Schubert Club

2026/2027

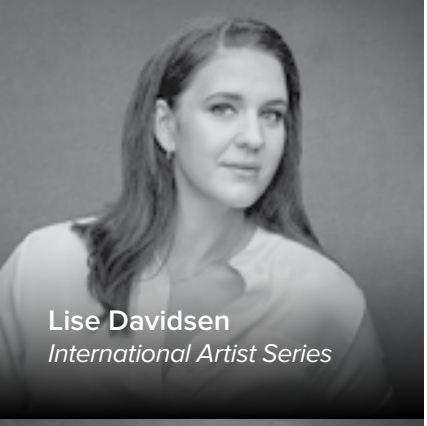
Maud Moon Weyerhaeuser Sanborn International Artist Series

James Ehnes, *violin*
Andrew Armstrong, *piano*

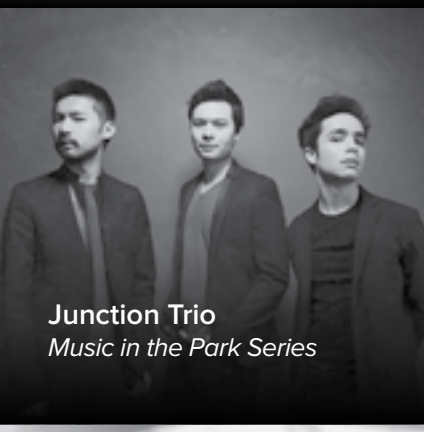
Tuesday, November 10, 2026 • 7:30 PM

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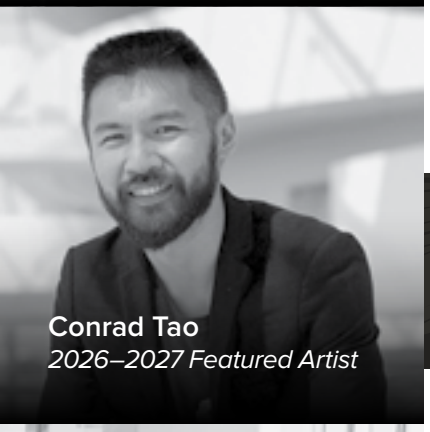
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Lise Davidsen
International Artist Series



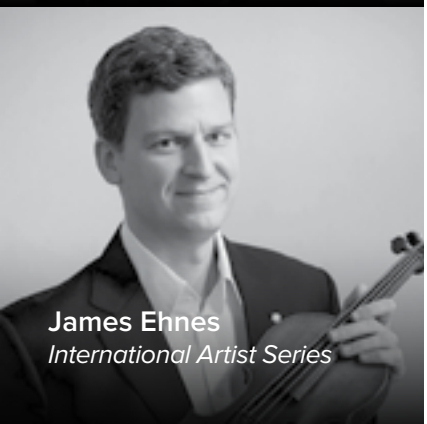
Junction Trio
Music in the Park Series



Conrad Tao
2026–2027 Featured Artist



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



James Ehnes
International Artist Series

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*
Andrew Armstrong, *piano*
Tue, Nov 10, 2026 • 7:30 PM
Wed, Nov 11, 2026 • 10:30 AM

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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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*
Casey Rafn*, piano*
Sun, Mar 14, 2027 • 4:00 PM

Viano Quartet
Sun, Apr 11, 2027 • 4:00 PM

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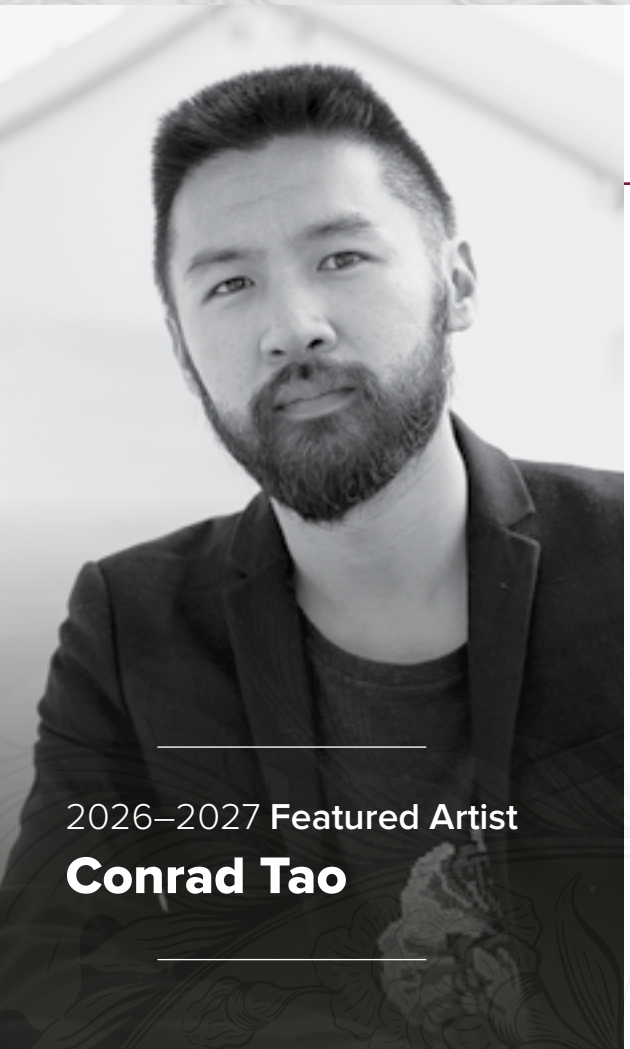
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2026–2027 **Featured Artist**
Conrad Tao

Conrad Tao

Upcoming Performances

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Junction Trio Stefan Jackiw, Conrad Tao, and Jay Campbell

Schubert Club Mix
Tue, Jan 19 • 7:30 PM Parkway Theater
Rachmaninoff Playbook

International Artist Series
Sun, Apr 25 • 3:00 PM Ordway Concert Hall
Conrad Tao, piano

Schubert Club Mix
Sat, May 8 • 7:30 PM Park Square Theater
Conrad Tao & Caleb Teicher
Counterpoint

Tickets & Info
schubert.org

Welcome to the Schubert Club

Welcome to Schubert Club, where artists from near and far bring musical excellence up close!

From that autumn afternoon in 1882 when a group of music lovers founded "The Ladies Musicale" in Saint Paul to today with the leadership of a new Artistic & Executive Director, Schubert Club has been rooted in the conviction that music is essential to our humanity and that our community deserves the best that the music world has to offer.

To that end, we welcome violinist James Ehnes and pianist Andrew Armstrong for his 50th birthday recital featuring music of Brahms, Bartók, Sinding, and the indigenous Canadian composer Carmen Braden on November 10th and 11th. James will also do a master class for recent prizewinners of our Bruce P. Carlson Memorial Scholarship Competition following the November 11th concert, so head across the street from the Ordway to hear James inspire some exciting local talent at the Landmark Center.

Our Music in the Park Series continues on November 15th with the world-renowned Juilliard String Quartet playing three epic works of the chamber music repertoire—Ravel String Quartet, Bartók Fourth Quartet, and Schumann's glorious Piano Quintet with pianist Simone Dinnerstein.

Our free Courtroom Concert featuring the Twin Cities' own remarkable musicians and composers continues almost weekly with eclectic and engaging program. Another free concert and audience favorite, our annual Songs of the Season, curated by former Schubert Club composer-in-residence, Abbie Betinis returns to the Landmark Center in downtown Saint Paul on Thursday December 17th at 12:00PM and 6:00PM. These annual hour-long presentations are much loved. We hope to see you there.

Finally, our 2025–26 Annual Report is included in the new 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 Schubert Club and we wish you a wonderful Holiday season!



Kyu-Young Kim
Artistic & Executive Director





Ann Juergens
Board President



THE ARTS PARTNERSHIP

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Schubert Club is a proud member of The Arts Partnership *with The Saint Paul Chamber Orchestra, Minnesota Opera, and Ordway Center for the Performing Arts*

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visit **artspartnership.org** for more information

The Arts Partnership is a strategic alliance between the four organizations that regularly perform on the Ordway stages. Together, the Arts Partners manage the Ordway facility, collaborate on joint programming, and share resources to provide a world-class venue and exceptional artistic programming for over 300,000 people annually. The work of the Arts Partnership is supported by donors to the Arts Partnership Annual Fund. We extend a sincere thank you to the following contributors to this fund for the 2025–2026 fiscal year.

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Maud Moon Weyerhaeuser Sanborn International Artist Series

Tuesday, November 10, 2026 • 7:30 PM *Arts Partnership Night**
Wednesday, November 11, 2026 • 10:30 AM
Ordway Concert Hall

JAMES EHNES, VIOLIN & ANDREW ARMSTRONG, PIANO

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

Suite in the Old Style, Op. 10 (1888) — Christian Sinding (1856–1941)
I. Presto
II. Adagio
III. Tempo giusto

Sonata No. 3 in D minor, Op. 108 (1886–88) — Johannes Brahms (1833–1897)
I. Allegro
II. Adagio
III. Un poco presto e con sentimento
IV. Presto agitato

Intermission

Imaginal (2026) — Carmen Braden (b. 1985)

Violin Rhapsody No. 1, Sz.87 (1928) — Béla Bartók (1881–1945)
I. Lassú. Moderato
II. Friss. Allegretto moderato

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***Read more on Page 13**, or visit **artspartnership.org/apnights** for more information.*



Portrait photograph of Christian Sinding by Georg Brokesch (1890)

Suite in the Old Style, Op. 10 (1888)
Christian Sinding
(b. Kongsberg, Sweden-Norway 1856; d. Oslo, 1941)

Christian Sinding's *Suite in the Old Style* is a gem of the violin repertoire—a graceful homage to an earlier era. It pairs Romantic warmth and lyricism with the elegance of Baroque and Classical models. Sinding composed the work for violin and piano in 1888 and later arranged it for violin and orchestra.

In his native Norway, Sinding is regarded as a major musical figure and a worthy successor to Edvard Grieg, although his many symphonies, operas, and chamber works have largely fallen into obscurity since his death. Trained as a violinist, he spent much of his life in Germany, apart from a one-year appointment teaching composition at the Eastman School of Music in Rochester, New York.

The Suite opens with a breathless Presto, a "moto perpetuo" that zips by in just a minute and a half. It sets a brilliant tone for the work and establishes the technical bona fides of the soloist.

In marked contrast to the opening Presto, the lyrical Adagio creates an atmosphere of delicacy and deep expression. The Suite then closes with a boisterous romp: a Finale marked *Tempo giusto*, whose idiomatic violin writing clearly reflects Sinding's own experience as a violinist.

Sonata No. 3 in D minor, Op. 108 (1886–88)
Johannes Brahms (b. Hamburg, 1833; d. Vienna, 1897)

Nowadays, the phrase "the three B's" commonly refers to Bach, Beethoven and Brahms, yet it was already in use during Brahms' lifetime. It was allegedly coined by his friend, the conductor Hans von Bülow. The phrase was both a blessing and a curse for Brahms, because he was saddled by the expectation that the entirety of German musical tradition was somehow riding on his shoulders. As a result, he was very cautious about treading into areas where Beethoven had made his mark. For example, Brahms didn't present his first symphony until he was 43 years old, intimidated as he was by the shadow of Beethoven, his hero. Brahms was equally reticent in the genre of the violin sonata, completing his first one at the age of 46. Beethoven had completed a set of ten as a much younger man. At this point in his career, with all his symphonies and concertos behind him, a 55-year-old Brahms penned a sonata of great strength and emotional intensity.

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.



Portrait photograph of Johannes Brahms by Fritz Luckhardt (c. 1885)

Brahms was a creature of habit, who for most of his life followed the same yearly schedule: in the winter months he would schedule concert tours that took him all around Europe, while in the spring and summer, it was his custom to sequester himself in an Austrian resort town in the cooler mountains and compose. Brahms' three violin sonatas were all penned during these summer getaways in the mountains.

The third sonata is by far the biggest in scope and is dedicated to Hans von Bülow. The dedication was probably intended to heal a rift which had developed between them regarding the premiere of Brahms' Fourth Symphony. It was a petty disagreement about who would conduct the premiere in Frankfurt, Brahms or von Bülow. Brahms did it first actually, with von Bülow and his orchestra following suit a short time later. Regardless, the incident had left von Bülow's feathers quite ruffled.

About the third violin sonata, the eminent musicologist Donald Francis Tovey wrote: "Here Brahms achieves a violin sonata on a symphonic scale, and obviously as full of effortless power as any conceivable quartet or sextet he wrote." Unlike the two previous violin sonatas which are in three movements, the third sonata has four.

The first movement opens with the violin stating the lyrical first theme, marked *sotto voce*, while the piano's syncopated accompaniment sets an agitated, unsettled tone. After an initial cadence, the piano takes up the same material, but in a more heroic character, while the violin accompanies in syncopated counterpoint. The remainder of the movement unfurls in typical Sonata Form fashion, with an expressive second theme introduced by the piano alone, after which it is passed to violin in a soaring gesture into the top of its range. In the short development section, Brahms plays with both themes, over a long, sustained pedal point "A" in the pianist's left hand that lasts an astonishing 46 bars. The recapitulation begins in the violin, with the first theme appearing an octave lower than in the opening. Brahms takes several short detours while presenting the two themes again, briefly modulating directly into F-sharp minor before the recapitulation resumes in the home key of D minor to conclude the movement. It ends softly, with a delicate upward arpeggio in the piano that leads to a final cadence in sunny D major.

The Adagio is a beautiful, introspective cavatina for the violin. The piano is largely accompanimental throughout this gentle movement in a 3/8 meter that suggest a slow and dreamy waltz.

The third movement is an unsettled *scherzando* in F-sharp minor, where the piano takes the lead role, save for an impassioned, rhapsodic outburst from the violin in the middle section. The piano reprises the main theme *sotto voce* while the violin accompanies in pizzicato "double stops" as the movement draws to a soft conclusion.

The finale erupts in a fiery display in 6/8 time that suggests a galloping tarantella dance. The sonata's most virtuosic movement for both instruments drives toward an intense climax, bringing the work to a thrilling and deeply satisfying close.



Carmen Braden ©Hannah Eden

Imaginal (2026)
Carmen Braden (b. 1985)

Hailing from Canada's Northwest Territories, Ms. Braden has been called an "acoustic ambassador of the Canadian Subarctic" (*Musicworks*) whose works in music, theatre, songwriting and dance have been performed across Canada and beyond. Her work has a special focus on northern themes as well as the influences of play and parenthood. Her music has been performed across Canada by the Toronto Symphony Orchestra, violinist James Ehnes, the Elmer Isler Singers, the Canadian Chamber Choir, Spiritus Chamber Choir, the Gryphon Trio, the Land's End Ensemble, GroundSwell, and the Penderecki Quartet. A self-described composer of "weird and quirky songs," Carmen currently serves as an Associate Composer at the Canadian Music Centre.

Program Note by the Composer:

"How caterpillars become butterflies is crazier and more inspirational than I ever knew! Their bodies disintegrate inside the cocoon into a kind of goo and then are rebuilt into a new form that is bewilderingly different than the old. Special cells called "imaginal" cells are the catalysts for this transformation. They lie dormant in the caterpillar until the right phase of metamorphosis, then become the blueprints and building blocks forming the new butterfly wings, body, legs, antennae out of the caterpillar goo. How cool is that. So cool. Goo."

"The universal idea is that we all have our future potentials dormant inside us. And when something catalyzes a major transformation, there is a crazy dissolving of the old which is often hard and we fight against it. But then the incredible and tough and beautiful and surprising rebuilding happens."

"It's super humanly relatable in terms of the mid-life crisis time!—or any kind of big life change… I learned about imaginal cells as I turned 40 last year, perfect timing as I continue working through a now years-long disintegration and rebuilding of my musical directions."

"Musically in *Imaginal* there is a core melody woven throughout the piece that goes through many takings-apart and putting-back-togethers. The melody is from a song I wrote in the early writing stages to get me started. I wrote *Imaginal* for violinist James Ehnes as he turns 50, travels Canada and the world to play beautiful music. Cuz if there's anything that'll hold us together in this crazy world, it's music, friends, curiosity and caterpillars."



Portrait photograph of Béla Bartók (1927)

Violin Rhapsody No. 1, Sz.87 (1928)
Béla Bartók (b. Sânnicolau Mare, Romania, 1881; d. New York, NY, 1945)

Bartók's music is often difficult to comprehend, as it can sound dense, dissonant and complicated. This is ironic, because his musicianship grew out of a love of Hungarian folk music. Over his lifetime, he collected, transcribed, studied, and published thousands of examples from Hungary, Romania, Slovakia, Transylvania, and Bulgaria, becoming one of the earliest ethnomusicologists.

Simultaneous to his musical sleuthing, Bartók was searching for his own unique compositional voice—one shaped by the country's styles, traditions, and even its language. In the early 20th century, Bartók and his contemporaries—Mahler, Stravinsky, Schoenberg, Shostakovich, Prokofiev and others—were exploring the limits of music as we had known it. Traditional ideas of tonality, melody, and harmony were being radically transformed (or sometimes thrown out completely), and many eagerly embraced dissonance as a badge of honor.

Bartók also wanted a new musical vocabulary, particularly one that did *not* sound like Arnold Schoenberg. He hated Schoenberg's music and his "wretched 12-tone system" that reduced music to equations devoid of musicality. Suspicious of any rigid compositional method, Bartók found his vocabulary in folk music, with its irregular rhythms, shifting meters, and unconventional scales. The result is a style unmistakably his own: Bartók sounds like Bartók, quite unlike any of his contemporaries.

Bartók used these folk influences in two ways. Sometimes, he simply provided settings of existing folk music for performance on western instruments. A well-known example of this category was the Six Romanian Folk Dances; essentially folk tunes set for the piano (or violin) that were simple enough for competent children or amateurs to play. In other cases, he produced completely original compositions that, while based on the melodic and rhythmic elements of folk music, were far more complex.

The Rhapsody No. 1 for Violin and Piano falls into this latter category. The Rhapsody is full of the sounds of folk fiddling: improvisatory-sounding variations using the melodies and double stops of the sort that would be natural for a player of Romanian folk tunes from Transylvania, on which it was based. Using this as his point of departure, Bartók extensively ornamented and elaborated the material well beyond the capacity of most village musicians.

Rhapsody No. 1 is based on the gypsy *csárdás* form, with its sequence of *lassú* and *friss* (slow and fast) sections. Although originating in Hungary, the *csárdás* was commonly found throughout central Europe and was popularized in Western Europe by gypsy musicians. Liszt used the form in several of his Hungarian Rhapsodies, as did Brahms in several of his Hungarian Dances. A typical *csárdás* unfolds in two contrasting sections: the *lassú*, a slow introduction, and the *friss*, a swift, spirited dance. The *friss* section presents a melody that may recall the Shaker tune "Simple Gifts" that Aaron Copland used in *Appalachian Spring*. Bartók then steadily accelerates the tempo and heightens the intensity, propelling the music toward a frenzied finish.

The First Rhapsody exists in several versions, although the violin and piano version is most frequently performed. There is also a version for cello and piano, in addition to Bartók's colorful orchestration of the accompaniment in a version for violin and orchestra.

Program notes © 2026 by Michael Adams

James Ehnes

James Ehnes has established himself as one of the most sought-after musicians on the international stage. Gifted with a rare combination of stunning virtuosity, serene lyricism and unfaltering musicality, Ehnes is a favourite guest at the world's most celebrated concert halls.

Recent and upcoming orchestral highlights include the Royal Concertgebouw Orchestra, Tonhalle-Orchester Zürich, WDR Sinfonieorchester, Wiener Symphoniker, London Philharmonic Orchestra, LA Philharmonic, Boston Symphony, Chicago Symphony Orchestra, and Cleveland Orchestra.

A devoted chamber musician, Ehnes is the Artistic Director of the Seattle Chamber Music Society and the leader of the Ehnes Quartet. As a recitalist, he performs regularly at Wigmore Hall, Carnegie Hall, Symphony Center Chicago, Amsterdam Concertgebouw, Verbier Festival, Dresden Music Festival and Festival de Pâques in Aix.

During the 26/27 season, Ehnes will conclude his 50th birthday recital tour in his native Canada. The tour began during the 25/26 season with performances in every province and territory. In the spring, he will embark on a four-week tour in Asia, performing with the Seoul Philharmonic Orchestra, NHK Symphony Orchestra, Singapore Symphony Orchestra, and Hong Kong Philharmonic Orchestra.

Ehnes has an extensive discography and has won many awards for his recordings, including two Grammys, three Gramophone Awards and twelve Juno Awards, the most of any classical musician in history. In 2021, Ehnes was announced as the recipient of the coveted Artist of the Year award at the 2021 Gramophone Awards which celebrated his recent contributions to the recording industry, including the launch of a new



James Ehnes ©B Ealovega

online recital series entitled 'Recitals from Home' which was released in June 2020 in response to the COVID-19 pandemic and subsequent closure of concert halls. Ehnes recorded the six Bach Sonatas and Partitas and six Sonatas of Ysaÿe from his home with state-of-the-art recording equipment and released six episodes over the period of two months. These recordings have been met with great critical acclaim by audiences worldwide and Ehnes was described by *Le Devoir* as being "at the absolute forefront of the streaming evolution."

Ehnes began violin studies at the age of five, became a protégé of the noted Canadian violinist Francis Chaplin aged nine, and made his orchestral debut with L'Orchestre symphonique de Montréal aged 13. He continued his studies with Sally Thomas at the Meadowmount School of Music and The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation in 1997. He is a Member of the Order of Canada and the Order of Manitoba, a Fellow of the Royal Society of Canada, and an honorary fellow of the Royal Academy of Music, where he is a Visiting Professor. Since 2024, he has been Professor of Violin at Indiana University's Jacobs School of Music.

Ehnes plays the "Marsick" Stradivarius of 1715.

Andrew Armstrong

Praised by critics for his passionate expression and dazzling technique, pianist Andrew Armstrong has delighted audiences across Asia, Europe, Latin America, Canada, and the United States, including performances at Alice Tully Hall, Carnegie Hall, the Kennedy Center, London's Wigmore Hall, the Grand Hall of the Moscow Conservatory, and Warsaw's National Philharmonic.

Andrew's orchestral engagements across the globe have encompassed a vast repertoire of more than 60 concertos with orchestra. He has performed with such conductors as Peter Oundjian, Itzhak Perlman, Günther Herbig, Stefan Sanderling, Jean-Marie Zeitouni, and Stanislaw Skrowaczewski, and has appeared in solo recitals and in chamber music concerts with the Ehnes, Elias, Alexander, American, and Manhattan String Quartets, and at chamber music festivals around the country.

This 2026-27 season, Andrew joins longtime friend and duo partner, two-time Grammy-winning violinist James Ehnes, in a cross-country tour of Canada, playing in each capital, province, and territory. In Tuscany, Italy, Andrew directs and hosts an annual Chamber Music Festival bringing together great music with magical venues and unforgettable experiences. Back in the States, year-round, Andrew directs and hosts four thriving chamber music series. Three of them are in South Carolina – in Beaufort (USCB Chamber Music), in Columbia (SC Philharmonic's Andy & Friends), and in Greenville (Andy & Friends, at Furman University). He also directs New Canaan Chamber Music in Connecticut. Andrew resides in Worcester, MA, with his wife Esty and their three children Jack (20), Elise (15), and Gabriel (9).

In recent seasons, Andrew performed Grazyna Bacewicz's Piano Concerto and Beethoven's Triple Concerto both with the South Carolina Philharmonic; Bach with the Manitoba Chamber Orchestra in Winnipeg and Rachmaninoff's 2nd Piano Concerto with the Waterbury Symphony in Connecticut, solo recitals in Glasgow, Scotland and in London's Wigmore Hall; violin recitals with James Ehnes as well at the Wigmore and at Ann Arbor's University of Michigan; Chamber Music in Halifax, NS & Portland, ME; Beethoven's Emperor Concerto with the South Carolina Philharmonic; last year, Andrew released two albums: the solo album "In Blue," featuring Gershwin's *Rhapsody in Blue*, Julia Perry, William Grant Still, and Aaron Jay Kernis; and a duo album with James Ehnes on the viola in Brahms' two viola sonatas and Schumann's *Märchenbilder* ("Fairytales"). Add to that a new release coming out later this season, Brahms' Complete Violin Sonatas again with ames Ehnes.



Andrew Armstrong
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The last few seasons have taken Andrew throughout Europe with performances in Glasgow at the Royal Conservatoire of Scotland, London at Wigmore Hall, Geneva at the Conservatoire de Musique de Geneve and at the Dresden Music Festival. He crisscrossed Canada with concerts in Halifax, Nova Scotia at the Scotia Fest, Montreal at the Festival Musique de Chambre, and Vancouver at the Vancouver Chamber Music Society. And after joining James Ehnes to perform the complete Beethoven Violin Sonata cycle in Melbourne, Australia as well as a duo recital in Sydney, Andrew stopped by Singapore for a solo recital.

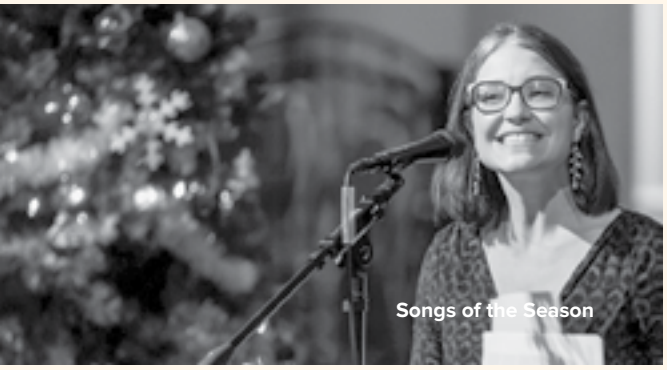
Andrew's debut solo CD featuring Rachmaninoff, was released to great critical acclaim: "I have heard few pianists play [Rachmaninoff's Second Piano Sonata], recorded or in concert, with such dazzling clarity and confidence" (*American Record Guide*). He followed that success with a disc on Cordelia Records of works by Chopin, Liszt, Debussy, and the world premiere recording of Bielawa's *Wait* for piano & drone. He has also released several award-winning recordings with James Ehnes including the complete Beethoven Violin Sonatas and the complete works of Béla Bartók for violin and piano.

In addition to his many concerts, his performances are heard regularly on National Public Radio, WQXR, New York City's premier classical music station, and stations across the country.

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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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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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BARRY KEMPTON COMMISSION FUND

Thank you to the generous donors who contributed to the Barry Kempton Commission Fund last season. Under Barry's tenure as Artistic and Executive Director (2012–2026), Schubert Club commissioned or co-commissioned more than 50 new works. In recognition of his remarkable leadership, Schubert Club established a special commission fund in Barry's honor. This campaign, which ran from January through August, 2026 raised over $135,000, exceeding our goal. Thanks to your generosity, the Barry Kempton Commissioning fund will continue to champion new works of music on future Schubert Club programming for years to come.

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