé, alangandanga,
 Gugurumbé, gurum-gurumbé...
 Alleluya, alleluya, alleluya!

NEGRITOS / GURUMBÉ **Jarocho son (traditional)**

Jesus and Mary, I can't believe my eyes!
 Look how hard the Negritos are working,
 Tirelessly grinding the sugar cane.
 Ha, ha, ha, ha,
 Ha, ha, ha, ha.

Gurumbé, gurumbé,
 Gurumbé, gurumbé,
 The sky's clouding over
 And it's going to rain.

Gurumbé, gurumbé,
 Gurumbé, gurumbé.
 What hustle and bustle!
 Chuchú mayambé.

Don't the negritos look fine
 As they dance the quadrille,
 As they dance the quadrille,
 Don't the negritos look fine!

With their new shoes,
 And their complicated moves,
 Or dancing a slow dance
 Pressed close together.

Jesus and Mary, I can't believe my eyes!

LOOK OVER YONDER

Slave song

Look over yonder
Hot sun really turning over
And it won't go down, oh lord it won't
go down.

My little sister wrote me last December
Crying all the time, oh lord crying all
the time.

Look over yonder
Hot sun really turning over
And it won't go down, oh my lord it
won't go down.

HEAR ME, O GOD

Alfonso Ferrabosco (ca.1575-1628)

Four Note Pavan

Text: Ben Jonson (1572-1637)

Hear me, O God,
a broken heart
is my best part;
Use still Thy rod,
that I may prove
there-in Thy love.

If Thou had'st not
been stern to me,
but let me free,
I had forgot
my self and Thee.

For sin's so sweet
as minds ill bent
cannot repent
until they meet
their punishment.

Who more can crave?
That Thou hast done?
Thou gav'st a Son
to free a slave
first made of nought;
With all since bought.

Sin, Death and Hell
His glorius Name
quite overcame,
yet I rebel
and slight the same.

But I'll come in
before my loss
me further toss
as sure to win
Under His Cross.

TLEYCANTIMO CHOQUILIYA

Gaspar Fernandes (ca. 1563/1571-1629)
Mestizo e Indio

Tleycantimo choquiliya
mis prasedes mi apission.
Tleycantimo choquiliya
mis prasedes mi apission.
Alleloya, alleloya, alleloya.

Coplas

Dejalto el llando creçida
mizalto el mulo y el guey.
Jimoiol lali mi rey
tleinmir tolinia mi lada.

No se porque de meis pena
tan lindo cara de rosa,
mor pihol lochin miño hermosa
nochalchiuh asojena.
Jesos de mi goraçon
no lloreis mi pantasia.

TO YOU WE SING, OH LITTLE FLOWER

Gaspar Fernandes (ca. 1563/1571-1629)
Mestizo and Indian

To you we sing, oh little flower
my joy, my heart's desire.
To you we sing, oh little flower
my joy, my heart's desire.
Halleluya, halleluya, halleluya!

Verse

Suddenly, his crying grew
as the mule and the ox looked on.
There my king lay moaning
my love.

Why you are sad I cannot tell,
oh lovely, rosy-faced child,
my beautiful boy,
my lily.
Oh, Jesus of my heart,
don't cry, my fantasy.

CONTINUED ON THE NEXT PAGE

YOU GONNA REAP WHAT YOU SOW

Slave song

You gonna reap what you sow
You gonna reap what you sow
Sowing on the mountain
Sowing in the valley
You gonna reap just what you sow.

Imma tell you brother, keep right on fighting
Tellin you sister, keep right on fighting
Fighting on the mountain
Fight harder in the valley
You gonna reap what you sow.

You gonna reap what you sow
You gonna reap what you sow
Sowing on the mountain
Sowing in the valley
You gonna reap what you sow.

‘AL NĀHĀRŌT BAVĒL

Salomone Rossi (1570-1630)

Psalm 137, 1-6

Al naharot Bavel,
sham yashavnu gam bachinu,
bezochrenu et Tsiyon.

Al aravim betochah
talinu kinoroteinu.
Ki sham she'elnunu shoveinu divrei shir,
vetolaleinu simcha:
Shiru lanu mishir Tsiyon.

Ech nashir et shir Adonai
al admat nechar?

Im eshkachech Yerushalayim,
tishkack yemini.

Tidbak l'shoni l'chiki im lo ezkerechi,
im lo a'aleh et Yerushalayim
al rosh simchati.

Zechor, Adonai, livnei Edom et yom Yerushalayim;
ha'omerim: aru, aru ad hay'sod ba!

Bat Bavel hashedudah,
ashrei sheyeshalem lach
et gemulech shegamalt lanu.

Ashrei sheyochez venipets
et olalayich et hasala.

BY THE RIVERS OF BABYLON

Salomone Rossi (1570-1630)

Psalm 137, 1-6

By the rivers of Babylon
we sat and wept
when we remembered Zion.

There on the poplars
we hung our harps.
For there our captors asked us for songs,
our tormentors demanded songs of joy;
they said,
"Sing us one of the songs of Zion!"

How can we sing the songs of the Lord
while in a foreign land?

If I forget you, Jerusalem,
may my right hand forget its skill.

May my tongue cling to the roof of my mouth
if I do not remember you,
if I do not consider Jerusalem
my highest joy.

Remember, Lord, what the Edomites did
on the day Jerusalem fell.
"Tear it down," they cried,
"tear it down to its foundations!"

Daughter Babylon, doomed to destruction,
happy is the one who repays you
according to what you have done to us.

Happy is the one who seizes your infants
and dashes them against the rocks.

XICOCHI CONETZINTLE

Gaspar Fernandes (ca. 1563/1571-1629)

Villancico (texto náhuatl)

RBMSA, 202 (Catedral de Oaxaca, México)

Xicochi, xicochi,
xicochi conetzintlé
ca omie hui, hui,
yoco angelosme:
Aleluya, aleluya.

XOCHIPITZAHUATL

Anónimo náhuatl

Tiata compañero
Ti paxalo te María
Timiyehualotzin pa Tonantzin
Santa María Guadalupe.

AY QUE ME ABRASO, AY

Juan García de Zéspedes (ca. 1619-1678)

Guaracha

EL ARRANCAZACATE

Son tradicional de Tixtla

¡Ay, que me abraso, ay! divino dueño, ¡ay! en la hermosura, ¡ay! de tus ojuelos, ¡ay!	¡Toquen y bailen, ¡ay! porque tenemos, ¡ay! fuego en la nieve, ¡ay! nieve en el fuego, ¡ay!
¡Ay, cómo llueven, ¡ay! ciento luceros, ¡ay! rayos de gloria, ¡ay! rayos de fuego, ¡ay!	Quereré, quereré Quereré, quereré, quereré.
¡Ay, que la gloria, ¡ay! del portaliño, ¡ay! ya viste rayos, ¡ay! si arroja hielos, ¡ay!	Cuatro naranjas corté y las puse a madurar; Si tu no las amancuernas, yo sí las se amancornar. Déjala que vaya, que ya volverá; Si amores la llevan, celos la traerán. Quereré, quereré.
¡Ay, que su madre, ¡ay! como en su espero, ¡ay! mira en su luna, ¡ay! sus crecimientos, ¡ay!	¡Pero el chicote, ay! a un mismo tiempo, ay! llora y se ríe, ay! qué dos extremos, ¡ay!
¡En la guaracha, ¡ay! le festinemos, ¡ay! mientras el niño, ¡ay! se rinde al sueño, ¡ay!	

SLEEP SOFTLY, LITTLE BABY

Gaspar Fernandes (ca. 1563/1571-1629)

Villancico (texto náhuatl)

RBMSA, 202 (Catedral de Oaxaca, México)

Sleep softly, little baby,
softly, softly sleep.
Oh, hear the angels' chorus
as over you their watch they keep.
Alleluya, alleluya!

COME, ALL MY FRIENDS

Anonymous Nahuatl

Come, all my friends,
come, let us visit Mary,
and gather around Tonantzin,
the Virgin of Guadalupe.

OH, HOW I BURN

Juan García de Zéspedes (ca. 1619-1678)

Guaracha

EL ARRANCAZACATE

Traditional son from Tixtla

Oh, how I burn, oh, master divine, in the beauty of your eyes!	So play, then, and dance, as now we admire the fire in the snow and the snow in the fire!
Oh, how they shed a thousand stars of glorious fiery tears!	Quereré, quereré Quereré, quereré, quereré.
Oh, the glory of Bethlehem, bright with beams of sunlight and shafts of ice!	I picked four oranges And left them to ripen; If you don't tie them with a knot, I'll tie them up myself. Let her go, She'll be back soon enough; Love may take her away, But jealousy will bring her back. Quereré, quereré.
Oh, how His mother, in the glass as she gazes, watches Him grow in her mirror reflected!	But oh, how the Little One, laughing and crying, unites two extremes at the very same time!
As the child yields to slumber, with a guaracha we'll fête Him.	Peace to all men from heaven is given, and thanks be to God, for now we'll be quiet!

CONTINUED ON THE NEXT PAGE

INDODANA

Traditional isiXhosa (South Africa)
Spiritual song and prayer

Ngob'umthatile eh umtwana wakho
Uhlale nathi hololo helele

Indodana ka Nkulunkulu
Bayi'bethelela hololo helele

Oh Baba!, Baba, Baba Yehova!
Baba, hololo, helele

TONADA EL CONGO: A LA MAR ME LLEVAN

A voz y bajo, para baylar cantando

Anónimo

Códice "Trujillo del Perú", n° 3 (E 178)

Baltazar [Baltasar] Martínez Compañón

Catedral de Lima (Perú), ca. 1780

Real Biblioteca, Palacio Real (Madrid)

A la mar me llevan
sin tener razón,
dejando a mi madre
de mi corazón.

Ay que dice el congo
lo manda el congo!
Cusucuvan* ve estan
cusucuva ya esta.

No ay nobedad,
no ay nobedad.
Quel palo de la geringa
derecho va a su lugar.

**Cusucuvan: idioma de fantasía imitando
el hablar africano.*

THE SON

Traditional isiXhosa (South Africa)
Spiritual song and prayer

The Lord has taken his son who lived among us.
The son of the Lord God was crucified.
Oh Father Jehovah.

TONADA EL CONGO: THEY ARE TAKING ME AWAY TO THE SEA

For voices and bass, sung while dancing

Anonymous

Codex "Trujillo del Perú", No. 3 (E 178)

Baltazar [Baltasar] Martínez Compañón

Cathedral of Lima (Peru), ca. 1780

Real Biblioteca, Palacio Real (Madrid)

They are taking me away to the sea,
Although they have no right,
And my beloved mother
I must leave behind.

Ah, the Congo speaks,
The Congo commands!
Cusucuvan* ve estan
Cusucuva ya esta.

Nothing new,
Nothing new,
The moringa stick**
Delivers its load.

**Cusucuvan: made-up word imitating
African speech.*

*** Palo de jeringa: the moringa shrub.*

**TONADA DE EL CHIMO:
JAYA LLÛNCH, JAYA LLÔCH**

A dos voces, Bajo y tamboril, para baylar cantando
Anónimo

(en lengua antigua mochica, considerada extinta)

Códice “Trujillo del Perú”, n° 6 (E 180)

Baltazar [Baltasar] Martínez Compañón

Catedral de Lima (Perú), ca. 1780

Real Biblioteca, Palacio Real (Madrid)

Jaya llûnch, jaya llôch,
jaya llûnch, jaya llôch.

In poc cha tan muisle pecan
muisle pecan enecam.
Jaya llûnch, jaya llôch.

Emens poc chi famalequi
tenque ans muisle Cuerpo lens.
Jaya llûnch, jaya llôch.

Emens lo cunmunon chi perdonar
moitin Rocchondo colo mec chec Jesuchristo.
Jaya llûnch, jaya llôch.

Poque si famali muisle cuerpolem
lo que es mucho perdonar meñefe chêtas.
Jaya llûnch, jaya llôch.

**TONADA DE EL CHIMO:
JAYA LLÛNCH, JAYA LLÔCH**

For two voices, bass and tabor, sung while dancing*
Anonymous

Codex “Trujillo del Perú”, No. 6 (E 180)

Baltazar [Baltasar] Martínez Compañón

Cathedral of Lima (Peru), ca. 1780

Real Biblioteca, Palacio Real (Madrid)

Jaya llûnch, jaya llôch**,
jaya llûnch, jaya llôch.

Whoever speaks with you in their soul touches [me]
Touches [me] in the soul, they say.
Jaya llûnch, jaya llôch.

And (as you say) if they speak weeping
You come to their soul and are bodily present.
Jaya llûnch, jaya llôch.

As you say, communion is forgiveness,
The blood of our Lord Jesus Christ was shed for me.
Jaya llûnch, jaya llôch.

Which means weeping in body and soul,
And that is great forgiveness, you have been my Father.
Jaya llûnch, jaya llôch.

** In Mochica, a language now considered extinct.*

*** English translation based on Rita Eloranta's
translation of the Moche to Spanish.*

**CACHUA SERRANITA,
NOMBRADA EL HUICHO NUEBO:
NO AY ENTENDIMIENTO HUMANO**

Que cantaron y baylaron “8” pallas del Pueblo de Otusco a
Nuestra Señora del Carmen de la ciudad de Trux[ill]o

Anónimo

Códice “Trujillo del Perú”, nº 19 (E 192)

Baltazar [Baltasar] Martínez Compañón

Catedral de Lima (Perú), ca. 1780

Real Biblioteca, Palacio Real (Madrid)

[Cantan dos]

No ay entendimiento humano
que diga tus glorias hoy
y solo basta desir
qu’ eres la Madre de Dios.

[Respondes todas]

Anananana...

En la mente de Dios Padre,
fuiste Electa para Madre,
del Bervo que se humanó,
tomando en ti nuestra carne.
Anananana...

Una eres en la substancia,
y en advocaciones barias;
pero en el Carmen, Refugio,
y consuelo de las Almas.
Anananana...

Tu manto en el Purgatorio
es con qu’ el fuego le aplacas
a el porque Madre te clama,
y en Sábado lo rescatas.
Anananana...

No tiene la criatura
otro auxilio si no clama,
pues por tus Ruegos se libra
de la Sentencia más Santa.
Anananana...

Más y más misericordia,
le muestras al que te clama;
y pues que somos tus hijos
llevanos a buestra Patria.
Anananana...

El devoto fervoroso,
que a selebrarte se inclina,
lleba el premio más seguro
como qu’ eres madre pia.
Anananana...

Pues no habrá quien siendo esclavo
al fin no se vea libre
de las penas d’ esta vida
si con acierto te sirve.
Anananana...

**CACHUA SERRANITA,
CALLED EL HUICHO NUEBO:
NO HUMAN UNDERSTANDING**

Sung and danced by 8 palla dancers of the village of Otusco
in honour of Our Lady of Carmel of the city of Trujillo

Anonymous

Codex "Trujillo del Perú", No. 19 (E 193)

Baltazar [Baltasar] Martínez Compañón

Cathedral of Lima (Peru), ca. 1780

Real Biblioteca, Palacio Real (Madrid)

[Two voices]

No human understanding
Today can sing your glories
And so suffice it to say
That you are the Mother of God.

[All]

A na na na na...

In the mind of God the Father
You were chosen to be Mother
Of the Word that was made Man,
Who in you took on human flesh.
A na na na na...

You are one being,
With diverse holy names;
But as Carmel you are the Refuge
And Consolation of souls.
A na na na na...

In purgatory it is your cloak
That appeases the fire
For him who calls on you as Mother;
And on Saturday* you save him.
A na na na na...

As man gets no help
Unless he asks for it,
By your intercession he is spared
The judgement of the Holiest One.
A na na na na...

You show endless mercy
To those who call upon you;
Since we are your sons,
Lead us to your Father.
A na na na na...

The devout man in his fervour
Who bows to honour you
Reaps certain reward
From his merciful mother.
A na na na na...

For there is no slave
Who will not at last be freed
From the sorrows of this life,
If he serves you faithfully.
A na na na na...

** Allusion to the "Sabbatine Privilege",
by which the Virgin Mary liberates pious
souls from Purgatory.*

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.

PROGRAM

RALPH VAUGHAN WILLIAMS (1872–1958)
The Vagabond
Text by Robert Louis Stevenson

ROGER QUILTER (1877–1953)
Blow, blow, thou winter wind
Text by William Shakespeare

MADLINE DRING (1923–1977)
Weep You No More
(Text by Anonymous)

GERALD FINZI (1901–1956)
At Middle-field Gate in February
Text by Thomas Hardy

VAUGHAN WILLIAMS
Linden Lea
Text by William Barnes

FRANK BRIDGE (1879–1941)
Tears, Idle Tears
Text by Alfred Lloyd Tennyson

HUBERT PARRY (1848–1918)
Nightfall in Winter
Text by Langdon Elwyn Mitchell

IVOR GURNEY (1890–1937)
On the Downs
Text by John Masefield

FINZI
In the Mind's Eye
Text by Thomas Hardy

GURNEY
Lights Out
Text by Edward Thomas

INA BOYLE (1889–1967)
A Song of Enchantment
Text by Walter de la Mare

GURNEY
The Folly of Being Comforted
Text by William Butler Yeats

BENJAMIN BRITTEN (1913–1976)
Midnight on the Great Western
Text by Thomas Hardy

--- INTERMISSION ---

RODERICK WILLIAMS (b. 1965)
The Angel
Text by William Blake

JUDITH WEIR (b. 1954)
Written on Terrestrial Things
Text by Thomas Hardy

GERALD FINZI (1901–1956)
The Too Short Time
Text by Thomas Hardy

MICHAEL TIPPETT (1905–1998)
Come Unto These Yellow Sands
Text by William Shakespeare

ELIZABETH MACONCHY (1907–1994)
The Wind and the Rain
Text by William Shakespeare

DOREEN CARWITHEN (1922–2003)
Echo
Text by Walter de la Mare

VAUGHAN WILLIAMS
Whither Must I Wander?
Text by Robert Louis Stevenson

FINZI
In a Churchyard
Text by Thomas Hardy

HUMPHRY PROCTOR-GREGG
The Stormy Evening
Robert Louis Stevenson

FINZI
Waiting Both
Text by Thomas Hardy

ERROLLYN WALLEN (b. 1958)
Peace on Earth
Text by Errollyn Wallen

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Wed, Nov 11, 2026 • 10:30 AM

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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*

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Junction Trio

Sun, Jan 17, 2027 • 4:00 PM

Gabriela Lara, *violin*

Sun, Mar 14, 2027 • 4:00 PM

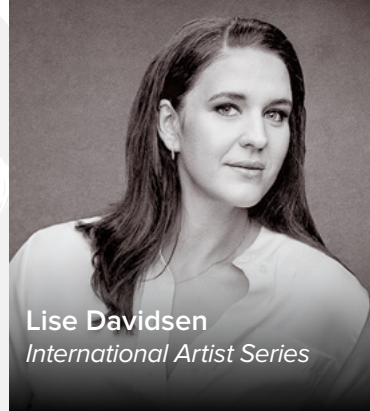
Viano Quartet

Sun, Apr 11, 2027 • 4:00 PM

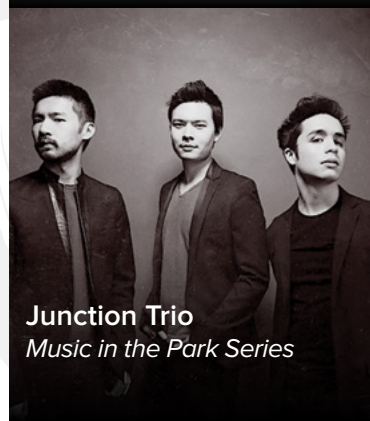
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Juilliard String Quartet
with **Simone Dinnerstein**
Music in the Park Series



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Schubert Club is dedicated to cultivating a passion and appreciation for music in our community. We believe that the joy and beauty of music can enrich and transform the lives of all people and be a vehicle for strong fellowship, service, and partnership with the communities in which we live. With this new initiative, we hope to expand access to the arts for young audiences, building on our commitment to making everything we do accessible to young people and families.

In addition, students have the opportunity to join Schubert Club Student Connections, a free club for students to deepen their connection with Schubert Club beyond the concert experience. Student Connections will offer opportunities to gather with peers, and to discover and celebrate music. Students are eligible to join starting in 7th grade, up to any age as long as the participant has a current and valid student ID.

For information about how to reserve free student tickets, and how to join Schubert Club Student Connections, please visit
schubert.org/kids-and-student-tickets

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

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ARTISTIC AND STRATEGIC OPPORTUNITIES FUND

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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Music changes lives. It speaks to everyone.

We invite you to join the Schubert Club Legacy Society and our commitment to sustaining music that inspires and enhances the quality of our lives...now and in the future.

Legacy Society members are listed on the previous page.

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Thank you to the following organizations:



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.



Schubert Club is a recipient of Chamber Music America's Classical Commissioning: A Responsive Shift grant, funded by Chamber Music America, with generous support from the Sewell Family Foundation.



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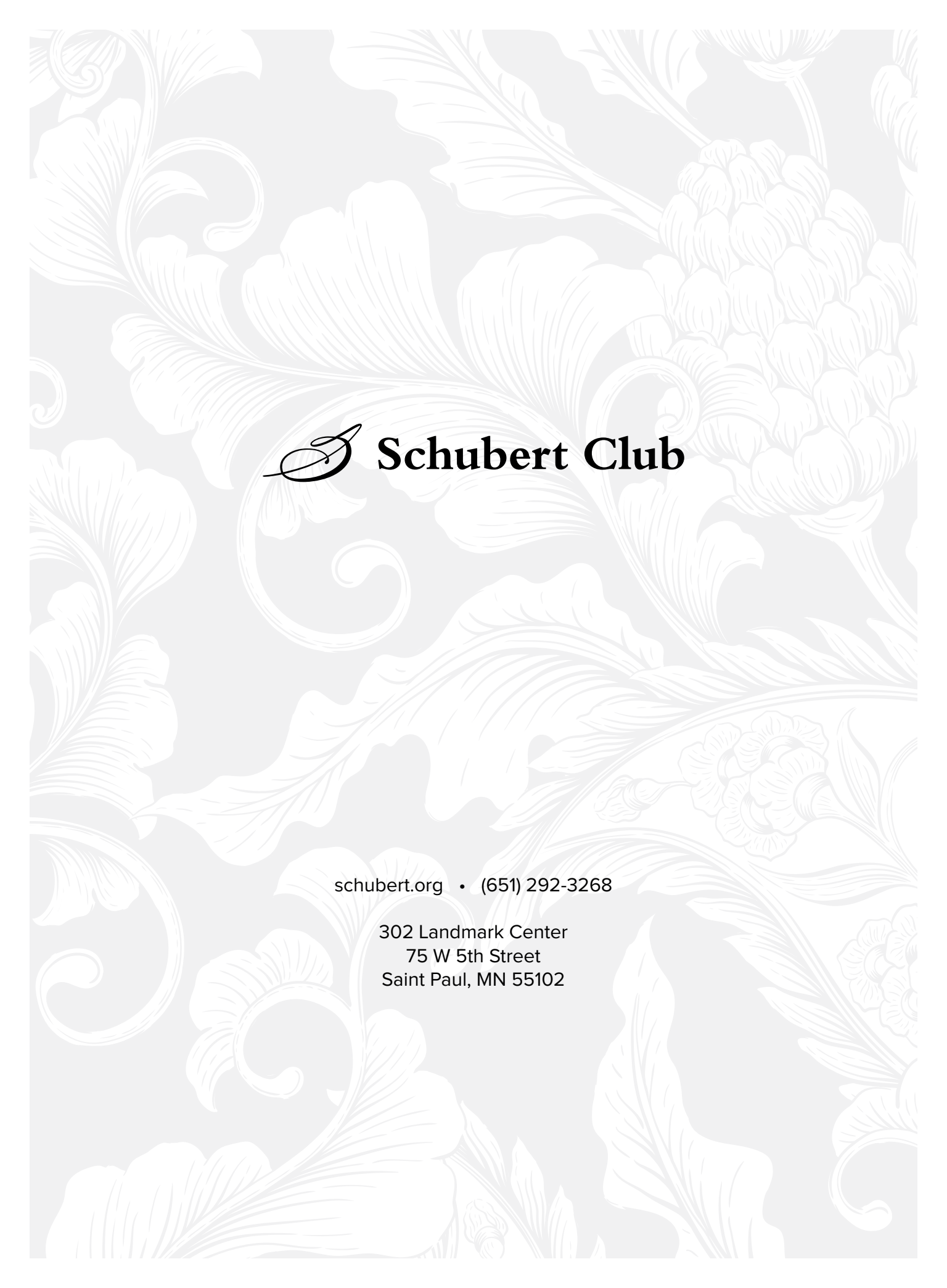
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