



**Schubert
Club**

Julie Himmelstrup Music in the Park Series

Danish String Quartet

Sunday, November 23, 2025 • 4:00 PM

Saint Anthony Park UCC

A GREETING FROM ANN JUERGENS AND BARRY KEMPTON

Welcome to the Schubert Club!

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

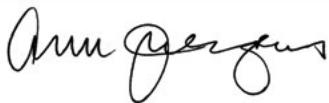
British baritone, Roderick Williams, together with pianist Iain Burnside, makes the first of two visits to the Schubert Club to perform the world premiere of a set of songs by Libby Larsen. Schubert Club commissioned these songs to honor Libby as she celebrates her 75th birthday. We are grateful to Anne 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 can be found in *An die Musik*.

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!



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Artistic & Executive Director



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2025–2026 SEASON

Jean-Efflam Bavouzet, piano

Tue, Oct 28, 2025 • 7:30 PM

Wed, Oct 29, 2025 • 10:30 AM

Roderick Williams, baritone

Iain Burnside, piano

Thu, Nov 13, 2025 • 7:30 PM

Garrick Ohlsson, piano

Richard O'Neill, viola

Fri, Feb 6, 2026 • 7:30 PM

Sat, Feb 7, 2026 • 10:30 AM

Pablo Ferrández, cello

Wed, Mar 18, 2026 • 7:30 PM

Thu, Mar 19, 2026 • 10:30 AM

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Thu, Apr 16, 2026 • 7:30 PM

Roderick Williams
International Artist Series



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Julie Himmelstrup

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2025–2026 SEASON

Wu Han, piano

Benjamin Beilman, violin

David Finckel, cello

Sun, Oct 5, 2025 • 4:00 PM

Danish String Quartet

Sun, Nov 23, 2025 • 4:00 PM

Nathan Amaral, violin

Alice Chenyang Xu, piano

Sun, Feb 15, 2026 • 4:00 PM

Le Consort

Sun, Mar 15, 2026 • 4:00 PM

Miró Quartet

Steven Banks, saxophone

Sun, Apr 12, 2026 • 4:00 PM

Jordi Savall
International Artist Series



Le Consort
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Pablo Ferrández
International Artist Series



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Saint Anthony Park United Church of Christ

Pre-concert conversation one hour before the performance

DANISH STRING QUARTET

Rune Tonsgaard Sørensen, violin • Frederik Øland, violin
Asbjørn Nørgaard, viola • Fredrik Schøyen, cello

String Quartet No. 2 (1980)

Alfred Schnittke (1934–1998)

- I. Moderato
- II. Agitato
- III. Mesto
- IV. Moderato

String Quartet No. 3 in F major, Op. 73 (1946)

Dmitri Shostakovich (1906–1975)

- I. Allegretto
- II. Moderato con moto
- III. Allegro non troppo
- IV. Adagio (attacca)
- V. Moderato

Intermission

Original compositions and traditional tunes

Danish String Quartet (arr.)

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String Quartet No. 2 (1980)**Alfred Schnittke**

(b. Engels, Russia 1934; d. Hamburg, Germany, 1998)

Alfred Schnittke completed his Second String Quartet in 1980 as a tribute to his close friend, film director Larissa Shepitko, who died in a car accident the previous year. Schnittke confessed that “for me, and for all who knew her, her death came as a severe blow.” The quartet is a grief-filled piece that makes use of Schnittke’s hallmark “polystylism,” a compositional technique that borrows threads from other composers and juxtaposes them in clever ways to make them sound related. In this case, Schnittke appropriated ancient Russian Orthodox chants, which were known for their dissonant *heterophony*.

Sidebar: *heterophony* is a musical texture where multiple voices or instruments simultaneously play variations of the same melody. Think of a group of singers each improvising their own version of a folk song at the same time. One person might add a trill, while another might use a slightly different rhythmic pattern, but they are all based on the same core melody. Heterophony occurs in various traditional music forms around the world, including Indonesian gamelan music, as well as some jazz and folk music styles.

The quartet’s four movements build in complexity, and some allude to other musical works, such as a Beethoven-like passage or a quotation of the “Bach” motif (the notes B-flat, A, C, and B natural, Bach’s musical signature), creating tension between the contemporary and the traditional.

The Quartet opens with the sound of dissonant harmonics in all four parts, which outlines the Russian chant in canon, at tightly clustered intervals. The effect is eerie and cold. The music builds in intensity slowly over three minutes, before fading into a nearly tonal restatement of the Russian Chant.

The second movement erupts in a furious frenzy of sound, as all four voices saw away in a paroxysm of grief that is unrelenting in its intensity. Next comes a passage dominated by trills indicated above every note, suggesting a hive of angry bees. By this point, you will notice that Schnittke was certainly unafraid of dissonance; in fact, he embraces it fully, wearing it as a badge of honor, like so many late 20th-century

composers. A dramatic silence fools us into thinking the movement has ended, before it suddenly erupts again, dissolving into a serene restatement of the Russian chant. One final frenzy of bowing brings the movement to an abrupt close.

Schnittke marks the third movement “mesto,” an Italian adjective meaning sad, melancholy, mournful, or dejected. The viola and cello begin in a foggy haze of confusion as they feel their way through the chant melody imperceptibly softly, and with glacial slowness, in a frozen dirge around a single note. As the others join in, Schnittke leans into dissonance once again, this time in clashing minor second intervals, set against open string “drone” tones for each instrument. This leads to a barbaric, cathartic climax, with all four instruments playing slashing quadruple-stops. They hammer out seven chords (marked “ffff”) after which the music collapses in on itself until a final sustained note, marked with a continuous crescendo, and a trill for all four players.

The fourth movement begins softly, with mutes. The players again bow an open string drone tone while using left-hand pizzicati at the same time. The Russian chant melody reappears in short repetitions, again in heterophony, as each player states it independently of the others. The translucent coda restates the chant a final time, in ghostly harmonics, as the piece evaporates and fades to black.

Alfred Schnittke wrote the following notes to accompany the Second Quartet:

“Larissa Schepitko was a film director...(who) died in a car accident at the beginning of the shooting of the film ‘Farewell to Matjoza’ (after V. Rasputin). I was friends with her and her husband, who was also a film director. I wrote the music for her last two films, and her death was a hard blow for me, as it was for everyone who knew her. Almost all the tonal material of the quartet is taken from old Russian church chant but it is treated quite freely: diatonic themes become chromatic, their intervals are widened or narrowed, an instability of the scale steps is achieved through deliberately complicated playing techniques, which leads to choral effects.”

String Quartet No. 3 in F major, Op. 73 (1946)

Dmitri Shostakovich

(b. Saint Petersburg, Russia 1906; d. Moscow, 1975)

Of his 15 string quartets, Shostakovich considered Quartet No. 3 his personal favorite. In a letter to his friend Vasiliy Shirinsky after its completion, he wrote:

"It seems to me that I have never been so pleased with one of my works as with this quartet. Probably I am mistaken, but for the time being, that is exactly how I feel."

Years after the premiere, Shostakovich attended a rehearsal of the 3rd quartet by the Beethoven Quartet and their cellist recalled this anecdote:

"Only once did we see Shostakovich visibly moved by his own music. We were rehearsing his 3rd Quartet. He'd promised to stop us when he had any remarks to make. He sat in an armchair with the score open. But after each movement ended, he just waved us on, saying, 'Keep playing!' So we performed the whole quartet. When we finished playing, he sat quite still in silence, with his mouth open, like a wounded bird, tears streaming down his face. This was the only time that I saw Shostakovich so open and defenseless."

There is also a bit of intrigue surrounding the 3rd Quartet, as it was the only piece of music that he published in 1946, a very unusual thing for someone as prolific as Shostakovich. This was an intentional defensive tactic, because he knew that there was about to be more political trouble for composers like himself. Stalin's minister for culture went on a rampage among artists and the intelligentsia—a purge—to instill “ideological uniformity” on Soviet intellectuals. Consequently, to be safe, Shostakovich withdrew the quartet from public performances right after its première and published nothing else that year, to stay out of trouble.

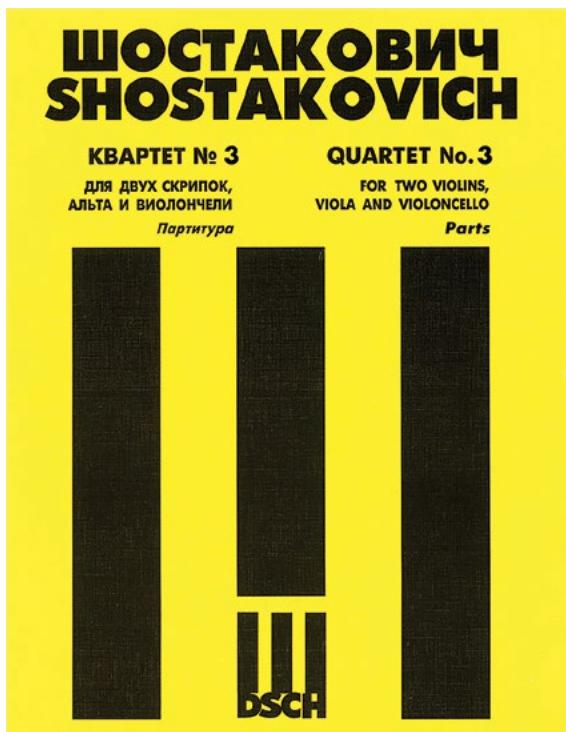


Shostakovich circa 1943

During his lifetime, Shostakovich was regarded as a loyal, patriotic, quintessentially Soviet composer. After his death, it was revealed that he was a secret dissident who hated the oppression of the Soviet system and despised the Communist party. In the years since, the music world has been obsessed with deciphering the hidden meanings inside his music, mocking anti-communist messages that Shostakovich would cleverly imbed in the music to evade the Soviet censors, at great risk to himself and his family.

In the case of the 3rd Quartet, the idea of hidden meanings may well have some basis. For the premiere only, probably to avoid being accused of “formalism” or “elitism,” Shostakovich named the movements in the manner of a war story—this being the year 1946—but he retracted them immediately after the premiere with no explanation. They are more than a historical footnote and worth listing here if you are curious:

- I. Blithe ignorance of the future cataclysm
- II. Rumblings of unrest and anticipation
- III. Forces of war unleashed
- IV. In memory of the dead
- V. The eternal question: Why? And for what?



Cover for the sheet music of Quartet No. 3

These descriptions, which are barely adequate to describe the moods of each movement, might have been perceived as too provocative by the censors (especially the last one), so he removed them, allowing the listener the space to interpret each one on their own terms.

It is worth noting here that Shostakovich, after enduring the unspeakable hardships of life in the Soviet Union through World War II, was a nervous, bitter, afraid, and depressed man. Yet he found his most profound outlet in the privacy and intimacy of chamber music—not in a large symphony or an opera—but in the four voices of a string quartet. The Quartet No. 3 also manages to do an altogether impossible thing: it combines playfulness with profound seriousness, a strange mix, yet here I think you will find it quite convincing.

The first movement is centered around a sweet theme of almost Haydn-esque innocence that sounds playful. There is a formal structure, a modified *Sonata Form* in this case, that includes a lengthy fugue in the development section. In a letter to his friend, the composer and teacher Edison Denisov, Shostakovich indicated that the first movement be played “not forcefully, but with tenderness.”

The second movement, originally titled “Rumblings of unrest and anticipation,” begins with a stubborn, repeated viola rhythm, an *ostinato* that continues through much of the movement. Near the end, the mood changes, as all four players are muted and the movement fades to black, in a sigh of sadness.

The third movement begins with brusque chords that alternate between measures of 2/4 and 3/4, giving the music an unsteady gait. The first violin wails with the intensity one might expect in this battle music scene, analogous to the battle movement of Shostakovich’s wartime 8th Symphony.

The expressive *Adagio* is a funeral march set as a *passacaglia*, a musical form that features a continuously repeated bass line, over which variations unfold in the other lines. Shostakovich spins out long spans of intense and moving melodies in this movement, that has reminded many of the sound world of Beethoven’s late quartets. The movement proceeds without pause into the finale.

Knowing the original subtitle of the finale (“The eternal question: Why? And for what?”) makes it difficult to see it through any other lens, although any implied messages here are ambiguous at best. Shostakovich mixes duple and triple meters as he weaves in and out of pompous marches and creepy dances, with equal parts parody and caricature in this, the longest and most episodic of the five movements. Various themes from before are brought back until the music finally fades into a peaceful, if painful, conclusion, and the quartet fades enigmatically into silence after three gentle pizzicato chords from the violin.

Schnittke program note © 2025
Shostakovich program note © 2024
by Michael Adams

Danish String Quartet

The GRAMMY®-nominated Danish String Quartet continue to assert their preeminence among the world's finest string quartets. Celebrated for their "intense blend, extreme dynamic variation (in which they seem glued together), perfect intonation even on harmonics, and constant vitality and flow" (*Gramophone*) and renowned for the palpable joy they exude in music-making, the Danish String Quartet has become one of today's most in-demand classical quartets, performing to sold-out concert halls around the world.

The Quartet's inventive and intriguing programming and repertoire choices have produced critically acclaimed original projects and commissions as well as sophisticated arrangements of traditional folk tunes. In August 2024, the Quartet released their long-awaited third album of folk-inspired traditional and original tunes, *Keel Road*, on ECM. Comprising 14 tracks, all arranged by the Danish String Quartet, *Keel Road* is a retracing of musical pathways across the North Sea, from Denmark and Norway to the Faroe Islands, England, and Ireland. The release of *Keel Road* marked the Quartet's tenth anniversary of exploring Scandinavian folk traditions, beginning with their 2014 album *Wood Works* and followed by *Last Leaf* (ECM 2017); both *Last Leaf* and *Keel Road* were chosen as one of the top classical albums of the year by *NPR* and *The New York Times*.

With a growing audience in North America, they embark on three tours this season that bring them to 22 cities in the US and Canada. They perform at prestigious series including Washington Performing Arts, San Francisco Performances and UC Santa Barbara Arts & Lectures in California, Carnegie Hall in New York, The University Musical Society in Ann Arbor, Celebrity Series of Boston, and the Schubert Club in St. Paul Minnesota. Outside the US, they perform this season in Denmark, Norway, Germany, the Netherlands, Spain, Switzerland, Italy, and Brazil.

The Danish Quartet's April US Tour in 2026 features longtime collaborator, the Danish National Girls' Choir in their first coast-to-coast tour together. Violist Asbjørn Nørgaard describes the choir as highly original, with "an almost tangible power" that makes them the perfect partner for the bold visions of the Quartet. The wide-ranging program includes a new co-commissioned work by David Lang, *in wildness*, to receive its U.S. premiere on April 10 at the University of California Santa Barbara and its New York premiere at Carnegie Hall on April 17. The program also includes music by Caroline Shaw,

Lotta Wennäkoski, and Schubert, as well as traditional and original tunes arranged by the Quartet. The Danish String Quartet also plan an additional tour in February 2026. Showcasing their dynamic artistry and inventive programming, the Quartet present a rich mix of classical masterworks—including pieces by Beethoven, Ravel and Stravinsky, among others—paired with their own original compositions and arrangements (from *Keel Road* and elsewhere).

The final disc in the Quartet's five-disc PRISM series on ECM was released to great acclaim in April 2023, and *The New York Times* dubbed the collection "essential listening." PRISM explores the symbiotic musical and contextual relationships between Bach fugues, Beethoven string quartets, and works by Shostakovich, Schnittke, Bartók, Mendelssohn, and Webern. The Quartet's discography also reflects the ensemble's special affinity for Scandinavian composers, with the complete quartets of Carl Nielsen (Dacapo, 2007 and 2008) and Adès, Nørgård & Abrahamsen (their debut on ECM in 2016).

The Quartet takes an active role in reaching new audiences through special projects. In 2007, they established the DSQ Festival, which takes place in intimate and informal settings in Copenhagen. In 2016, they inaugurated a concert series, Series of Four, in which they both perform and invite colleagues to appear.

They have been the recipient of many awards and appointments, including *Musical America's* 2020 Ensemble of the Year; the Borletti-Buitoni Trust; BBC Radio 3 New Generation Artist; and the Bowers Program (formerly CMS Two). In 2011, the Quartet were awarded the Carl Nielsen Prize, the highest cultural honor in Denmark, and in June 2025, the Léonie Sonning Music Prize – the first ensemble to receive what is one of the most prestigious awards in classical music (including a gift equivalent to approximately \$150,000 USD).

The Danish Quartet recently celebrated their 20th Anniversary in 2024, having formed when violinists Frederik Øland and Rune Tonsgaard Sørensen and violist Asbjørn Nørgaard were teenagers under the mentorship of Tim Frederiksen of Copenhagen's Royal Danish Academy of Music. In 2008, the three Danes were joined by Norwegian cellist Fredrik Schøyen Sjölin. www.danishquartet.com.

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Carols of Minnesota Composers



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Fri, January 16 | Westminster Hall, Mpls
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UPCOMING CONCERTS

An Evening with Gabriella Smith and yMusic

Saturday, November 8 • 7:30 PM

Walker Art Center

*Co-commissioned by the Walker, Liquid Music, and Schubert Club
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

Schubert Club **MUSIC MUSEUM**

Our Music Museum on the second floor of Landmark Center in downtown Saint Paul was fully redesigned in 2021 to provide even more inspiration, learning, fun and interactivity for visitors as they make their way through the galleries hearing and playing instruments from around the globe, either hands-on or through technology.

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