

Julie Himmelstrup Music in the Park Series

Jordan Bak, *viola*

Ji Yung Lee, *piano*

Sunday, February 15, 2026 • 4:00 PM

St. Anthony Park United Church of Christ

Welcome to the Schubert Club

A GREETING FROM ANN JUERGENS AND BARRY KEMPTON

Happy New Year! We hope your holidays were fun, restorative, and filled with music.

As Schubert Club enters 2026, we're excited to present a wide range of concerts and activities featuring world-renowned and local artists, as well as a groundbreaking virtual-reality orchestra.

Pianist Garrick Ohlsson and violist Richard O'Neill grace the Ordway stage in the International Artist Series. Another national treasure, pianist Anne-Marie McDermott, joins Accordo for concerts at Westminster Hall and the less formal Icehouse. Among the artists to be heard on the Thursday lunchtime Courtroom Concert Series are the Artaria String Quartet and pianist Miryana Moteva.

For extra adventure, join Schubert Club at the Luminary Arts Center in Minneapolis towards the end of January, for a chance to hear a chamber orchestra in virtual reality. This immersive musical experience features one of Europe's

leading orchestras, the Berlin-based Mahler Chamber Orchestra. Don a virtual reality headset (don't worry, we provide them!), and you will find yourself standing in the middle of the orchestra listening to music by Mozart, Mendelssohn, and Wagner. Listen up close, wander, conduct, dance. It's hard to imagine, so you've got to become a part of it.

In addition to concerts, the Schubert Club Music Museum welcomes visitors Wednesday through Sunday, where you can explore the sounds of our piano collection, see and learn about some of the fascinating letters of our Gilman Ordway Manuscript Collection, and play dozens of musical instruments from around the world in our Music Makers Zone.

Whatever your musical interests are, we look forward to welcoming you to the Schubert Club.

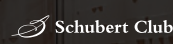
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Schubert Club is a proud member of The Arts Partnership with The Saint Paul Chamber Orchestra, Minnesota Opera, and Ordway Center for the Performing Arts

UPCOMING CONCERTS

SCHUBERT CLUB *Mix*
a new generation of classical music

Recital in the Round

Roderick Williams OBE, baritone

Christopher Glynn, piano

Friday, April 24 • 7:30 PM

Westminster Hall, Minneapolis

This year's Featured Artist, baritone Roderick Williams OBE, will perform a unique recital in the round at Westminster Hall. For his program, entitled An English Song Winterreise, Williams has chosen English songs which reflect each of the 24 individual songs that make up Franz Schubert's Winterreise to craft a unique musical journey. This curated song cycle will include works by Ralph Vaughan Williams, Benjamin Britten, and Gerald Finzi, as well as more modern works by Judith Weir and Errollyn Wallen.



schubert.org/mix

Accordo with Silent Film

Original live music performed with silent films.

FEATURING THE FILMS:

Léontine's Boat (music by Meg Morley)

One A.M. starring Charlie Chaplin
(music by Stephen Prutsman)

Steamboat Bill, Jr. starring Buster Keaton
(music by Stephen Prutsman)

FEATURING:

Susie Park, violin

Anthony Ross, cello

Sang Yoon Kim, clarinet

Stephen Prutsman, piano

Susan Billmeyer piano

Tue, May 5, 2026 • 7:30 PM
Ordway Concert Hall

Tickets and Info
schubert.org/accordo



Sunday, February 15, 2026 • 4:00 PM

Saint Anthony Park United Church of Christ

Pre-concert conversation one hour before the performance

JORDAN BAK, VIOLA
JI YUNG LEE, PIANO

This concert is dedicated to the memory of Shirley Santoro

Viola Sonata, Op. 11, No. 4 (1919)

Paul Hindemith (1895–1963)

I. Fantasie

II. Thema mit Variationen

III. Finale (mit Variationen)

The Ecstasy of Love (2010, rev. 2021)

H. Leslie Adams (1932–2024)

Magnitude (2022)

Andrea Casarrubios (b. 1988)

Excessive Use of Force (2020)

Jessica Meyer (1974)

Intermission

Lament for Viola and Piano (1963)

Coleridge-Taylor Perkinson (1932–2004)

Elfentanz (Dance of the Elves) (1937)

Florence Price (1887–1953)

Sonata for Viola and Piano in F minor, Op. 120, No. 1 (1894)

Johannes Brahms (1833–1897)

I. Allegro appassionato

II. Andante un poco adagio

III. Allegretto grazioso

IV. Vivace

PLEASE SILENCE ALL ELECTRONIC DEVICES

Viola Sonata, Op. 11, No. 4 (1919)

Paul Hindemith (b. Hanau, Germany, 1895; d. Frankfurt am Main, Germany, 1963)

Among the most significant German composers of his time, Paul Hindemith came of age at the dawn of 20th century modernism. He was taught the violin as a child and became skilled enough by his teens to support himself playing in local dance bands and chamber ensembles. At age 21, he was appointed concertmaster of the Frankfurt Opera Orchestra.

He was conscripted into the army late in WWI and assigned to play bass drum in the regiment band. (It is safe to assume he was overqualified.) He also formed a string quartet while in the service, and following the war, supported himself by playing violin (and later viola) in a string quartet that extensively toured Europe, known for its emphasis on playing contemporary music.

His early works are in a late romantic idiom, before he adopted a leaner, more contrapuntally complex style in the 1920s. Unfortunately, his music attracted the wrong kind of attention from the Nazi regime in the 1930's and he became an outcast after Germany's Minister of Propaganda, Joseph Goebbels publicly denounced Hindemith as an "atonal noisemaker." The Nazi regime suppressed public performances of his works, labeling him a "decadent artist." This reputation, combined with his wife's Jewish heritage, prompted the Hindemiths to become reluctant émigrés in 1938, decamping first to Switzerland, then more permanently to the United States. Through his longtime professorship at Yale, Hindemith had a deep and lasting influence on the teaching of music in America, specifically music theory and orchestration. Some of his textbooks are still in use today.

Hindemith was highly respected for both his violin and viola playing, and he often performed his own works. His first Sonata for Viola and Piano Op. 11, No. 4 was composed in 1919, and the succeeding Sonata for Solo Viola Op. 11, No. 5 mark Hindemith's decision to abandon playing the violin in favor of its larger cousin for the remainder of his career.

His works are notable for their meticulous craftsmanship, rhythmic complexity, and inventive counterpoint, though some wags have also said of Hindemith that he could not write a decent melody if his life depended on it. That said, this early F major viola sonata is quite melodic for Hindemith and is also noteworthy for its prominent (and difficult) piano part. The sonata is in three movements, played without a break.

The opening Fantasie is the shortest of the movements at about three minutes in length, and it is also the freest in both form and harmonic language, passing through roughly ten keys in the space of just 41 measures. A brief cadenza-like passage leads into the variation movement, whose four distinct variations are based on a slow, meandering tune that Hindemith suggests should be played "in the style of a folk song." This movement leads directly to the Finale, which presents two contrasting ideas that are each developed with variations. The first motive is more assertive, while the second is a gentler, lullaby-like tune, which might be one of the more romantic melodies in Hindemith's entire output!

The Ecstasy of Love (2010, rev. 2021)

H. Leslie Adams (b. Cleveland, OH, 1932; d. 2024)

H. Leslie Adams is an American composer, pianist and music educator. who died in 2024 at the age of 91. A Cleveland, Ohio native, Adams is best known for his vocal works, which include choral music, art songs, and music dramas. His instrumental compositions have been performed by the Prague Radio Symphony, Iceland Symphony Orchestra, Buffalo Philharmonic, Indianapolis Symphony and the Cleveland Orchestra. Adams composed largely within the tradition of Western classical music but often incorporates elements unique to African American music. *The Ecstasy of Love*, written in 2010, is an accessible, concise work of about eight minutes, full of lush, heart-on-the-sleeve melodies that are perfectly suited for the voice and register of the viola. Considering its romantic tonal language, one might easily mistake it for a work from a hundred years ago.

Magnitude (2022)

Andrea Casarrubios (b. San Esteban del Valle, Spain, 1988)

Spanish-born cellist and composer Andrea Casarrubios has performed as a soloist and chamber musician throughout Europe, Asia, Africa, and the Americas. Her compositions have been programmed by the Chicago Symphony, the Philadelphia Orchestra, the Indianapolis Symphony, the National Philharmonic, the Sphinx Organization, and Carnegie Hall.

Magnitude (2022) was commissioned in 2021 by the Carr-Petrova (viola/piano) Duo and emerged from their "Novel Voices Refugee Project" during which the pair traveled the world performing at refugee camps and engaging with residents in workshops. While in Jerusalem, they witnessed a performance by "The

Daughters of Jerusalem,” an ensemble of Palestinian women whose courage in music promises profound and enduring impacts for generations to come. *Magnitude* pays homage to their effect and significance as artists. Casarrubios writes of the work’s inspiration, “I couldn’t help but consider the magnitude—the tremendous impact they will continue to make, and how their courage in music can have such important repercussions in generations to come.”

***Excessive Use of Force* (2020)**
Jessica Meyer (b. 1974)

Jessica Meyer is an award-winning composer and violist whose passionate musicianship radiates accessibility and emotional clarity. Her works have been performed in venues from the Kennedy Center to Carnegie Hall, by musicians of the Minnesota Orchestra, the New York Philharmonic, and other orchestras around the country. She has received multiple commissioning awards from both Chamber Music America and the New York State Council on the Arts. Meyer is a close friend and colleague of Jordan Bak — they both teach viola at the Manhattan School of Music — and Jordan has premiered several of her pieces over the years. *Excessive Use of Force* was originally written for the cellist Paul Dwyer.

Notes on *Excessive Use of Force* from the Composer:

Between May 26th and June 4th, 2020, there was an unbelievable amount of inarguable video footage that featured excessive use of force by police officers of various departments around the country in response to the protests of the murder of George Floyd in Minneapolis by a police officer. All the victims in the videos were unarmed. It sickened me to watch these videos and try to explain to my 13 year-old son that this is the world we live in.

Then my husband and I watched a documentary on the legendary Woodstock Festival when 400,000 people descended on a farm in upstate NY for a weekend of concerts, love, and peace. New York Governor Nelson Rockefeller threatened to summon the National Guard, however a grassroots spirit of cooperation and collaboration between the hippies and the few police present resulted in an amazingly non-violent experience. Imagine what would have happened if the National Guard was there. On the last morning of the Festival, Jimi Hendrix wailed out a version of the “Star Spangled Banner” on his guitar, replete with sounds of the rockets and bombs that plagued the Vietnam war that everyone was sick of at

the time. Excessive Use of Force is my homage to that performance – only this time the quoted song is “My Country ‘Tis of Thee” and the sounds are that much more gritty to convey the ugliness of these current times.

--Jessica Meyer

***Lament for Viola and Piano* (1963)**
Coleridge-Taylor Perkinson (b. New York City, 1932;
 d. Chicago, 2004)

Named after the black Romantic-era composer Samuel Coleridge-Taylor, native New Yorker Coleridge-Taylor Perkinson fulfilled his “namesake destiny” by growing up to be a distinguished composer in his own right. His wide-ranging musical interests span nearly every genre, including jazz, pop, dance, film, TV, and classical music. He earned degrees from New York University, the Manhattan School of Music and Princeton University, and worked with a broad range of contemporary artists, such as dancers Jerome Robbins and Alvin Ailey, jazz legend Charlie Parker, as well as Marvin Gaye and Harry Belafonte.

Perkinson’s *Lament*, a previously unpublished gem from his early works, is an expressive and lyrical showcase for viola, played over repeated chords in the piano.

***Elfentanz (Dance of the Elves)* (1937)**
Florence Price (b. Little Rock, 1887;
 d. Chicago, 1953)

Florence Price is a composer finally enjoying her long-delayed moment, albeit posthumously. She was the first African American woman to have a symphony played by a major orchestra when the Chicago Symphony performed hers in 1933. She composed over 300 works: four symphonies, four concertos, choral works, songs, and much chamber music.

A native of Little Rock, Arkansas, Price was educated at the New England Conservatory of Music in Boston, which was one of the few schools willing to admit black students circa 1900. She returned to Little Rock after graduation, where she married a lawyer and had two children. After a series of lynchings there, her family moved to Chicago in 1927 to escape the unrelenting racial violence, part of “the great migration” of African Americans to northern cities to escape the virulently Jim Crow south. She thrived in Chicago, becoming an important teacher who earned the respect of her colleagues, black and white. She became

friends with writer Langston Hughes and singer Marian Anderson, and they helped her get national recognition for her works.

After her death in 1953, much of her music was lost, and she lapsed into relative obscurity. Then, in 2009, a family moved into an old house in St. Anne, Illinois that had been abandoned for 50 years and was nearly demolished. In the attic, they found dusty boxes full of handwritten scores. It was Price's long-lost unpublished works, including two violin concertos, four string quartets, two piano quintets, and the Fourth Symphony. It turns out that this was her family's abandoned summer home. This discovery sparked a renewed interest in her life and rich catalog of works.

Although Price was not typically known for composing "salon music", *Elfentanz* ("Dance of the Elves") would certainly fit the bill, as it is reminiscent of those late 19th century works that focused on emotional expression of a sentimental character. *Elfentanz* is one of several short pieces that Price originally wrote for violin and piano. Its whimsical title is reflected in the spritely opening theme. A lushly romantic middle section follows, that explores an elfin alter ego of sorts, with soaring melodies and yearning harmonies, before a return of the impish opening music that closes the piece with a playful wink.

Sonata for Viola and Piano in F minor, Op. 120, No. 1 (1894)
Johannes Brahms (b. Hamburg, Germany 1833; d. Vienna, Austria, 1897)

Back in 1890, when Johannes Brahms was 57, the idea of retirement as we know it today didn't exist. There was no agreed-upon magic age when one should quit working and enjoy one's golden years. Most people in Brahms' day probably kept working, health permitting, out of economic necessity. Imagine then, the surprise of Brahms' publisher when the final corrections to his String Quintet Op. 111 arrived with a letter that announced: "With this note you can take leave of my music, because it is high time to stop." At age 57, Brahms apparently felt like he had nothing left to say.

Yet he soon reneged on that pledge and went on to write 11 more works, including this Sonata in F minor Op. 120, one of two that were first conceived as a sonatas for clarinet and piano. What inspired him to compose again was a performance of Mozart's Clarinet Quintet featuring clarinetist Richard Mühlfeld. He was so taken with his playing and the new possibilities for the clarinet that he penned the two sonatas for clarinet and piano mentioned above, plus a quintet for clarinet and strings, and a trio for clarinet, cello and piano. Almost immediately, the

two clarinet sonatas were adopted by violists, with Brahms blessing. The range of both instruments is nearly identical, and the viola has certain expressive colors that the clarinet lacks, most notably in violist's use of vibrato. Many would posit that the viola, with its inherently radiant warmth, is even more appropriate to the sonatas than the clarinet with its cooler, liquid timbre. (With apologies to clarinetists).

Brahms' official sanction of the two sonatas for the viola should come as no surprise. He loved dark, earthy instrumental colors and his orchestrations often favor the low brass, the violas, cellos and basses, as well as clarinets and bassoons. The "dual use" of the sonatas would also ensure more performances, a fact that would have certainly pleased his publisher as it would boost sheet music sales. (Brahms also adapted versions as violin sonatas too, but they are rarely heard, while the viola sonatas have become cornerstones of that instrument's repertoire.)

The F minor Sonata is in four movements. The first movement, marked *Allegro appassionato*, opens with a dark and somber four-bar piano introduction, presented in octaves. The viola enters with a sturdy, muscular theme that sets the tone for this turbulent movement. There are some breathtaking moments of beautiful repose along the way, before the movement closes quietly, with a wistful smile, in the key of F major.

The next two movements blend together well, as both are in A flat major (the related major key to F minor). The second movement – *Andante un poco adagio* – is a sweetly ruminative aria for viola in A-B-A form. The B section, derived from the opening theme's material, generates a bit more urgency before settling into a peaceful final cadence.

The genial intermezzo that follows (also in A-B-A form) is in $\frac{3}{4}$ time, in the style of an Austrian *Ländler*, which is the "drunken cousin" of the more elegant waltz.

The final movement, marked *Vivace*, is in F major and set in rondo form. Its youthful exuberance belies the fact that Brahms was sixty-one years old when he composed it. Clearly, he still had a lot to say after all.

Program notes © 2026 by Michael Adams



Jordan Bak ©Titilayo Ayangade

Jordan Bak

Award-winning Jamaican-American violist Jordan Bak has achieved international acclaim as a trailblazing artist, praised for his radiant stage presence, dynamic interpretations, and fearless power. Critics have described him as “an exciting new voice in Classical performance” (*I Care If You Listen*), “a powerhouse musician, with a strong voice and compelling sound” (*The Whole Note*) and lauded his “haunting lyrical grace” (*Gramophone*). The recipient of the London Philharmonic Orchestra’s ‘Alexandra Jupin’ Award and former Young Classical Artist Trust’s (YCAT) ‘Robey Artist,’ Bak was also a prizewinner in the Sphinx, Lionel Tertis, and Concert Artists Guild Competitions, and has received accolades from *ClassicFM*, *MusicalAmerica*, and WQXR.

For the 2025-2026 season, Bak will join the world-renowned Takács Quartet on a tour of rarely-performed Mozart viola quintets, in addition to making his concerto debuts with the Detroit Symphony Orchestra and Houston Symphony Orchestra. Bak will also give the world premiere of composer Michael Frazier’s new viola concerto, *Los quetzales*, commissioned by Eastman School of Music, The Sphinx Organization, and American Composers Orchestra.

Bak’s enthusiastically-received sophomore album, *Cantabile: Anthems for Viola* (Delphian Records), has garnered significant international attention, featuring works by Arnold Bax, Benjamin Britten, and Ralph Vaughan Williams, paired with contemporary compositions by Jonathan Harvey, Bright Sheng, and Augusta Read Thomas. A proud new music advocate, Bak has given numerous world premieres, including Kaija Saariaho’s *Du gick, flög* for viola and mezzo-soprano, Jessica Meyer’s *On fire...no, after you* for viola, mezzo-soprano and piano, Augusta Read Thomas’ *Upon Wings of Words* for string quartet

and soprano, and Jeffrey Mumford’s *stillness echoing* for viola and harp.

Bak has appeared as soloist with such orchestras as London Philharmonic Orchestra, Sarasota Orchestra, London Mozart Players, New York Classical Players, Juilliard Orchestra and Brandon Hill Chamber Orchestra among others, and has performed under such esteemed conductors as Howard Griffiths, Stephen Mulligan, Keith Lockhart, Gerard Schwarz, and Ewa Strusińska. As a recitalist and chamber musician, he has been heard at some of the world’s greatest performance venues including Carnegie Hall, the Concertgebouw, Wigmore Hall, Jordan Hall, Alice Tully Hall, Merkin Concert Hall, Perelman Theater at The Kimmel Center, Elgar Concert Hall, and Helsinki Musiikkitalo.

Bak has been a presence at numerous chamber music festivals such as Marlboro Music Festival, Tippet Rise, Chamber Music Northwest, and Newport Classical, and has appeared during the year at Chamber Music Detroit, Philadelphia Chamber Music Society, Emory University’s Candler Concert Series, and Shriver Hall Concert Series. Bak has frequently collaborated with the Escher Quartet, Verona Quartet, Catalyst Quartet, Merz Trio, and Hermitage Piano Trio and has performed with such artists as Jonathan Biss, Lara Downes, Jennifer Frautschi, Ani Kavafian, Soovin Kim, Charles Neidich, Marina Piccinini, and Gilles Vonsattel.

Passionate about education, Bak currently serves as Assistant Professor of Viola at University of North Carolina School of the Arts and as an Ambassador for UK Music Masters in London. Additionally, he has given masterclasses at Manhattan School of Music, NYU Steinhardt, Oberlin Conservatory, Peabody Institute of the Johns Hopkins University, University of Wisconsin-Madison, Royal Birmingham Conservatoire (UK), and Conservatorio del Tolima (Colombia).

Only the third violist to earn the Artist Diploma from The Juilliard School, Jordan Bak holds a Bachelor of Music degree from New England Conservatory and a Master of Music degree from The Juilliard School where he was awarded the prestigious Kovner Fellowship. His principal teachers were Dimitri Murrath, Hsin-Yun Huang, and Samuel Rhodes.

Jordan Bak plays on two violas both made by Jon van Kouwenhoven. He is married to violist Rubina Bak and shares two cats, Bartók and Walton.



Ji Yung Lee ©Jiyang Chen

Ji Yung Lee

Hailed by *Gramophone* for her “beautiful playing” and “intimate internal dialogues,” 2nd prize and special award winner at Salieri-Zinetti International Chamber Music Competition in Italy, pianist and vocal coach Ji Yung Lee is an active performer and has made appearances at Carnegie Weill Hall, Alice Tully Hall, John F. Kennedy Center, Merkin Concert Hall, The Greene Space, Troy Savings Bank Music Hall, and Jordan Hall. She has also captivated audiences via numerous radio broadcasts including WQXR (New York), MPR (Minnesota), WFMT (Chicago), WSMR (Florida). Lee joined the faculty in January 2022 as an opera coach at New England Conservatory in Boston, MA and the music staff in July 2023 as a coach at Boston Lyric Opera.

Recent highlights include Dame Myra Hess Concert Series; Pehlivanian Opera Academy as a conducting fellow (*La Traviata* in 8 different cities in Slovenia); concerts with violinist Chad Hoopes, Danbi Um, and violist Barry Shiffman at Rockport Chamber Music Festival; Harriman-Jewell Series; a video production with cellist Laurence Lesser for Tonebase; *Omar* at Boston Lyric Opera; a new opera *Fat Pig* at Victory Hall Opera; New York Classical Music Radio WQXR’s Live Christmas Concerts at The Greene Space; Minnesota Public Radio’s *Performance Today*.

Lee’s passion for vocal music has been a significant part of her musical journey. She has worked with Boston Lyric Opera, Victory Hall Opera, Boston Arts Song Society, Korea Chamber Opera Festival, Juilliard’s Drama division, and Amelia Island Opera. Ji Yung has served Victory Hall Opera as its first official pianist-in-residence, with the title of Chief Repetiteur. She has participated as a vocal piano fellow with full scholarships in festivals including Music Academy of the West, Aspen Music Festival and School, SongFest(The Marc and Eva Stern - LA Opera Professional Fellowship), and Hawaii Performing Arts Festival.

In addition to her extensive vocal repertoire, Lee is enthusiastic about instrumental chamber music. She actively performs with internationally-acclaimed instrumentalists throughout the United States, as well as mentoring and playing for young musicians at recitals and music festivals such as Morningside Music Bridge. She has been invited to Rockport Chamber Music Festival, New York Classical Radio WQXR, Dame Myra Hess concert series, to name a few. She has participated in violist Jordan Bak’s debut album *IMPULSE*. She has served as a staff pianist both at The Juilliard School and New England Conservatory.

Ji Yung is also an accomplished singer. “Showing off the beauty of her musical maturity” (*The Korea Economic Daily*), she has been cast in various musical productions from 2010-2012 in South Korea. One production in which she performed, *Moby Dick*, was the first musical staged in Korea where the actors played their own instruments while acting, singing and dancing. Ms. Lee portrayed sea nymph Nereid symbolizing the mother of nature. One critic dubbed her “A magnificent voice” (*The Daily Sport Seoul*).

Ji Yung is an international volunteer, everywhere. Sharing her love of music with people, she has performed and taught children in the U.S. as well as South Korea, Mozambique, Kenya, Bolivia, and Palestine. As the director of Sing with Hope, Mtree (www.Mtree.org), believing in music as a powerful tool of communication, she spent the summers of 2017, 2019, and 2022 with children in Kenya supporting them through their journey of self-discovery and emotional growth. She is also involved in EnoB New York (www.EnoB.org) as a music director since 2016, reaching out to people who are disabled and hospitalized.

Ji Yung obtained her Graduate Diploma in collaborative piano from The Juilliard School, completed her Master’s Degree and Graduate Diploma in collaborative piano with academic honors at New England Conservatory, and earned her Bachelor’s degree at Yonsei University in Korea, where she majored in choral conducting. Her teachers and mentors include Margo Garrett, Jonathan Feldman, Cameron Stowe, Diane Richardson, J. J. Penna, Max Levinson, Cynthia Hoffmann, Roger Tapping, Laurence Lesser, Young Hwa Yoon, Ick Hyun Cho, and Ho-Jeong Jeong.

The **2026–2027 Season** for the
Julie Himmelstrup Music in the Park Series
will be announced on **March 4, 2026**

A special thanks to the donors who designated their gift to **MUSIC IN THE PARK SERIES**:

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[†] *in remembrance*

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| Mark Anema | Josée Cung | Lyndel King | Sook Jin Ong | Anthony Thein |
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| James Ashe | Karyn Diehl | Kyle Kossol | Jonathan Palmer | John Treacy |
| Suzanne Asher | Anna Marie Ettl | Karen Kustritz | Christine Podas-Larson | Maria Troje Poitras |
| Paul Aslanian | Richard Evidon | Libby Larsen | David Ranheim | Nancy Weyerhaeuser |
| Aimee Richcreek Baxter | Doug Flink | Jeff Lin | Barbara Rice | David Wheaton |
| Lynne Beck | Catherine Furry | Eric Lind | Kay Savik | Timothy Wicker |
| Carline Bengtsson | Michael Georgieff | Dorothy Mayeske | Ann Schulte | Lawrence Wilson |
| Cecil Chally | Diane Gorder | Fayneese Miller | Estelle Sell | Mike Wright |
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