

Julie Himmelstrup Music in the Park Series

**Miró Quartet** with  
**Steven Banks, *saxophone***

**Sunday, April 12, 2026 • 4:00 PM**

Saint Anthony Park UCC

A GREETING FROM ANN JUERGENS

With gratitude, indelible memories, and a touch of sadness, we're saying farewell to Barry Kempton this spring, his final season as our Artistic & Executive Director. Because of his remarkable leadership, our small but mighty and tireless staff, and your support, Schubert Club is in excellent condition. Barry's wise guidance and deep care for the organization are reflected in his decision to depart when we are at the top of our game.

Schubert Club shares an international reputation, rich relationships with diverse local arts and education partners, and a Minnesota community known for embracing music that lifts spirits and also challenges them. That's why the Artistic & Executive Director position has attracted so many applications from extraordinary candidates from around the world. We are well on our way to choosing Barry's successor.

But we're not done with Barry yet! We have established a **Commission Fund in Barry Kempton's Honor**. At the close of the season, this fund will be given to his successor to commission new music for Schubert Club performances. If you are moved to honor Barry with a contribution to the fund, please see the QR code on the next page, or contact our Director of Development, Amy Marret, at [amarret@schubert.org](mailto:amarret@schubert.org).

Barry will leave Schubert Club as a well-managed, financially sound, artistically creative global, national, and Twin Cities gem. We've been making music for 144 years.

With your support, we will continue that work with enduring energy and passion.

We are deeply thankful for Barry's leadership. And we are excited about Schubert Club's bright future.

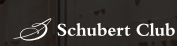
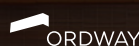


Mark your calendars for the Winners Recitals concert on Sunday, April 25 at 1 PM in the Ordway Concert Hall. This free concert will feature the talented winners of the 103rd annual Bruce P. Carlson Student Scholarship Competition. Each year, Schubert Club awards over \$70,000 in scholarships to support these outstanding young musicians in their continual music education. I hope you'll join us in celebrating and supporting these exceptional performers!

Ann Juergens  
Board President



THE ARTS PARTNERSHIP



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

# Help Schubert Club champion new music:

## ANNOUNCING THE **BARRY KEMPTON COMMISSION FUND**

As we prepare for Barry Kempton's departure from Schubert Club in June, we have an ambitious idea to thank him, and we would like you to join us.

Under Barry's tenure, Schubert Club has commissioned or co-commissioned more than 50 new works. To make sure Barry's passion for championing new music lives on into the future, and in recognition of his remarkable leadership, Schubert Club is establishing a special commission fund.

**We invite you to contribute before June 30, 2026** to be a founding supporter of the Barry Kempton Commission Fund. Gifts of any amount are welcomed and appreciated! The total amount raised will be announced on July 1, 2027.

We hope you will join us in being a part of this new and exciting chapter at Schubert Club.

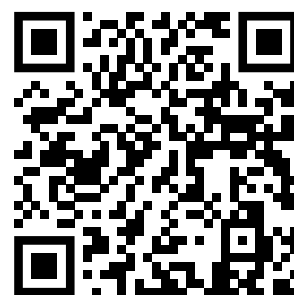
---

To make a donation, please contact **Amy Marret**  
at [amarret@schubert.org](mailto:amarret@schubert.org) or **651.292.3270**,  
or scan the QR code to the left to donate online.



## *THE* **BARRY KEMPTON COMMISSION FUND**

**DONATE TODAY**



# Reflections On My Tenure

Barry Kempton *Artistic & Executive Director, 2012-2026*



At the beginning of the season, I announced that 2026–27 would be my final one as Director of the Schubert Club. Back in September, the end of this season seemed a long way off, but it is fast approaching. I am beginning to reflect on the extraordinary privilege I have enjoyed of leading Schubert Club for the past fourteen-plus years.

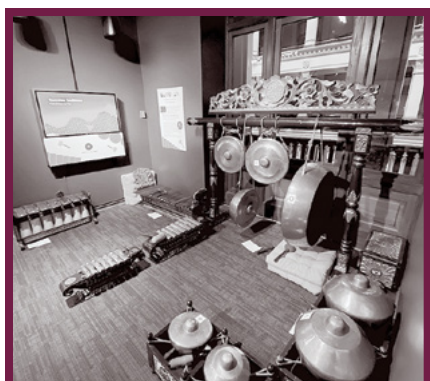
With our collective passion for music channeled into concert presenting, music education, scholarship awards, and a Museum, Schubert Club is quite unusual—if not unique. We're no longer a club with membership (that structure was abandoned some 100 years ago), but we value the concept of belonging; we focus on music performed on a smaller scale—recitals and chamber music where a musician's voice and virtuosity are on full display; and throughout the organization—staff, board members, donors and ticket buyers - we are blessed with people who care about music, music education and the Schubert Club.

*So, what have been the highlights?* It's hard to choose favorites, of course! But knowing that I am excluding many extraordinary performances and experiences, I will offer the following five “forever memories.”



## 1. The Danish String Quartet's Beethoven Quartet cycle

Originally scheduled in May 2020 as a Beethoven anniversary project, the event was postponed twice due to COVID-19. We succeeded on our third attempt in November 2021. Live concerts had just returned, and we still had COVID protocols in place. Despite that, some 240 Beethoven fans attended the whole cycle—six performances in seven days. Hundreds more single ticket buyers joined for one or more concerts. Most importantly, we got to hear one of today's great string quartets share unforgettable interpretations of the fifteen quartets. These were performances of an extraordinary musical and technical standard. (*As an aside, the Shostakovich quartet cycle by the Jerusalem Quartet last season was similarly revelatory.*)



## 2. The Schubert Club Music Museum Reopening

Our Museum Committee, Kate Cooper, Gweni Caine, and I spent a long time imagining a Museum that invited visitors to interact with exhibits and featured more musical instruments from around the world. The pandemic slowed us down, but it didn't ultimately affect the major transformation that led to today's Music Museum at Landmark Center. Instruments to play, buttons to push, keyboards to learn on—I really believe there is something there for every music lover.



### 3. The 140th Anniversary Celebration

There was quite a buzz when we announced the 2019-20 season. Royal wedding cellist Sheku Kanneh-Mason would play a recital with his sister Isata. A year or so later, as we thought about a Gala event to celebrate Schubert Club's 140th anniversary, I wondered whether there was any chance at all of inviting Sheku and Isata back to perform with their five sisters and brother - equally talented siblings. It seemed unlikely, but somehow we found a date that worked for those seven amazing young musicians, Schubert Club, and the Ordway. Our friends at Minnesota Opera even built their set so they could withdraw sections between performances, allowing us, Schubert Club, to squeeze a concert in on an Opera rest day. (That is the Arts Partnership at its best!) Hearing the extraordinary family of Kanneh-Masons playing together was the best way I can imagine to celebrate Schubert Club's most recent milestone!



### 4. The Hamburg Steinway Piano Selection

A small Schubert Club delegation, including me, visited Hamburg, Germany to go shopping. Just one item on the shopping list: a Steinway concert grand piano! These hand-crafted instruments are so much in demand that we had to wait nine months from paying our deposit to getting an appointment at the piano showroom. The icing on the cake was the coincidence that Leif Ove Andsnes had a recital in Hamburg right after our appointment day and agreed to travel to Hamburg a day early to select a piano for us. We had a choice of eight magnificent Steinway Model Ds. And we got to hear one of the world's great pianists put all eight through their paces. Of course, the eight pianos were remarkable instruments, but for Leif Ove, one had a special character. And that piano now lives backstage at the Ordway. I'm filled with joy every time we hear it.



### 5. The Human Voice

Am I cheating by including multiple unforgettable vocal recitals over the past 14-plus years? Maybe just a little, but so what? Joyce DiDonato, Dmitri Hvorostovsky, Jessye Norman, Bryn Terfel, Susan Graham, Renée Fleming, Golda Schultz and many others graced our stage during my tenure and I get a chill just thinking about them. I also have special memories of sitting alone in the Ordway Concert Hall, listening to recitals by Jamie Barton and Lawrence Brownlee that we live-streamed during the pandemic. The circumstance might have been unwelcome, but experiencing artistry of that quality alone in our world-class concert hall is something I'll never forget.

As the Brits would say in cricketing parlance, I've had a good innings. I also know how lucky I've been. Even though most of you already know this, it doesn't hurt to reiterate that Schubert Club is a truly special organization with an incredible history and a bright future. Please cherish it and support it, so that Schubert Club continues to create musical memories we—and future generations of audiences—will never forget.

Sunday, April 12, 2026 • 4:00 PM

Saint Anthony Park United Church of Christ

*Pre-concert conversation one hour before the performance*

## MIRÓ QUARTET WITH STEVEN BANKS, SAXOPHONE

Daniel Ching, violin • William Fedkenheuer, violin  
John Largess, viola • Joshua Gindele, cello  
Steven Banks, saxophone

### *Musical Mystics*

*O Virtus Sapientiae*

Hildegard of Bingen (1098–1179)

*Other Song* (2021)  
*And So* (2022)

Caroline Shaw (b. 1982)

*Molto adagio—Andante, Heiliger Dankgesang*  
from *String Quartet in A minor, Op. 132* (1825)

Ludwig van Beethoven (1770–1827)

*Come What May* (2021) (*Minnesota premiere*)

Steven Banks (b. 1993)

---

### Intermission

---

*The Dreams and Prayers of Isaac the Blind* (1994)

Oswaldo Golijov (b. 1960)

Prelude: Calmo, Sospeso

I. Agitato/Con Fuoco/Maestoso/Senza Misura, Oscilante

II. Teneramente/Ruvido/Presto

III. Calmo, Sospeso/Allegro Pesante

Postlude: Lento, Liberamente

PLEASE SILENCE ALL ELECTRONIC DEVICES



*Illumination from Hildegard's Scivias (1151) depicting Hildegard receiving a vision, and dictating to teacher Volmar.*

### ***O Virtus Sapientiae***

**Hildegard of Bingen** (b. Bermersheim vor der Höhe, Germany, 1098; d. Bingen, Germany, 1179)

Hildegard was a remarkable German Benedictine abbess during the High Middle Ages who was a true polymath, as a composer, writer, philosopher, Christian mystic, visionary, and medical practitioner. While it is a miracle that any written music has survived from the year 1100, there are more surviving chants by Hildegard than by any other composer from the entire Middle Ages. Her music is *monophonic* (consisting of just one melodic line), characterized by soaring melodies that pushed the boundaries of traditional Gregorian chant. She is one of the few composers known to have written both the music and the words for her works. In this setting of *O Virtus Sapientiae* (“*O strength of Wisdom*”), Steven Banks plays Hildegard’s original vocal line while the quartet provides accompanying harmonies.

*O strength of Wisdom! Circling, you surround and encompass all in one life-giving path. Three wings you have: one soars high above, one emanates from the earth, and the third flies all around. Praise be to you, as is fitting, O Wisdom!*

### ***Other Song*** (2021)

***And So*** (2022)

**Caroline Shaw** (b. Greenville, NC, 1982)

Caroline Shaw, a New York–based musician, is a vocalist, violinist, composer, and producer, who was the youngest recipient of the Pulitzer Prize for Music in 2013 for *Partita for 8 Voices*. It was written for the Grammy–winning ensemble Roomful of Teeth, of which she is a member. *Other Song* was written in 2021 for the Attacca Quartet, who made the premiere recording with vocals provided by Caroline Shaw. In this transcription by composer Corey Dundee, the saxophone covers the vocal line. The haunting opening chords sound as if they could have been written in the Middle Ages, a fitting juxtaposition to the music of Hildegard of Bingen.

The song *And So* is inspired by the balcony scene of Shakespeare’s *Romeo & Juliet* and becomes a wonderful collage of the old and new by using lyrics from three sources: William Shakespeare, Gertrude Stein, and Billy Joel. Originally for soprano and string quartet, this setting also assigns the vocal line to the saxophone.



Steven Banks  
© Chris Lee

**Molto adagio—Andante, *Heiliger Dankgesang*  
from *String Quartet in A minor, Op. 132* (1825)  
Ludwig van Beethoven  
(b. Bonn, Germany, 1770; d. Vienna, Austria, 1827)**

As Beethoven composed his Op. 132 string quartet in 1825, he became gravely ill and almost died. He was bedridden for most of the winter of 1824–25 and didn't compose a note. He had suffered for years from a painful intestinal condition (possibly Crohn's Disease or IBS), along with a swollen pancreas and liver cirrhosis. He also had lead poisoning, which was confirmed in a modern-day analysis of his hair.

When he was well enough to start working again, the first thing he composed was the famous third movement of Op. 132 that he titled "Heiliger Dankgesang eines Genesenen an die Gottheit, in der Lydischen Tonart" ("Holy Song of Thanksgiving of a Convalescent to the Deity, in the Lydian Mode"). Although Beethoven rarely incorporates extra-musical elements into his works, he makes an exception in this reverent, prayerful movement that engages with themes of mortality and serves as the emotional core of the entire quartet.

**Sidebar:** The Lydian mode is an old scale pattern used frequently in old Gregorian Chants. On the piano keyboard, these are the white keys from F to F. In other words, it is not a typical major or minor scale. Beethoven often uses unconventional vocabulary, like an old-fashioned mode, when he is at his most spiritual or personal and he is trying to get our attention, as if normal musical 'words' fail.

The movement is composed of three chorale sections marked *molto adagio* that are interrupted by two faster sections marked "Neue Kraft Fuhlend," ("Feeling of new strength") where the music takes on a more optimistic character.

***Come What May* (2021)  
Steven Banks (b. 1993)**

**Notes from the composer:**

When I started writing *Come What May*, my goal was to explore timelessness in music. What I realized during the composition process is that, for many reasons, the act of honest creation cannot include consideration of what the masses may or may not do with a work after it has been created.

There is no formula one can follow to ensure the creation of a "timeless" piece of art. What is inherently timeless, however, is our humanity. The small, yet infinite sliver of consciousness that we each carry allows us all to have a singular experience of the world and unique set of proclivities. As such, the job of a composer must be to express their individual voice in the truest possible way and to follow their curiosities and inclinations where they lead.

Right now, I am very much fascinated by composers like Brahms, who were able to make such grand musical statements with such small amounts of thematic material. The primary theme of *Come What May*, presented in the tenor saxophone at the beginning of the piece, came to me after a meditation session I did with my instrument in hand. After allowing the silence of the room to become predominant, and allowing my mind to become quiet, the first melody that emerged through my instrument was this one.

The writing process gave me the opportunity to develop a relationship with this theme by stylizing, transposing, compressing, and displacing it in so many ways that felt relevant and meaningful. Just as we are all challenged by the various trials of life, the themes of *Come What May* are challenged in many ways but hopefully emerge stronger at the end with a clearer sense of identity and purpose than could have been reached without the journey.

— Steven Banks

**The Dreams and Prayers of Isaac the Blind (1994)**  
**Osvaldo Golijov** (b. La Plata, Argentina, 1960)

Golijov was born in Argentina and lived in Jerusalem before immigrating to the United States in 1986. His music represents an amalgam of styles reflecting his broad life experience: a blend of Argentinean music, traditional Jewish idioms, and modern sounds that create his distinctive style. Golijov's work honoring the 250th anniversary of Bach's death *La Pasión Según San Marcos* – has received considerable acclaim, as have his soundtracks for Francis Ford Coppola's films *Tetro*, *Youth Without Youth*, and *Megalopolis*. He has received commissions from the city of Munich, the Spoleto USA Festival, New York's Lincoln Center, and the Minnesota Orchestra. He is an Associate Professor at the College of the Holy Cross in Massachusetts and has served on the faculties of the Boston Conservatory and the Tanglewood Music Center.

The klezmer-influenced clarinet quintet *The Dreams and Prayers of Isaac the Blind*, composed in 1994, first brought Golijov to international attention. It is a kind of epic: a history of Judaism, through stories about Abraham, exile, and redemption. The movements sound like they are in three of the languages spoken throughout 6,000 years of Jewish history: the first is Aramaic, the second in Yiddish, and the third in Hebrew.

**Notes from the composer:**

Eight centuries ago, Isaac The Blind, the great kabbalist rabbi of Provence, dictated a manuscript in which he asserted that all things and events in the universe are product of combinations of the Hebrew alphabet's letters: 'Their root is in a name, for the letters are like branches, which appear in the manner of flickering flames, mobile, and nevertheless linked to the coal'. His conviction still resonates today: don't we have scientists who believe that the clue to our life and fate is hidden in other codes?

Isaac's lifelong devotion to his art is as striking as that of string quartets and klezmer musicians. In their search for something that arises from tangible elements but transcends them, they are all reaching a state of communion. Gershom Scholem, the preeminent scholar of Jewish mysticism, says that 'Isaac and his disciples do not speak of ecstasy, of a unique act of stepping outside oneself in which human consciousness abolishes itself. Debhequth (communion) is a constant state, nurtured and renewed through meditation'. If communion is not the

reason, how else would one explain the strange life that Isaac led, or the decades during which groups of four souls dissolve their individuality into single, higher organisms, called string quartets? How would one explain the chain of klezmer generations that, while blessing births, weddings, and burials, were trying to discover the melody that could be set free from itself and become only air, spirit, ruakh?

The movements of this work sound to me as if written in three of the different languages spoken by the Jewish people throughout our history. This somehow reflects the composition's epic nature. I hear the prelude and the first movement, the most ancient, in Aramaic; the second movement is in Yiddish, the rich and fragile language of a long exile; the third movement and postlude are in sacred Hebrew.

The prelude and the first movement simultaneously explore two prayers in different ways: The quartet plays the first part of the central prayer of the High Holidays, 'We will observe the mighty holiness of this day...,' while the clarinet dreams the motifs from 'Our Father, Our King'. The second movement is based on 'The Old Klezmer Band', a traditional dance tune, which is surrounded here by contrasting manifestations of its own halo. The third movement was written before all the others, an instrumental version of K'vakarat, a work that I wrote for the Kronos Quartet and Cantor Misha Alexandrovich. This movement, together with the postlude, bring to conclusion the prayer left open in the first movement: '...Thou pass and record, count and visit, every living soul, appointing the measure of every creature's life and decreeing its destiny'.

But blindness is as important in this work as dreaming and praying. I had always the intuition that, in order to achieve the highest possible intensity in a performance, musicians should play, metaphorically speaking, 'blind'. That is why, I think, all legendary bards in cultures around the world, starting with Homer, are said to be blind. 'Blindness' is probably the secret of great string quartets, those who don't need their eyes to communicate among them, with the music, or the audience. My homage to all of them and Isaac of Provence is this work for blind musicians, so they can play it by heart. Blindness, then, reminded me of how to compose music as it was in the beginning: An art that springs from and relies on our ability to sing and hear, with the power to build castles of sound in our memories.

— Osvaldo Golijov

*Program notes* © 2026 by Michael Adams



Miró Quartet  
© Jeff Willson

## MIRÓ QUARTET

The Miró Quartet is one of America's most celebrated string quartets, praised as "furiously committed" by *The New Yorker* and recognized for its "exceptional tonal focus and interpretive intensity" by the *Cleveland Plain Dealer*. Marking its 30th anniversary in 2025, the GRAMMY®-nominated quartet has performed on the world's most prestigious concert stages, earning accolades from critics and audiences alike. Based in Austin, TX, and thriving on the area's storied music scene, the quartet takes pride in finding new ways to communicate with audiences of all backgrounds while cultivating the longstanding tradition of chamber music. Since 2003, Miró has served as the quartet-in-residence at the University of Texas at Austin Sarah and Ernest Butler School of Music.

Miró Quartet's current and recent projects include a touring and recording project with pianist Lara Downes titled *Here on Earth*, featuring musical depictions of our planet, its evolution, and the lives of its inhabitants; the premiere of a new version of Kevin Puts' *Credo* with the Naples Philharmonic; and collaborations with composers Steven Banks, Tamar-Kali, and Gabriel Kahane; as well as soprano Karen Slack and the Isadore Quartet. During the 2025-2026 season, the quartet's engagements include a 30th anniversary appearance at Oberlin College, where the group was formed, as well as performances at the Chamber Music Society of Lincoln Center, Norfolk Chamber Music Festival, Brevard Music Center, Austin Chamber Music Festival, and more.

The Miró Quartet's newest album, a recording of Ginastera's complete String Quartets released on PENTATONE in July 2025, was lauded by *Gramophone* as "the most technically polished accounts yet of these extraordinary works ... a stunning achievement." Among its many previous recordings for a variety of global labels, the quartet was nominated for a 2025 GRAMMY® Award for Best

Chamber Music/Small Ensemble Performance for its album *Home* (PENTATONE, 2024), featuring two new commissions by Kevin Puts and Caroline Shaw, as well as works by George Walker and Samuel Barber. The group was nominated for a 2024 GRAMMY® Award for Best Choral Performance for *House of Belonging*, created in collaboration with Austin-based choral group Conspirare. They recently produced an Emmy Award-winning audiovisual multimedia project titled *Transcendence*, a documentary centered around a performance of Franz Schubert's Quartet in G Major on rare Stradivarius instruments, available on livestream, CD, and Blu-ray.

Formed in 1995, the Miró Quartet has been awarded first prize at several national and international competitions including the Banff International String Quartet Competition and the Naumburg Chamber Music Competition. Deeply committed to music education, members of the quartet have given masterclasses at universities and conservatories throughout the world. In 2005, the quartet became the first ensemble ever to be awarded the coveted Avery Fisher Career Grant.

The Miró Quartet took its name and inspiration from the Spanish artist Joan Miró, whose Surrealist works – with subject matter drawn from the realm of memory, dreams, and imaginative fantasy – are some of the most groundbreaking, influential, and admired of the 20th century. Visit [miroquartet.com](http://miroquartet.com) for more information.

## STEVEN BANKS

Hailed by the *Washington Post* as "the saxophone's best friend, fiercest advocate and primary virtuoso in the classical realm," performer and composer Steven Banks strives to bring his instrument to the heart of the classical world. He commissions and writes music that expands the repertoire for saxophone, introducing audiences to new possibilities for artistic expression. Banks is a devoted and intentional supporter of diverse voices in the future of classical music. His work on stage and on the page prompted *Seen and Heard International* to write, "Banks has the potential to be one of the transformational musicians of the 21st century."

This season Banks will bring his “charismatic confidence, technical flawlessness, adventurous phrasing, [and] unbelievably sweet tones” (Seen and Heard) to debut performances with the St. Louis, Indianapolis, Oregon, and Montréal symphony orchestras. In Europe, he makes debut appearances with the Netherlands Radio Philharmonic, BBC Symphony at the Barbican, Deutsche Symphonie-Orchester Berlin, and BBC National Orchestra of Wales. In recent seasons, he has made impressive debuts and built lasting relationships with the Cleveland Orchestra, Seattle Symphony, Pittsburgh Symphony, Boston Symphony Orchestra, New World Symphony, Minnesota Orchestra, Aspen Festival Orchestra, and the symphony orchestras of Cincinnati, Utah, San Diego, and Detroit. He enjoys collaborating with conductors including Xian Zhang, Manfred Honeck, Stéphane Dénève, Rafael Payare, Peter Oundjian, Ruth Reinhardt, and Miguel Harth-Bedoya.

Banks is committed to establishing the saxophone as a vital voice in classical music by commissioning works that showcase its expressive capabilities. This season, he premieres Joan Tower’s poignant new concerto *Love Returns* at the Colorado Music Festival, with additional consortium performances by the National Symphony Orchestra Washington, Los Angeles Chamber Orchestra, and Toronto Symphony among others. Billy Childs’ *Diaspora*, written for Banks and commissioned by Young Concert Artists and ten orchestras—the largest consortium ever for a saxophone work—marks a major milestone in his mission. His growing list of recent premieres includes Carlos Simon’s *hear them*, Augusta Read Thomas’ *Haemosu’s Celestial Chariot Ride*, Christopher Theofanidis’ *Visions of the Hereafter*, and many others.

In recital, Banks appears with pianist Xak Bjerken at prestigious series including Cal Performances, Chamber Music Northwest, Davies Hall, Merkin Hall, The Kennedy Center, The Kravis Center, Festival Napa Valley and Chamber Music Sedona. As a chamber musician, he enjoys deep collaborations with the Miró Quartet and Verona Quartet, joining both ensembles for tours of newly co-created programmes. Banks is a founding member of the award-winning all-saxophone ensemble Kenari Quartet.

Described as “colourful and continuously fascinating” (*The Boston Musical Intelligencer*), Steven Banks’ compositions are increasingly in demand, reflecting his rising profile as a composer. He has been commissioned by Young Concert Artists and the chamber music



Steven Banks

© Chris Lee

festivals of Tulsa, Tucson, Bridgehampton, and Chamber Music North West. His recent works include *Reflections and Exaltations*, *Come What May*, and *Cries, Sighs and Dreams* all scored for saxophone and string quartet, and *Begin Again* for baritone saxophone, cello, piano, and meditation guide.

His solo works *Through My Mother’s Eyes* (commissioned by Chicago Symphony for Hilary Hahn) and *Fantasy on Recurring Daydreams* (premiered by pianist Zhu Wang) have received critical acclaim. His saxophone and piano works, including *Come As You Are*, are among the most performed pieces by saxophonists worldwide.

As part of his ongoing advocacy for diversity and inclusion, Steven Banks is excited to launch the *Come As You Are* project this season—a innovative community engagement initiative in partnership with orchestras, designed to increase representation in the concert hall through vibrant community performances and affordable ticket access. In addition, Banks spoke at TEDxNorthwesternU about overcoming institutional prejudices in the industry. He also co-created the Learning to Listen roundtable to explore the nuances of the Black experience in classical music, as well as Illuminate!, a conversation series on education, activism, and the LGBTQIA+ community in classical music, created in partnership with the Sphinx Organization.

Banks is proud to be the first saxophonist to receive a prestigious Avery Fisher Career Grant and earn First Prize at the Young Concert Artists Susan Wadsworth International Auditions. Banks serves as Saxophone and Chamber Music Faculty and Artist-in-Residence at the Cleveland Institute of Music. He has previously held teaching positions at Ithaca College, Baldwin Wallace Conservatory, and the University of Hartford. Banks studied with Taimur Sullivan, Otis Murphy Jr., and Galvin Crisp, earning degrees from Indiana University’s Jacobs School of Music and Northwestern University’s Bienen School of Music. Banks is an endorsing artist for Conn-Selmer instruments and D’Addario Woodwinds.

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

## INSTITUTIONAL

Boss Foundation  
Greystone Foundation  
and Walt McCarthy  
and Clara Ueland  
Minnesota State Arts Board  
Saint Anthony Park  
Community Foundation  
Trillium Family Foundation

## INDIVIDUALS

Arlene Alm  
Martha and Renner Anderson  
Anonymous  
Nina Archabal  
Adrienne Banks  
Carol E. Barnett  
Marilyn Benson and Thomas Wulling  
Lynne and Bruce Beck  
Kit Bingham  
Rolf and Lisa Bjornson  
Ruth and Alan † Carp  
Penny and Cecil Chally  
Carol Chomsky and Steven Liss  
Dee Ann and Kent Crossley  
William † and Mary Cunningham  
Peter Dahlen and Mary Carlsen  
Mary and Peter Deneen  
and Martha Winter  
Neil and Janet Dieterich  
Jayson Enquist and David Winkworth  
Richard and Adele Evidon  
Maryse and David Fan  
John Seltz and Catherine Furry  
Michael and Dawn Georgieff

Sue Gibson and Neill Merck  
Peg and Liz Glynn  
Diane and Mark Gorder  
Sandra and Richard Haines  
Kathrine Handford and Bill Lund  
Melissa Harl  
The Donald and  
Hannah Harper Family Fund  
Joyce Haselmann  
Julie and Anders † Himmelstrup  
Marian Hoffman  
Mark and Kathleen Hoffman  
Dorothy J. Horns  
and James P. Richardson  
Anne Hunter  
Ruth and John Huss  
Nancy P. Jones  
Ann Juergens and Jay Weiner  
Barry and Cheryl Kempton  
Stephan and Karen Kistler  
Frederick Langendorf and  
Marian Rubenfeld  
Gabrielle Lawrence  
Diana Leland  
Finette Magnuson  
Franck and Amy Marret  
Anne McKinsey  
Deborah McKnight and James Alt  
James and Carol Moller  
Marjorie Moody and Michael Zaccardi  
Nicholas Nash and Karen Lundholm  
Kathy Newell  
John Noyd  
Virginia Overbye  
Vivian Orey  
Mary and Terry Patton  
Jerald and Dororhy Pederson  
Gwen Perun and Larry Johnson

James Poradek  
and Katharine Gotham  
Betty and Paul Quie  
David and Judy Ranheim  
Freya Richman and Karen Casanova  
Richard and Mary Rogers  
Peter Romig  
Michael and Tamara Root  
Juliana Rupert  
Michael and Shirley † Santoro  
Robert Schauinger and Linda King  
Sylvia Schwendiman  
Dan and Emily Shapiro  
Rebecca and John Shockley  
Elaine Sime  
William Sippel  
Wayne and Ann Sisel  
Katherine and Douglas Skor  
Harvey Smith  
Robert Solotaroff  
Eileen V. Stack  
Cynthia Stokes  
Lillian Tan  
Mary Tingerthal  
and Conrad Soderholm  
Anthony Thein  
Tim Thorson  
Jeffrey and Rica Van  
Robert and Katherine Vincent  
Susan and Robert Warde  
Betsy Wattenberg and John Wike  
Judy and Paul Woodward  
Thomas Wulling and Marilyn Benson

† *in remembrance*



These activities are made possible by the voters of Minnesota through a grant from the Minnesota State Arts Board, thanks to a legislative appropriation from the Arts and Cultural Heritage Fund, and a grant from Wells Fargo Foundation Minnesota.

# 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*

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

All concerts at the Ordway

345 Washington St, St Paul

Five Concert Packages start at \$128

Subscription Packages On Sale Now

651.292.3268 • [schubert.org](http://schubert.org)

Julie Himmelstrup

## MUSIC IN THE PARK SERIES

2026–2027 SEASON

Shin Kim Piano Trio

with Misha Amory, *viola*

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*

Sun, Mar 14, 2027 • 4:00 PM

Viano Quartet

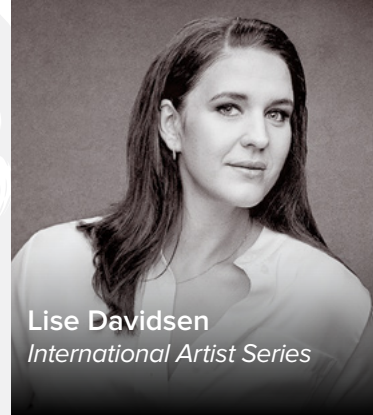
Sun, Apr 11, 2027 • 4:00 PM

All concerts at

St. Anthony Park UCC

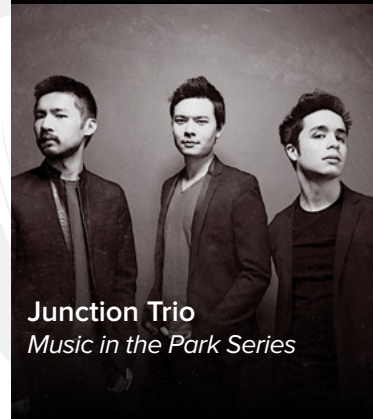
2129 Commonwealth Ave, St. Paul

Five Concert Packages are \$135



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

# 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](https://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

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

Tickets and Info  
[schubert.org/accordo](https://schubert.org/accordo)



# Schubert Club Officers, Board of Directors, Staff, and Advisory Circle

## OFFICERS

**Board President:** Ann Juergens

**Vice President, Artistic Committee:** Katie Condon

**Vice President, Audit & Compliance Committee:** Michael Manns

**Vice President, Diversity, Equity & Inclusion Committee:** Eric Won

**Vice President, Education Committee:** Joanna Cortright

**Vice President, Finance & Investment Committee:** John Nuechterlein

**Vice President, Marketing & Development Committee:** Seth Levin

**Vice President, Museum Committee:** Anne Kruger

**Vice President, Nominating & Governance Committee:** Braxton Haulcy

**Recording Secretary:** Nancie Litin

## BOARD OF DIRECTORS

*Schubert Club Board members, who serve in a voluntary capacity for three-year terms, oversee the activities of the organization on behalf of the community.*

Megen Balda

Cléa Galhano

Anne Huart Vars

Michael Manns

Michael Sanders

Ernest Bisong

Judith Garcia Galiana

Ann Juergens

Laura McCarten

Chris Temperante

Aaron Brown

Reynolds-Anthony Harris

Laura Krider

Stephen Menya

Jean Thomson

Katie Condon

Braxton Haulcy

Anne Kruger

John Nuechterlein

Eric Won

Joanna Cortright

Jake Heller

Andy Lang

Vaughn Ormseth

Donna Zimmerman

Patricia Durst

Dorothy J. Horns

Seth Levin

Luther Ranheim

Pamela Fletcher Bush

Brian Horrigan

Nancie Litin

Karl Reichert

## STAFF

**Barry Kempton**, Artistic & Executive Director

**Gweni Caine**, Education & Museum Programs Manager

**Maximillian Carlson**, Program Manager

**Ben Cook-Feltz**, Patron Services Manager

**Milan DeLong**, Communications Manager

**Galen Higgins**, Graphic Designer

**Aliese Hoesel**, Executive Assistant to the Artistic & Executive Director

**Kristina MacKenzie**, Director of Marketing & Communications

**Amy Marret**, Director of Development

**Chris McDonald**, Education & Museum Associate

**Janet Peterson**, Business Manager

**Anna Torgerson**, Artist & Event Manager

**Shekela Wanyama**, Education, Community Partnerships & Museum Director

**Schubert Club Music Museum Interpretive Guides:**

Ann Braaten, Natalie Fiedler, Alan Kolderie, Ed Kvarnes, Ansel Langmead, Chad McAnally, Derek Parshall, Allika Polowchak, Muree la Roland, Susan Thompson, Nolan Wagner

**Project CHEER Director:**

Joanna Kirby

**Project CHEER Instructors:**

Joanna Kirby, Emma Buddecke, Enzo Mazumdar Stanger, Jacob Vainio, Cory Watson

## ADVISORY CIRCLE

*The Advisory Circle includes individuals from the community who meet occasionally throughout the year to provide insight and advice to Schubert Club leadership.*

Marilyn Dan, Chair

Carolyn S. Collins

Anne Hunter

Ford Nicholson

Laura Sewell

Craig Aase

Kate Cooper

Ruth Huss

Richard Nicholson

Katherine Skor

Suzanna Altman

Dee Ann Crossley

Lucy Rosenberry Jones

Gayle Ober

Dameun Strange

Mark Anema

Josée Cung

Lyndel King

Sook Jin Ong

Anthony Thein

Nina Archabal

Mary Cunningham

Richard King

Nancy Orr

Jill G. Thompson

James Ashe

Karyn Diehl

Kyle Kossol

Jonathan Palmer

John Treacy

Suzanne Asher

Anna Marie Ettel

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

Penny Chally

Julie Himmelstrup

Peter Myers

Kim A. Severson

Alison Young

Birgitte Christianson

Libby Holden

Nicholas Nash

Gloria Sewell



*S* **Schubert Club**

[schubert.org](http://schubert.org) • (651) 292-3268

302 Landmark Center  
75 W 5th Street  
Saint Paul, MN 55102