STRINGWOOD
CHAMBER MUSIC FESTIVAL
FestivalConcertThree

ARTARIA STRING QUARTET u AILEEN RAZEY, CLARINET
DYLAN WOODMAN, BARITONE

William Byrd

L. van Beethoven

Osvaldo Golijov

Tuesday, August 18, 2026
Sons of Norway Hall
Lanesboro, Minnesota
7pm

Program
Songs of Gratitude and Vision

Some concerts tell a story through chronology or style. This evening's program instead follows an emotional journey—beginning with the intimate voice of a single traveler, expanding into communal gratitude, and culminating in a work that reaches beyond language itself. Together, these masterpieces by Franz Schubert, Ludwig van Beethoven, and Osvaldo Golijov invite us to consider music as one of humanity's oldest forms of reflection, healing, and hope.

Franz Schubert (1797-1828)

Lieder from Winterreisse, D.911

Der Lindenbaum
Die Post
Gute Nacht
Dylan Woodman, Baritone

Schubert's Lieder forever transformed the relationship between poetry and music. In his hands, songs became richly expressive dramas in miniature, where every melodic phrase and harmonic turn deepens the emotional meaning of the text. Nature often serves as both setting and metaphor, reflecting experiences of love, longing, hope, and remembrance. Performed by baritone Dylan Woodman, these selections invite listeners into a deeply personal world where voice and piano function as equal partners, each illuminating the poetry with extraordinary sensitivity. Schubert reminds us that life's most profound emotions are often expressed not through grand gestures, but through quiet moments of honesty and reflection.

L. van Beethoven (1770-1827)

String Quartet in a minor, Op.132 (1825)

III. Heiliger Dankgesang eines Genesenen an die Gottheit

The program then turns to one of the most revered movements in all of chamber music: the *Heiliger Dankgesang* ("Holy Song of Thanksgiving") from Beethoven's String Quartet in A minor, Op. 132. Composed in 1825 after Beethoven recovered from a life-threatening intestinal illness, the movement bears the remarkable inscription: "A Holy Song of Thanksgiving from a Convalescent to the Deity, in the Lydian Mode." By invoking the ancient Lydian mode, Beethoven creates a timeless, almost otherworldly sound that recalls sacred chant and centuries-old devotional music.

The movement unfolds as a dialogue between two contrasting worlds. Slow, hymn-like cho-

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Ray Shows, violin | Nancy Oliveros, violin | Annalee Wolf, viola | Rebecca Merblum, 'cello

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rales radiate serenity and humble gratitude, while contrasting sections marked "Feeling New Strength" gradually restore motion, warmth, and vitality. Rather than depicting a dramatic triumph over illness, Beethoven portrays recovery as a deeply human process—one that moves gently between weakness and strength, contemplation and hope. The emotional impact comes from its sincerity. Here, gratitude is not exuberant but reflective, born from the recognition that healing itself is a precious gift. Nearly two centuries after its creation, the movement continues to resonate as a universal meditation on resilience, renewal, and the quiet grace that can emerge from suffering.

Osvaldo Golijov (b. 1960)

Dreams and Prayers of Isaac the Blind (1994)

Prelude: Calmo, sospeso
I. Agitato–Con Fuoco–Maestoso–Senza Misura, Oscilante
II. Teneramente–Ruvido–Presto
III. Calmo, sospeso–Allegro pesante
Postlude: Lento, liberamente
Aileen Razee, clarinet

Osvaldo Golijov's Dreams and Prayers of Isaac the Blind bridges centuries and cultures through a musical language that is both deeply rooted and strikingly contemporary. Composed in 1994 for clarinet and string quartet, the work honors the thirteenth-century Jewish mystic Isaac the Blind, a foundational figure in the Kabbalistic tradition who believed that creation itself emerged through language, sound, and divine emanation. Golijov does not attempt to narrate Isaac's life. Instead, he imagines a spiritual landscape shaped by memory, dreams, prayer, and the enduring resilience of Jewish musical traditions. The clarinet—an instrument closely associated with klezmer music—becomes the voice of the storyteller, capable of ecstatic celebration, soulful lament, whispered meditation, and virtuosic improvisation. Around it, the string quartet shifts constantly between shimmering textures, rhythmic drive, and moments of haunting stillness. Fragments of ancient chant, klezmer dance rhythms, and contemporary harmonies coexist naturally, creating music that feels suspended between worlds: sacred and secular, old and new, written and improvised. The result is an emotionally expansive work that celebrates music as a living vessel for cultural memory, spiritual searching, and human connection.

Presented at Stringwood Festival, this program reflects the festival's belief that chamber music creates community through attentive listening. Schubert reminds us that a single voice can reveal an entire inner world. Beethoven teaches that gratitude may emerge even in life's most fragile moments. Golijov invites us into a shared spiritual imagination where ancient traditions speak with renewed relevance. Together, these works affirm music's enduring ability to comfort, inspire, and connect us—not only with one another, but with the deeper questions that continue to shape the human experience

ABOUT ARTARIA The Artaria String Quartet is widely recognized for its warm, rich sound, refined ensemble playing, and commitment to musical excellence. Founded in Boston and now based in Saint Paul, Minnesota, the quartet was mentored by members of the Budapest, La Salle, Kolisch, Juilliard, and Cleveland Quartets. Praised by The Boston Globe as "exquisitely balanced and sonorous," Artaria has performed throughout the United States and Europe, appearing at major venues and festivals including the Banff Centre, Festival de L'Epau, and Tanglewood Music Center.

A recipient of a McKnight Fellowship for Performing Musicians, Artaria is equally renowned for its educational leadership. The quartet has received support from the National Endowment for the Arts, Chamber Music America, Midori's Partners in Performance, and numerous regional arts organizations for its innovative outreach and residency work.

The members of Artaria are founders and directors of the Artaria Chamber Music School, Stringwood Chamber Music Festival, and the Saint Paul String Quartet Competition, programs that collectively serve hundreds of young musicians each year. Firmly rooted in the great chamber music tradition while championing contemporary voices, Artaria continues to enrich audiences and inspire the next generation of artists through performance, education, and community engagement. u

ABOUT DYLAN Dylan Woodman is a baritone vocal performance major at Viterbo University in La Crosse, WI. Recently he was Joe Harland in Later that Same Evening, and the Major General in Viterbo's production of The Pirates of Penzance. This past summer he participated in The American Spirituals Intensive at the Bayview Music Festival led by Dr. Everett McCorvey. He is also a prize-winner in the 2026 Schubert Club Scholarship Competition.

ABOUT AILEEN Clarinetist Aileen Razey is celebrated for her expressive artistry, collaborative spirit, and beautifully nuanced performances. Praised by The Clarinet for her "truly beautiful sound" and emotionally compelling musicianship, she enjoys a dynamic career as a chamber musician, orchestral performer, and educator. Her performances have taken her throughout the United States and Europe, including appearances with the Paragon Ragtime Orchestra, Aspen Music Festival, Syracuse Orchestra, Allentown Symphony, and Hungary's Szavaria Symphony Orchestra. A passionate advocate for new music, she regularly collaborates with composers and interdisciplinary artists to bring fresh perspectives to the concert stage.

Dr. Razey is Assistant Professor of Clarinet at St. Olaf College, where she fosters artistic confidence, curiosity, and meaningful connection through music. An inspiring teacher and sought-after clinician, she is delighted to join the Stringwood faculty, sharing her passion for chamber music and mentoring the festival's next generation of collaborative artists.. u

STRINGWOOD 2026 PERFORMANCES

August 11 - FestivalConcertOne
August 13 - FestivalConcertTwo
August 14 - First Friday Concert (7pm) Sons of Norway Hall
August 15/16 - Saturday Gallery & Sunday Church performances
August 15 - Spillville Tour Concert (3pm) St. Wenceslaus Church
August 18 - FestivalConcertThree
August 20 - FestivalConcertFour
August 21 - 2nd Friday Concert (7pm) Urness Recital Hall (St. Olaf), Northfield
August 22 - Young Artist Concert (7pm) Elstad Church, Lanesboro
August 23 - Young Artist Final Concert (1pm) 1st Congregational Church, Winona

CLEAN WATER LAND & LEGACY AMENDMENT

This activity is made possible by the voters of Minnesota through a grant from the Southeastern Minnesota Arts Council thanks to a legislative appropriation from the arts & cultural heritage fund.