

# **ACCORDO** with **Silent Film**

**Tuesday, May 13, 2025**  
Ordway Concert Hall

Welcome to the Schubert Club!

The spring is approaching quickly and Schubert Club is enjoying one of its busiest periods! Between concerts, our annual Bruce P. Carlson Student Scholarship Competition, educational activities in the Music Museum and around the community, and that exciting moment when we announce some of next season's guest artists and ensembles, there is always something on the horizon. That's certainly true for the administrative staff; it's also true for our Board of Directors, community members, volunteers and audience members. We see many of you regularly and we are grateful to you for showing up so enthusiastically!

This issue of *An die Musik* covers two International Artist Series recitals at the Ordway. We welcome back Leif Ove Andsnes, a favorite artist of Twin Cities audiences, and we welcome British saxophone soloist Jess Gillam for her debut recital. Two very special musicians who play with peerless technical ability and engaging personalities.

Accordo's two programs in May and June deserve a special mention too. In May, pianist and composer Stephen Prutsman joins Accordo for their annual adventure with silent movies. Their May 13th program includes a set of early 20th century silent films curated by Twin Cities film expert Maggie Hennefeld titled "Cinema's First Nasty Women", with new scores written by local composers Michelle Kinney and AJ Isaacson-Zvidzwa among others. There are two premieres in Accordo's June performances too – by Bruce Adolphe and John Novacek.

Thank you for supporting Schubert Club. As we say in our tagline...Because what is life without music!

From the Schubert Club Board President:

My tenure as President of the Board of Directors of Schubert Club comes to a close this June. It has been a privilege and a joy to work closely with such outstanding people as Barry Kempton and the Schubert Club staff, as well as with our wonderful Board members. It was so interesting to get an up close up view of this vibrant organization—from the finances, to the magic Barry performs to bring world class artists to Saint Paul, to the individual passion and commitment of every staff member to the mission and vision of the organization.

I knew before taking this role that this was a special organization, and I now have a deeper understanding of why it is so. I am grateful for the guidance of those who preceded me, and I am thrilled to be passing the President baton over to Ann Jurgens, whose term will start July 1, 2025.

We are fortunate to have a person of Ann's caliber taking on this responsibility. Ann recently retired from teaching law for 37 years at William Mitchell School of Law, and she is also a lifelong amateur singer and piano player.

Ann and her husband started attending Music in the Park concerts in 1987 and they have been avid Schubert Club attendees and boosters ever since. Thank you Ann!!

Barry Kempton

Barry Kempton  
Artistic & Executive Director



Laura McCarten

Laura McCarten  
President





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.

The Museum's collections come to life through audio and visual recordings telling the story of our historical keyboards and manuscripts.



ADMISSION IS FREE! **Visit us today!**

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Learn more at [schubert.org/museum](https://schubert.org/museum)

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# ACCORDO

2025–2026 SEASON

Accordo at  
Westminster Hall



Accordo with Silent Film  
at the Ordway



Accordo at  
Icehouse MPLS

*All concerts at 7:30 PM*

*Westminster Hall • 1200 S Marquette Ave, Minneapolis*

*Icehouse MPLS • 2528 Nicollet Ave, Minneapolis*

## Concert I

**Monday, October 13, 2025** Westminster Hall

Tue, Oct 14, 2025 Accordo at Icehouse

## Concert II

**Monday, January 12, 2026** Westminster Hall

Tue, Jan 13, 2026 Accordo at Icehouse

*with Anne-Marie McDermott, guest piano*

## Concert III

**Monday, April 20, 2026** Westminster Hall

Wed, Apr 22, 2026 Accordo at Icehouse

*with Roderick Williams, baritone*

## Concert IV

**Tuesday, May 5, 2026**

Accordo with Silent Film (at the Ordway)

*with Stephen Prutsman, guest piano*

Join us on Tuesdays for selections from Monday's program  
at Icehouse in Minneapolis

*Full program details available  
at [schubert.org/accordo](https://schubert.org/accordo)*

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# The Michael Steinberg & Jorja Fleezanis Fund *An Old Story*

**World Premiere Performance: Sunday, May 4, 2025, 3 pm**

Celebrate the premiere of this compelling new chamber work by Stefan L. Smith,  
inspired by a poem by Pulitzer Prize winner Tracy K. Smith.

Also featured: Schubert's Piano Quintet, *The Trout*

Musicians: Susie Park, violin; Alan Snow, violin; Sabrina Thatcher, viola; Anthony Ross, cello;  
Kathryn Nettleman, bass; Burt Hara, clarinet; Timothy Lovelace, piano; and narrator Stephen Yoakam.

Westminster Hall  
1200 S. Marquette Ave.  
Minneapolis, Minnesota

On-street parking or in Westminster Church  
underground lot (\$12)

Tickets and more information:  
[SteinbergFleezanisFund.org](http://SteinbergFleezanisFund.org)



Tuesday, May 13, 2025 • 7:30 PM

Ordway Concert Hall

## ACCORDO WITH SILENT FILM

Steven Copes, violin • Erin Keefe, violin  
Maiya Papach, viola • Anthony Ross, cello  
Stephen Prutsman, piano • Susan Billmeyer, piano

**Suspense** (1913)

*piano quintet*

Film Directed by Lois Weber & Phillips Smalley

Music Composed by Stephen Prutsman

**Mighty Like A Moose** (1926)

*piano quintet*

Film Directed by Leo McCarey

Music Composed by Stephen Prutsman

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Intermission

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### Women in Early Cinema

*hosted by Maggie Hennefeld*

**Mr Dranem's Housework** (1912)

*string quartet*

Produced by Pathé Frères

Music Composed by Jess Julian

**The Dairymaid's Revenge** (1899)

*piano quintet*

Produced by American Mutoscope and Biograph

Music Composed by Michelle Kinney

**Zoe's Magic Umbrella** (1913)

*piano quintet*

Directed by Romeo Bosetti

Music Composed by Michelle Kinney

**Laughing Gas** (1907)

*piano quintet*

Directed by Edwin S. Porter

Music Composed by A.J. Isaacson-Zvidzwa

**Daisy Doodad's Dial** (1914)

*piano trio*

Directed by Florence Turner

Music Composed by John Novacek

**Léontine Gets Carried Away** (1911)

*piano quintet*

Produced by Pathé Comica

Music Composed by Meg Morley

PLEASE SILENCE ALL ELECTRONIC DEVICES

### **Suspense (1913)**

Film Directed by Lois Weber & Phillips Smalley  
Music by Stephen Prutsman

Abandoned by her maidservant in an isolated country house, a mother must protect herself and her baby from an invading tramp while her husband races home in a stolen car to save them. Directed by Phillips Smalley and Lois Weber, Weber also wrote the screenplay and stars in the film, which made waves for its car chase sequence and use of split screen shots.

### **Mighty Like A Moose (1926)**

Film Directed by Leo McCarey  
Music by Stephen Prutsman

In what might be the most contrived storyline in movie history, a homely married couple separately undergo plastic surgery to improve their looks, then unwittingly plan an extramarital affair with each other! The film is representative of actor Charley Chase's adroit blend of farce, surrealism, and terrific sight gags.

### **Mr Dranem's Housework (1912)**

Produced by Pathé Frères  
Music by Jess Julian

**Synopsis by Maggie Hennefeld:** Monsieur Dranem cooks, cleans, and sews "like an elephant threading a needle," while his militant wife gambles wearing pantaloons, smokes pipes, drinks pints, plays cards and assaults her cowed spouse. As summarized by Ciné-Journal, Madame: "...it borrows from the stronger sex all its faults without any of its qualities." Despite the film's conservative ending that restores normative gender roles ad absurdum, the binds of assigned identity will never look or feel the same again.

Armand  
Ménard who  
went by the  
stage name  
Dranem, a  
palindromic  
anagram of  
"Menard"  
c.1910



**Sidebar:** Armand Ménard (1869-1935) was a French comic singer, music hall, stage and film actor, who adopted the singular stage name of "Dranem" ("Menard," in reverse). Dranem was a featured performer at a leading Paris stage club for over 20 years, who acted in dozens of films, both before and after "talkies" came out. Dranem had a loyal following, and his work made him a very wealthy man. In 1910, he purchased a Château a south of Paris and established a charitable foundation to operate a senior citizens home for retired performers. His "Dranem Foundation" continued to operate until the year 2000, and the property remains a government-operated retirement home open to all members of the public.

### **The Dairymaid's Revenge (1899)**

Produced by American Mutoscope and Biograph  
Music by Michelle Kinney

What is probably the first ever film portraying female self-empowerment in the face of sexual harassment in the workplace, *The Dairymaid's Revenge* introduces a young milkmaid who is being severely harassed by a man. The put-upon dairymaid is quite capable of defending herself and shows no qualms about serving retributive justice. By the gallon. In just one minute, this tale of liquid vengeance from the century before last encapsulates what is still an issue today. Sadly, we don't know which actress plays the tough woman who puts up such a strong defense.

### **Zoe's Magic Umbrella (1913)**

Film Directed by Romeo Bosetti

Music by Michelle Kinney

One of a series of French-made shorts featuring this character, Zoé the kitchen maid (Little Chrysia) steals a magic umbrella from a stage performer that will copiously reproduce anything one wishes. Zoé employs the umbrella to compensate for her own clumsy mistakes, conjuring too much water for the gardener and new chairs for her employers, to replace one she had broken. Too many things quickly create total disaster.

### **Laughing Gas (1907)**

Film Directed by Edwin S. Porter

Music by A.J. Isaacson-Zvidzwa

**Synopsis by Charlene Register:** Black actress Bertha Regustus plays protagonist Mandy Brown in this joyful, unusual comedy. Mandy visits a white dentist to have a tooth removed. Due to the enormity of the tooth and the considerable amount of pain she endures, she is given nitrous oxide ("laughing gas") for the procedure. Once the tooth is safely extracted, Regustus erupts into uncontrollable laughter which becomes so infectious that everyone she encounters is intoxicated with hilarity. Although Regustus performs as a Black slapstick comedienne, she explicitly exceeds the confines of such restrictive roles to liberate not only herself but her audiences as well.

### **Daisy Doodad's Dial (1914)**

Produced by Florence Turner

Music by John Novacek

In the second-most contrived storyline of the program, this marvelous short from the British Film Institute Archives is predicated on the absurd premise of a "face-making contest" that somehow pits husband vs. wife. *Daisy Doodad's Dial* ("dial" was contemporary slang for 'face') dates from 1914, a landmark year for the film industry that saw the release of Chaplin's earliest one-reelers and D.W. Griffith's first feature. *Daisy Doodad* may be a more modest affair, but it's a wonderfully amusing short nonetheless, notable for being the only film produced and directed by its lead



Scene from *Léontine Gets Carried Away*

actress Frances Turner. (Opportunities for women behind the camera were arguably more plentiful in the silent period than they are now.) In scenes that eerily foreshadow the rubber-faced antics of Jerry Lewis and Jim Carrey, Turner aptly illustrates how extreme physical gestures were used in silent films to convey action and dialogue without the benefit of words.

### **Léontine Gets Carried Away (1911)**

Produced by Pathé Comica

Music by Meg Morley

One of a French-made series about the adventures of Léontine, this episode was likely directed by Romeo Bosetti (director of the "Zoé and the Miraculous Umbrella"), but no credit is listed. (Bosetti directs other Léontine episodes.)

**Synopsis by Maggie Hennefeld:** Léontine is sent airborne by too many helium balloons and takes a catastrophic joyride across town, while her parents and the towns folk frantically chase after her. Her journey is depicted with dazzling aerial views. This was the third to last film of the series, which innovated ever new ways to envision the hellraising upheaval caused by Léontine's destructive excess of unmotivated enjoyment. Whether sailing a toy boat, playing leapfrog, or eating a snack (as she does in many other episodes in this set), Léontine always finds a way to make it count. Ordinary habits pave the way to world-shattering catharsis.

*Program notes ©2025 by Michael Adams*

For eight years running, Accordo's Silent Film series has become an annual audience favorite, and not just for the entertainment value of the classic movies. The original scores by **Stephen Prutsman** makes this series unique, as this genre has become somewhat of a specialty of his. When a music festival in Maine first approached him about a composing a silent movie score 20 years ago, he had no idea that it would be the first of over 13 (and counting) he would eventually write, running the gamut from German expressionist films to the slapstick comedies of Buster Keaton and Charlie Chaplin. Yet to take the full measure of Steve's skillset is to marvel at what a complete musician he is, equally comfortable in the worlds of classical, jazz, and world music styles as a pianist, composer and conductor.

Beginning in his teens playing ragtime at a local pizza parlor for \$3 an hour, Steve was soon playing keyboards with local rock bands and jazz piano at many southern California clubs and lounges. He enjoyed 15 minutes of fame (and a moment of musical irony) when he won television's "Gong Show" as a pseudo honky-tonk pianist. At just 18, he was tapped to be the music director of a nationally syndicated televangelism program, a job that required him to arrange all the instrumentals to accompany the singers on a weekly basis, skills that would prove invaluable later in his career.

After attending the Peabody Conservatory where he studied with Leon Fleisher, Steve achieved remarkable success as concert pianist. He was a top medal winner at the both the Tchaikovsky Competition in Moscow and the Queen Elisabeth (of Belgium) Piano Competition and was awarded the prestigious Avery Fisher Career Grant. Those achievements led to concerto appearances with many of the world's leading orchestras.

After settling in San Francisco, a fortuitous introduction to the musicians of the Kronos Quartet led to a long collaboration of arrangements and transcriptions for the group. Steve's list of colleagues and collaborators speaks volumes about the high esteem he enjoys from other musicians: Dawn Upshaw, Leon Fleisher, the Kronos and St. Lawrence String Quartets, Yo-Yo Ma and the Silk Road Project, and the Chamber Music Society of Lincoln Center. His versatility outside of the classical music world is evidenced by his collaborations with such diverse artists as Tom Waits, Rokia Traore, Joshua Redman, Jon Anderson of YES, Sigur Rós and Asha Bhosle.

In 2004 Steve was named an Artistic Partner with the St. Paul Chamber Orchestra, where he conducted concertos from the keyboard, performed in chamber ensembles, and developed and arranged collaborations for their Engine 408 series of contemporary and world music. Just last month, his orchestration of a violin sonata by Prokofiev was premiered by the SPCO with soloist Steven Copes, a long-time friend and collaborator.

Stephen lives in San Francisco and is the father of two children, one with autism. He founded the group Autism Fun Bay Area that brings music and performing arts to people with autism and special needs families. He is currently the Board President of the Autism Society San Francisco Bay Area and is involved in several projects whose missions are to create enjoyable artistic or recreational environments for children on the autistic spectrum.

**Steven Copes** joined the Saint Paul Chamber Orchestra as Concertmaster in 1998, and since then has led the SPCO from the first chair in many highly acclaimed, eclectic programs. He appears frequently as soloist with the SPCO and many other ensembles around the world.

A zealous advocate of the music of today, he gave the world premiere of George Tsontakis' Grammy-nominated Violin Concerto No. 2 (2003), which won the 2005 Grawemeyer award and has been recorded for KOCH Records, and also gave the NY premiere of Lutoslawski's Subito (1992) for Violin and Piano. In June of 2017 he gave the World Premiere of Pierre Jalbert's Violin Concerto with Thomas Zehetmair conducting the SPCO.

An avid chamber musician, Copes has performed at festivals and concert series such as Aspen, Boston Chamber Music Society, Caramoor, Cartagena, Chamber Music Northwest, Chestnut Hill, La Jolla Summerfest, Lake Champlain Chamber Music Festival, Mainly Mozart, Marlboro, Moritzburg, Mozaic, Norfolk, Olympic Music Festival, Piccolo Spoleto, Salt Bay Chamberfest, Santa Fe, Seattle Chamber Music Society, Skaneateles, Styriarte, and at other festivals across the globe. He co-founded the Alpenglow Chamber Music Festival in Colorado as well as Accordo, a chamber music group in the Twin Cities, now in its 12th season.

A frequent guest Concertmaster/Leader, Copes has recorded and toured extensively throughout Europe

and Asia with the Chamber Orchestra of Europe, the Budapest Festival Orchestra, and the Mahler Chamber Orchestra and has performed in the same capacity with the likes of the Baltimore Symphony, Cincinnati Symphony, Halle Orchestra, Houston Symphony, London Philharmonic, Pittsburgh Symphony, Royal Concertgebouw Orchestra, and the San Francisco Symphony.

American violinist **Erin Keefe**, who became concertmaster of the Minnesota Orchestra in September 2011, has established a reputation as an artist who combines exhilarating temperament and fierce integrity. At Sommerfest 2012 she made her concerto solo debut with the Orchestra, performing Beethoven's Violin Concerto.

Winner of an Avery Fisher Career Grant, the Pro Musicis International Award as well as numerous international competitions, she has appeared as soloist in recent seasons with the Minnesota Orchestra, New Mexico Symphony, New York City Ballet Orchestra, Korean Symphony Orchestra, Amadeus Chamber Orchestra, Turku Philharmonic, Sendai Philharmonic and the Gottingen Symphony and has given recitals throughout the United States, Austria, Italy, Germany, Korea, Poland, Finland, Japan, and Denmark.

Among the leading chamber musicians of her generation, Keefe has been an Artist of The Chamber Music Society of Lincoln Center since 2010 after previously being a member of The Bowers Program (CMS Two) from 2006 to 2009. She has been featured on "Live from Lincoln Center" three times with the Society, performing works by Brahms, Schoenberg, Bach, and Corelli. Keefe is a member of Accordo, a string ensemble composed of present and former principal string players of the Saint Paul Chamber Orchestra and Minnesota Orchestra and has performed frequently with the Brooklyn and Boston Chamber Music Societies.

Keefe has collaborated with many leading artists of today including the Emerson String Quartet, Edgar Meyer, Gary Hoffman, David Finckel, Wu Han, Richard Goode, Roberto and Andrés Díaz, Menahem Pressler, Gary Graffman, and Leon Fleisher. Her recording credits include Schoenberg's Second String Quartet with Ida Kavafian, Paul Neubauer, Fred Sherry, and Jennifer Welch-Babidge for Robert Craft and the Naxos Label, recordings of the Dvořák Terzetto and the Schumann, Dvořák and Mendelssohn's third Piano Quartet in E-flat with Paul Neubauer, David Finckel and

Wu Han for the CMS Studio Recordings label as well as live performances of the Bartók Contrasts, Dvořák Piano Quintet, Mozart E-flat Piano Quartet, Respighi's Il Tramonto and Haydn's Arianna a Naxos recorded for Deutsche Grammophon with Menahem Pressler, Gary Hoffman, Ani Kavafian and Ewa Podles. She has also released a solo CD including works by Mendelssohn, Schumann, Ravel, Sibelius, Lutoslawski, and Hindemith recorded with pianist Anna Polonsky. Her festival appearances have included the Marlboro Music Festival, Music@Menlo, La Jolla Summerfest, Mainly Mozart, Music Academy of the West, Music from Angel Fire, Ravinia and the Seattle, OK Mozart, Mimir, Bravo! Vail Valley, Colorado College, Skaneateles, Salt Bay, Music in the Vineyards, and Bridgehampton Chamber Music Festivals.

**Maiya Papach** is the principal violist of The Saint Paul Chamber Orchestra. A member of the orchestra since 2008, she has made solo appearances with the SPCO in Mozart's Sinfonia Concertante with concertmaster Steven Copes, solo directed Benjamin Britten's Lachrymae and as soloist in Woolrich's *Ulysses Awakes*.

Papach has made frequent national and international appearances as a chamber musician, with a versatile profile in her performances of both traditional and contemporary repertoire. She is a founding member of the International Contemporary Ensemble (ICE), with whom she has performed frequently at Lincoln Center's Mostly Mozart Festival, New York's Le Poisson Rouge, Chicago's Museum of Contemporary Art and dozens of experimental venues. She has toured extensively in the former Soviet Union with the Da Capo Chamber Players, across North America with Musicians from Marlboro, and has made appearances at Prussia Cove (UK), the Boston Chamber Music Society, the Chesapeake Chamber Music Festival, the Chattanooga Chamber Music Festival and Chamber Music Quad Cities. She is also currently a member of Accordo, a Twin Cities-based chamber music group.

Papach is a 2013 recipient of the McKnight Fellowship for Performing Musicians administered by the MacPhail Center for Music. Through this fellowship and in collaboration with ICE, she co-commissioned a viola concerto by Anthony Cheung, performed at the Mostly Mozart Festival to critical acclaim by the New York Times. She is a graduate of the Oberlin Conservatory and the Juilliard School, and her principal teachers include Roland Vamos, Karen Tuttle,



Benny Kim and Hsin-Yun Huang. She performs on a 19th century Turinese viola by Annibale Fagnola.

Dynamic leader of the Minnesota Orchestra's cello section since 1991, prize-winning cellist **Anthony Ross** has appeared as soloist many times with the Orchestra, performing all the standard cello concertos under Osmo Vänskä, Edo de Waart and Eiji Oue. Equally passionate about new music, he has given powerful performances of Michael Daugherty's *Tales of Hemingway*, James MacMillan's *Cello Concerto*, Paul Moravec's *Montserrat*, and he and his wife, cellist Beth Rapier, have championed David Ott's *Concerto for Two Cellos* since 1993. Prior to assuming the principal role in Minnesota, Ross performed for four years as principal cello of the Rochester Philharmonic under David Zinman.

Ross' compelling interpretations have won wide acclaim from Moscow to Kalamazoo, and Dallas to Duluth. As concerto soloist, he has played with the Moscow State Orchestra, the Louisville Orchestra, the Dallas Symphony, the Rochester Philharmonic, the South Dakota Symphony and many other Midwest regional orchestras.

A cellist of many facets and talents, Ross engages with equal passion as he plays tennis, teaches young cellists and shares the festival stage as a chamber musician or while recording sonatas. Ross has taught at the Eastman School of Music, on the faculties of the Aspen and Grand Tetons Music Festivals and at the Interlochen and Madeline Island Music Camps. His many festival appearances include performances at the Mostly Mozart Festival, Music in the Vineyards, the Colorado Music Festival, the Rhodes Music Festival in Greece, the Cactus Pear Music Festival in San Antonio, Orcas Island Music Festival and the Bach Dancing and Dynamite Society in Madison. In the Twin Cities, he is a member of Accordo and the Chamber Music Society of Minnesota.

Winner of the prestigious bronze medal at the 1982 Tchaikovsky Competition in Moscow, Ross went on to gain the Stulberg Award, the G.B. Dealy Award and a prize in the Parisot International Cello Competition. He was awarded a McKnight Artist Fellowship, once as soloist and again in 2005 as part of the Ross Rapier Cello Duo. A graduate of Indiana University where he studied with Fritz Magg, Ross earned another degree at the State University of New York, studying with Bernard Greenhouse and Timothy Eddy.

Ross' recordings include Leonard Bernstein's *Three Meditations from the Mass* with the Minnesota Orchestra under Eiji Oue on Reference Recordings, the *George Lloyd Cello Concerto* with the Albany Symphony under David Alan Miller on Albany Records, and the sonatas of Rachmaninoff and Elliott Carter for Boston Records.

**Susan Billmeyer** has performed throughout the U.S. as a recitalist and collaborative pianist and is in constant demand as a chamber musician. She has performed regularly with the Minnesota Orchestra since 2005 and has joined them for several international tours, most recently to Cuba in 2015. Her recordings have appeared on the BIS and Innova labels, and since 2013 she has been co-artistic director of the Musical Offering, a chamber music ensemble based in St. Paul, Minnesota.

Billmeyer holds degrees from Oberlin Conservatory, Indiana University and the University of Minnesota. In addition to her musical training, she holds a degree in East Asian Studies from Oberlin College. A respected coach and teacher, Billmeyer's academic positions include a visiting professorship in piano and theory at the University of Richmond and an assistantship at the University of Minnesota, and she recently joined the faculty at the MacPhail Center for Music in 2021. She lives and teaches in Minneapolis.

**Maggie Hennefeld** is McKnight Presidential Fellow and Associate Professor of Cultural Studies and Comparative Literature at the University of Minnesota, Twin Cities. She received her PhD in Modern Culture and Media from Brown University in 2014. She is author of *Specters of Slapstick and Silent Film Comediennes* (Columbia UP, 2018) and a co-editor of the journal *Cultural Critique*. Her articles and criticism have appeared in edited volumes and journals including *differences*, *Discourse*, *Film History*, *Screen*, *Early Popular Visual Culture*, *Feminist Media Histories*, and *Camera Obscura*. She is also the co-editor of two volumes, *Abjection Incorporated* (Duke UP, 2020) and *Unwatchable* (Rutgers UP, 2019).

Classically-trained from the age of two, Melbourne-born London-based musician **Meg Morley** was awarded Distinctions by the Australian Music Examinations Board for its Associate and Licentiate diplomas in piano before completing a Master of Music in classical performance and a Postgraduate Certificate in composition at age

twenty three. During her studies she was fortunate to have performed as a soloist with the, then, Queensland Philharmonic Orchestra and to have had her first ensemble composition performed by the internationally-acclaimed Darling Downs Trio.

Meg studied jazz improvisation at the Victorian College of the Arts while she was a pianist with the Australian Ballet before moving to London, in 2010, where she has worked with various international dance companies (Matthew Bourne, Pina Bausch, English National Ballet, Rambert Company, Alvin Ailey ADT). As a composer for dance she has collaborated with various amateur and professional choreographers for live performances, including a highlight, in 2019, of working with members of the award-winning musical group Kefaya and contemporary dance company International Arts Collective for an inspiring ensemble production called *FREE*.

Since performing her first improvised score for silent film in 2016, Meg has regularly played at various international film festivals (Il Cinema Ritrovato, Netherlands Silent Film Festival, Le Giornate del Cinema Muto) and has recorded original scores for several DVD releases (including Hitchcock's *The Ring* for US company Kino Lorber). She is a house pianist for the British Film Institute (at Southbank) which commissioned her, in 2018, to compose, perform and tour a score for the Meg Morley Trio to accompany several silent films starring Mabel Normand. Birmingham's Flatpack Festival also commissioned her for a collaborative score with Derbyshire's electronic band Haiku Salut for the 1930 German experimental silent film *People on Sunday*, which was also performed at The Barbican, London.

Meg was deemed an Exceptional Talent by Arts Council England in 2018, after releasing two debut recordings: the solo piano EP, *Through the Hours*, and the Meg Morley Trio album, *Can't Get Started*, with Richard Sadler (double bass) and Emiliano Caroselli (drums). Both releases received four-star reviews from various publications, including *International Piano* magazine and *All About Jazz* with the latter stating that "Sadler and Caroselli give her music an added depth, making this group one of the most exciting on the current UK scene". In 2022 the trio released a second album, *Journey Through Home*, with great acclaim and with a successful launch at London's 606 Club.

Cellist and Composer **Michelle Kinney** is a dedicated and lifelong improviser, who has passionately pursued her interest in non-traditional contexts for the cello, including deep collaborations with musicians of non-western cultural traditions. Michelle is part of the faculty of the University of Minnesota Dance Program, and serves as Musician in Residence, accompanying class and managing the musician staff. This constant collaborative work with dance has led to the evolution of Michelle's very specific and idiomatic musicianship that mines kinesthetic impulse and gut response, supported by a foundation of disciplined classical training.

In recognition of her artistic work as a composer, Michelle has received awards and grants from New Music USA, The Bush Foundation, The Knight Foundation, The Jerome Foundation, McKnight Foundation, NEA/Rockefeller, Meet the Composer, Harvestworks/Studio Pass, The American Composers Forum, and Minnesota State Arts Board.

Michelle earned a BA from Northwestern University, focusing on cello performance, composition and ethnomusicology/jazz studies (w/Paul Berliner). Returning to the Twin Cities, she spent 10 years composing and performing in Dance, Theater, Film and various performing ensembles, before moving to NYC for graduate school at NYU where she earned an MA in Performance Studies. Michelle spent 13 years in the downtown NYC music scene, and has worked with some of the most respected innovators in new music, including Henry Threadgill, Butch Morris, Jason Hwang, Brandon Ross, Myra Melford, Mary Ellen Childs, Bun Ching Lam, Shi-Zheng Chen, Fast Forward, and John Zorn.

Michelle performs frequently with the cello/drum quartet Jelloslave, who recently released their second album "Purple Orange." She is co-founder and co-artistic director of a new music orchestra in the Twin Cities, called The Cherry Spoon Collective. Michelle enjoys several collaborations with Twin Cities luminaries, such as Nirmala Rajasekar, Prudence Johnson, Gao Hong, Dean Magraw, and with her husband, composer and guitarist Chris Cunningham in the "micro orchestra" Mississippi Peace. She collaborates as a composer for dance and theater, notably with Kevin Kling & Michael Sommers, Paula Mann's Time Track Productions, Stuart Pimsler Dance Theater, Carl Flink and BLM, Ananya Dance Theater, Laurie Van Weiren's B-Specifics, and Seattle's Khambatta Dance.

Versatile, Grammy-nominated pianist **John Novacek** regularly tours the Americas, Europe, Asia, and Australia as solo recitalist, chamber musician and concerto soloist; in the latter capacity he has presented over thirty concerti with dozens of orchestras.

John Novacek's major American performances have been heard in New York City's Carnegie Hall, Lincoln Center for the Performing Arts' David Geffen and Alice Tully halls, 92nd Street Y, Columbia University's Miller Theater, Merkin Concert Hall, The Metropolitan Museum of Art and Symphony Space, Washington's The Kennedy Center for the Performing Arts, Boston's Symphony Hall, Chicago's Symphony Center, and Los Angeles' Hollywood Bowl, while international venues include Paris' Théâtre des Champs-Élysées, Salle Gaveau and Musée du Louvre, London's Wigmore Hall and Barbican Centre and Tokyo's Suntory, Opera City and Bunkamura halls. He is also a frequent guest artist at festivals, here and abroad, including New York City's Mostly Mozart Festival, California's Festival Mozaic and those of Aspen, Cape Cod, Caramoor, Chautauqua, Colorado College, Great Lakes, Mendocino, Mimir, Music in the Vineyards, Ravinia, Seattle, SummerFest La Jolla, Wolf Trap, Canada's Festival of the Sound, Ottawa, Chamberfest, Scotia, SweetWater and Toronto Summer Music, BBC Proms (England), Braunschweig (Germany), Lucerne, Menuhin Gstaad and Verbier (Switzerland), Serenades d'Estiu (Spain), Sorrento (Italy), Stavanger (Norway), Toulouse (France) and Sapporo (Japan). He has also made his debuts with the Orquesta Filarmónica de la Ciudad de México, as well as with the Dayton and Vista philharmonic orchestras, the Anderson, Austin, Duluth Superior, Springfield (MA) and Traverse symphony orchestras, Wisconsin Chamber Orchestra, National Academy Orchestra of Canada and Symphony Nova Scotia.

Often heard on radio broadcasts worldwide, John Novacek has appeared on NPR's *Performance Today*, *St. Paul Sunday* and, as both featured guest composer/performer, on *A Prairie Home Companion with Garrison Keillor*. He was also seen and heard on television, including *The Tonight Show with Johnny Carson*, *Entertainment Tonight* and *CNN International*. Recently, Mr. Novacek has been prominently featured in discussion and performance on the highly successful PBS/Great Performances series *Now Hear This*. Hosted by Scott Yoo.

John Novacek is a highly sought-after collaborative artist and has performed with Joshua Bell, Renaud Capuçon, Jeremy Denk, Matt Haimovitz, Leila

Josefowicz, Cho-Liang Lin, Yo-Yo Ma, Truls Mørk, Elmar Oliveira, and Emmanuel Pahud, and, as well as the Afiara, Colorado, Harrington, Jupiter, New Hollywood, St. Lawrence, SuperNova and Ying string quartets. He also tours widely as a member of the multi-faceted Intersection, a piano trio that includes violinist Kaura Frautschi and cellist Kristina Reiko Cooper. As a tireless advocate for contemporary music, Mr. Novacek has also given numerous world premieres and worked closely with composers John Adams, Kenji Bunch, Gabriela Lena Frank, John Harbison, Jennifer Higdon, George Rochberg, Robert Sierra, John Williams, and John Zorn.

John Novacek took top prizes at both the Leschetizky and Joanna Hodges international piano competitions, among many others. He studied piano with Polish virtuoso Jakob Gimpel at California State University, Northridge, where he earned a Bachelor of Music degree, summa cum laude. Subsequently, he earned a Master of Music degree from New York City's Mannes College of Music, studying with Peter Serkin in piano and Felix Galimer and Julius Levine in chamber music. Mr. Novacek's coaches in composition included Frederick Werle, Aurelio de la Vega and Daniel Kessner.

John Novacek's original compositions have been widely performed and frequently recorded by major international soloists and ensembles. Commissioning entities include: New York Philharmonic, The Saint Paul Chamber Orchestra, Pacific Symphony, Chautauqua Symphony Orchestra, Fresno Ballet, Accordo/Schubert Club (film score), Fuji TV, Seattle Commissioning Club, Scotia Festival, Eastman School of Music, McGill University, West Texas A&M University, The 5 Browns, Concertante, Ensemble Liaison, Millennium, Manasse/Nakamatsu Duo, Harrington String Quartet, Ying Quartet, Quattro Mani. He has also prepared special arrangements for The Three Tenors, Boosey & Hawkes, EMI, Atlantic Records, John Williams, Lalo Schiffrin, Kiri Te Kanawa and pop diva Diana Ross.

John Novacek has recorded over 35 CDs, encompassing solo and chamber music by most major composers from Bach to Bartók, as well as many contemporary and original scores. Mr. Novacek records for Philips, Naxos, Nonesuch, Arabesque, Warner Classics, Sony/BMG, IBS Classical, Koch International, New World, Universal Classics, Ambassador, Arkay, Azica, EMI Classics, Four Winds, Pony Canyon, and Virtuoso. CD titles include *Road Movies* (2004 GRAMMY nomination as "Best Chamber Music Performance"), *Great Mozart Piano Works, Spanish*

*Rhapsody, Novarags* (original ragtime compositions), *Classic Romance, Hungarian Sketches, Intersection, Romances et Meditations* and, with Leila Josefowicz, *Americana* (GRAMOPHONE: "Editor's Choice"), *For the End of Time, Shostakovich and Recital* (BBC MUSIC MAGAZINE: 5 stars/June 2005's chamber choice). 2020 saw the IBS Classical releases of Chausson's Concert in D for Violin, Piano & String Quartet and an album of viola sonatas by Glinka, Hindemith, and Schubert with Randolph Kelly.

In 2022, John Novacek was appointment to the Piano and Collaborative Piano faculty of The Mannes School of Music at The New School's College of Performing Arts in New York City.

John Novacek is a Steinway Artist.

**Jess Julian** (b. 1994) is currently pursuing their Doctor of Musical Arts in Guitar Performance at the University of Memphis in Tennessee, studying with Dr. Patrick Sutton. Jess's other guitar mentors include Dr. Lily Afshar, Bret Hoag, Denis Azabagic, and Chuck Newsome. They have performed in masterclasses for Thomas Flippin, Steve Goss, Meng Su, Kasia Smolarek, Rene Izquierdo, David Leisner, William Kanengiser, Hilary Field, Armin Abdihodzic, Robert Gibson, Richard Miller, Xavier Jara, Stephen Aron, Thibaut Garcia, Roberto Fabbri, Celino Romero, and Anton Baranov. In addition, Jess is a published composer. Their composition mentor is pianist and composer Stephen Prutsman. Jess also has research regarding Libby Larsen's guitar music published in *Soundboard*.

They have received accolades through the Beethoven Club Young Artist Competition in Memphis, Tennessee in 2022. They also won the 2017 Outstanding Student in Instrumental Performance MaTilDa Award at Oakland University in Rochester, Michigan, where they received their Bachelor of Music in Guitar Performance and Music Education degrees. Jess continues to be recognized as an exceptional performer in a variety of genres including classical, jazz, and popular music. They perform as a soloist, chamber musician, and accompanist. In addition, Jess also performs in small and large ensembles such as jazz combos, wind ensembles, and orchestras.

Activism is an important part of Jess's work as a performer and composer. In December of 2016, they performed a program of all LGBTQA+ composers and performers. This recital was a "pay-what-you-wish"

concert to benefit Oakland University's Gender Sexuality Center. They also performed Benjamin Britten's *Nocturnal after John Dowland* at a vigil honoring the victims of the Orlando, Florida Pulse nightclub shooting in 2016. In 2022 and 2024, Jess performed at the Mighty Real/Queer Detroit Exhibition for Pride Month. Also in 2022, they also wrote an original composition *I Will Not Go* for SATB and piano, in dedication to queer activism.

Jess is also a dedicated and accomplished educator and guest lecturer. Jess is on faculty at Mississippi State University as Lecturer of Guitar where they teach Guitar Lessons, Guitar Pedagogy, Guitar Literature, Guitar Ensemble, and Music Appreciation. In the past, Jess has also taught Music Theory, Ear Training, and Music Appreciation courses at The University of Memphis. They are also an in-demand guest lecturer. In 2024, Jess presented "Exploring Libby Larsen's Sarabande in Profane Style" at The College of Music Society 2024 Southern Chapter Conference. In the past, Jess has been on faculty as the guitar teacher at two Michigan music studios: Rochester Conservatory of Music and Forte Academy of Dance. Over the years, they have taught a range of students of all ages from beginner to advanced. Some students are young children, some are young adults, some are adults in retirement, and everything in between. In addition to the diversity in level and age, they have taught a range of styles such as classical, jazz and popular music. Students of Jess participate in masterclasses, recitals, festivals, gigs, and achievement testing. Jess is also passionate about bringing music to vulnerable communities. They have taught guitar for the nonprofit charities Guitars Not Guns and The Baldwin Center. Jess also offers private guitar lessons via Zoom.

In addition to their musical ventures, Jess enjoys listening to podcasts, hiking, and coffee.

**AJ Isaacson-Zvidzwa** is an international lecturer, caretaker for her brother, a former competitive dancer, performed a composition at the Kennedy Center in Washington, D.C., played and learned the oboe is not her instrument, has partnered with Borealis Dance Theatre to choreograph "Angels Sang to Me," has traveled to 31 states with her husband where she has taken up hiking, kayaking, and (yet-to-catch-a-fish) angling. She is also a female, BIPOC, violist, composer, and musicologist who lives with mental illness. Recent projects include "Buried Alive" for 2-part voice (SA or TB), optional bass guitar, and piano commissioned

by the Voices of Hope Minnesota prison choirs; “The Sun Will Rise” for vibraphone and string quartet, by the Artaria String Quartet with guest vibraphonist Eri Isomura; 4 songs for soprano, viola, and piano with texts by Walter de la Mare commissioned by soprano Maria Jette; and a new piece commissioned by the Minneapolis Guitar Quartet. AJ holds a Bachelor of Music degree in viola and violin performance from Augsburg University where she was concertmaster of the orchestra, was named a 2014 Presser Scholar and a winner of the Augsburg Symphony Orchestra Concerto/Aria Competition. She has published an article in the Journal of the American Viola Society, is preparing an article for the American String Teachers Journal (ASTA), and for fun, she is editing an (only in manuscript) 18th-century viola concerto by composer Georg Schultz for its first printed publication. For more on AJ, visit her website at [ajmnmusic.com](http://ajmnmusic.com)

In 2020, AJ Isaacson-Zvidzwa was selected as a Cedar Commissions Artist to write the song cycle, *Angels Sang to Me* for soprano and string quartet exploring her journey with mental illness. “This work captures both the initial beauty and allure of an onset of an episode before descending into the tragic and dissonant chaos which follows. Haunting and pervasive tones tug empathetic listeners through the experience toward a deeper understanding of the tumultuous experience of living through and despite this illness.” (Rebecca Evans, certified mental health peer support specialist). AJ’s story is told through poems and writings of past artists who continued to create while mentally ill including Emily Dickinson, Hector Berlioz, Ian Hamilton on Robert Lowell, William Blake, Robert Lowell, Sara Teasdale, Clara Schumann on Robert Schumann, and Edgar Allan Poe. Instrumental interludes are interspersed throughout to illustrate the emotional highs and lows of AJ’s journey through bipolar disorder and schizophrenia, touching on fear, confusion, mania, hallucinations, levity, and concluding with a balancing and accepting awareness of one’s illness. The instrumentalists whisper, speak, and shout while accompanying the singer, as lyrics and texts draw the performers and audience through illness towards health.



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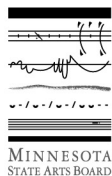
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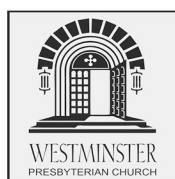
# Thank you to the following organizations:



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.



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*If you are interested in making a memorial or tribute donation,  
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# Schubert Club Endowment and Legacy Society

## SCHUBERT CLUB ENDOWMENT:

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

The Eleanor J. Andersen  
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By Nancy and Ted Weyerhaeuser  
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The Felice Crowl Reid Memorial  
The Frederick and Margaret L.  
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The Wurtele Family Fund

## MUSIC IN THE PARK SERIES FUND OF THE SCHUBERT CLUB ENDOWMENT:

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

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The Legacy Society honors the dedicated patrons who have generously chosen to leave a gift through a will or estate plan. Add your name to the list and leave a lasting legacy of the musical arts for future generations.

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*Become a member of The Legacy Society by making a gift in your will or estate plan. For further information, please contact Amy Marret at 651.292.3270 or [amarret@schubert.org](mailto:amarret@schubert.org)*

# Artistic and Strategic Opportunities Fund

## 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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*Thank you donors for contributing so generously to the **140th Anniversary Endowment Campaign** for Arts Education and Scholarships. Because of your support, we **exceeded our goal of \$2,000,000** which will generate \$80,000 annually in scholarship support.*

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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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