

**Schubert
Club**

ACCORDO

with **Silent Film**

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

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.

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

Ann Juergens
Board President



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Schubert Club

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**

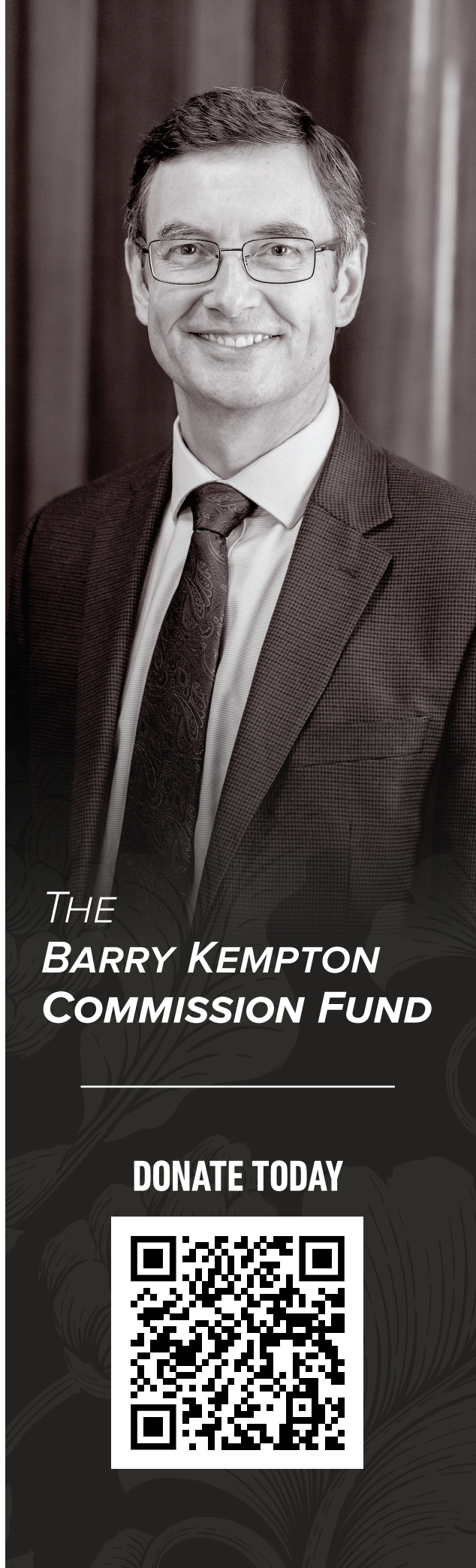
As we prepare for Barry Kempton's departure from Schubert Club in June, we have an ambitious idea to thank him, and we would like you to join us.

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 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.

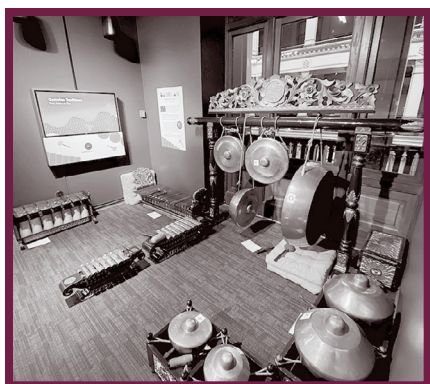
With our collective passion for music channeled into concert presenting, music education, scholarship awards, and a Museum, Schubert Club is quite unusual—if not unique. We're no longer a club with membership (that structure was abandoned some 100 years ago), but we value the concept of belonging; we 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. *(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.

Gary Kuyper

As the Brits would say in cricketer 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.

Tuesday, May 5, 2026 • 7:30 PM

Ordway Concert Hall

ACCORDO WITH SILENT FILM

Susie Park, violin • Wilhelmina Smith, cello
Sang Yoon Kim, clarinet • Stephen Prutsman, piano
Susan Billmeyer, piano

Introductions by Maggie Hennefeld

Léontine's Boat (1912)

for Piano Trio

Billmeyer, Park, Smith

Film Directed by Romeo Bosetti

Music Composed by Meg Morley

ONE A.M. (1916)

for Clarinet & Piano

Kim, Prutsman

Film Directed by Charlie Chaplin

and Edward Brewer

Music Composed by Stephen Prutsman

Intermission

Steamboat Bill, Jr. (1928)

for Piano Trio

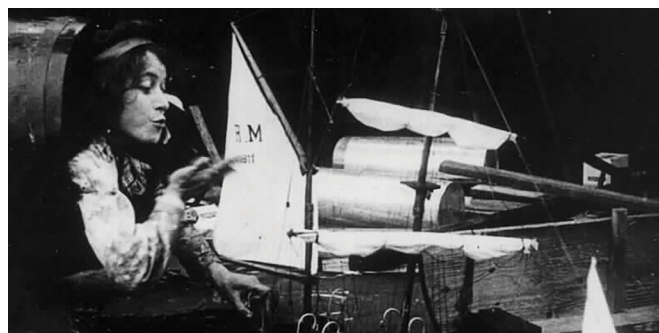
Prutsman, Park, Smith

Directed by Charles Reisner

and Buster Keaton

Music Composed by Stephen Prutsman

PLEASE SILENCE ALL ELECTRONIC DEVICES



Top Image: Léontine's Boat (1911)

Bottom Image: One A.M. (1916)

Léontine's Boat (1911)

Film Directed by Romeo Bosetti

Music by Meg Morley

While America may have had Chaplin and Keaton, the French had their slapstick genius in the character Léontine, who was a popular French silent film character known for causing chaotic destruction in over 21 short comedies. Léontine's character was featured in various roles, such as an errand girl, troublemaker, and inventor, although the actress who played Léontine remains unknown, a literal ghost of film history. In Léontine's Boat, directed by Romeo Bosetti, Léontine can't wait to sail her new toy boat indoors. As soon as her parents go out, she plugs up the drains and turns on the taps, flooding the house as water pours through the floorboards and the ceilings collapse. While the adults downstairs frantically try to contain the damage, Léontine remains unfazed. The sheer amount of water being dumped on these poor actors over the course of five minutes is quite impressive!

ONE A.M. (1916)

Directed by Charlie Chaplin and Edward Brewer

Music by Stephen Prutsman

The silent comedy One A.M. was the first film that Chaplin starred in alone (save for a brief appearance by a taxi driver) and one of the very few films in which he did not play the eponymous "Tramp" character that made him famous. One A.M. is a wonderful showcase for Chaplin's remarkable pantomime skills and comic creativity, as well as a brilliant experiment that he didn't want to repeat. He reportedly said, "One more film like that and it will be goodbye Charlie."

The plot, in brief, is about a drunken gentleman as he arrives home early one morning and tries to get upstairs into bed. After struggling mightily

just to get out of the taxi, he battles all manner of inanimate objects once he enters his house; a rug which disturbs his already unsteady balance, a revolving table that keeps his whisky refill forever out-of-reach, a folding bed that is a memorable foil, a staircase – featuring falls down and up – and finally, the pendulum of a grandfather clock. According to one biographer, Chaplin falls over a total of 46 times during this 30-minute film. (Now multiply that by the number of retakes!)

The comedy element of Chaplin's character comes from the drunk's refusal to be beaten, while attempting to maintain a certain dignity suitable to his class. Chaplin excelled at playing inebriated characters. In vaudeville, one of his signature roles was that of the drunk, a character he'd seen often in real life. These included his father and others he observed in the gritty neighborhoods of London during his impoverished youth.

Sidebar: Charlie Chaplin filmed One A.M. at the Lone Star Studio in Hollywood in 1916. Buster Keaton began his independent productions at the same small studio in 1920. The studio site where Chaplin and Keaton both worked is honored today with a commemorative plaque.

Steamboat Bill, Jr. (1928)

Directed by Charles Reisner and Buster Keaton

Music by Stephen Prutsman

The silent comedy *Steamboat Bill, Jr.* was the last film Buster Keaton made with his independent production company and his writers. It also contains some of his most inspired stunts and iconic images. In what might be Keaton's most celebrated stunt, the façade of a carefully engineered building collapses around him during a cyclone, leaving him comically unscathed.

The story takes place on the banks of the Mississippi (but actually filmed on the Sacramento River). Keaton had originally conceived the climactic scene as a flood, but those plans were canceled after an actual devastating flood occurred on the real Mississippi. Since \$100,000 had already been spent on the construction of sets for the flood sequence, the studio found itself over budget and over schedule. To salvage the shoot, Keaton pivoted to a cyclone disaster instead. He brought in airplane engines to simulate cyclonic winds and constructed breakaway buildings that could fly apart or collapse when needed.

The cyclone has its roots in Keaton's past. Legend has it that when he was born in Piqua, Kansas, on October 4, 1895, there was an enormous windstorm. When he was just 20 months old, he was supposedly sucked out of an open dressing-room window by an actual cyclone (a tornado, in modern parlance), which deposited him unharmed several blocks away. That could explain several autobiographical cyclone references in the film, such as the sequence where Keaton seeks refuge in an abandoned theater during the cyclone and displays the tools of the trade from his vaudeville days. These include a magician's disappearing cabinet (about which Keaton reveals the secret in the film) and a slightly terrifying ventriloquist's dummy.

As for the famous building collapse sight gag, there has been much speculation about why Keaton would risk such a potentially suicidal stunt. Had his calculations been off by even a few inches he would have been driven into the ground like a tent peg. According to Wikipedia, his third wife Eleanor suggested that he took such risks due to despair over financial problems, his failing first

marriage, the imminent loss of his filmmaking independence, and recklessness due to his worsening alcohol abuse at the time. Keaton himself was quoted as saying that he was angry and didn't much care what happened to him.

Although today *Steamboat Bill, Jr.* is considered a masterpiece of the silent film era, it received mixed reviews upon its release – mostly for its “nonsensical plot” – and it was a box office failure. Buster Keaton made many more films, but he was rarely given the opportunity to create the pioneering comedies that he produced in the 1920s. He died in 1966 at the age of 71.

Program notes ©2026 by Michael Adams

Bios

For nine 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.

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.

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).

Sydney native **Susie Park** first picked up a violin at age three, made her solo debut at five, and, by 16, had performed with every major orchestra in her country. Susie has grown into a musician distinguished by unusual passion and versatility, and today performs internationally as an orchestral, chamber, and solo artist. Park's international career was launched at age 16, when she took first place in the Yehudi Menuhin International Competition in France. This led to performances and reengagements throughout the US, Europe, and her native Australia, where highlights included performances for crowds of over 120,000. Susie went on to receive additional top honors at the International Violin Competition of Indianapolis and the Wieniawski Competition in Poland.

Park has since concertized around the world, soloing and touring with European orchestras including the Vienna Symphony, Orchestre National de Lille, and the Royal Philharmonic; American orchestras including the Pittsburgh Symphony and San Francisco Symphony; Korea's KBS Orchestra; Orchestra Wellington in New Zealand; and all major symphony orchestras in Australia. Working with conductors including Simon Rattle, Hans Vonk, Alan Gilbert, Fabio Luisi and Yehudi Menuhin, Susie has been heard in venues ranging from New York's Carnegie and Alice Tully Halls, Boston's Symphony Hall, Chicago's Millennium Park, Philadelphia's Kimmel Center, Washington's Smithsonian Institute, Vienna's Musikverein, Cologne's Philharmonie, Düsseldorf's Tonhalle, and Sydney's Opera House.

Park was recently appointed first associate concertmaster of the Minnesota Orchestra, and can

be seen this season both leading and soloing with the ensemble. Susie will also tour with the conductorless East Coast Chamber Orchestra, of which she is a founding member. She joins the Enso String Quartet as first violinist for their final season. Susie performed with the Twin Cities own Accordo as guest violinist this fall. Other recent highlights include judging the Michael Hill international violin competition in New Zealand; serving on the faculty of the Bowdoin International Music Festival; touring her home country as guest first violinist of the Australian String Quartet, which prompted the *The Australian* to publish a review headlined "Australian String Quartet proof Susie Park's one we let get away;" and touring India with the Australian World Orchestra under the baton of Zubin Mehta.

Park holds degrees from the Curtis Institute and the New England Conservatory; her principal teachers include Jaime Laredo, Ida Kavafian, Donald Weilerstein, Miriam Fried, Shi-Xiang (Peter) Zhang, and Christopher Kimber.

Wilhelmina Smith is known for performances of intense commitment, poetic insight and dazzling versatility. Praised by *The Strad* as "A consummate communicator of the new virtuosity," Smith's 2019 recording of solo works by Salonen and Saariaho (Ondine) and her recent 2021 recording of solo works by Per Nørgård and Poul Ruders (Ondine) have earned praise from reviewers including BBC and Gramophone. In 2020, her recording of Saariaho's *Sept Papillons* was featured in the *New York Times* "5 Minutes That Will Make You Love the Cello."

Ms. Smith was awarded a 2015-2016 McKnight Artist Fellowship for Performing Musicians, one of the largest and most established fellowships of its kind in the U.S. She made her solo debut with the Philadelphia Orchestra while a student at the Curtis Institute of Music and in 1997 was a prizewinner in the Leonard Rose International Cello Competition. She has been soloist with orchestras nationally and internationally including the Orquesta Millenium of Guatemala and the Ural Philharmonic Orchestra of Russia and has performed recitals across the US and Japan.

She has been a guest artist with the Philadelphia and Boston Chamber Music Societies, and the Chamber Music Society of Lincoln Center, and is

a founding member of Music from Copland House. She has performed regularly in festivals such as the Marlboro Music Festival and Santa Fe Chamber Music Festival. In 2005, she formed the Variation String Trio with violinist Jennifer Koh and violist Hsin-Yun Huang, a group that has performed across the US and Europe, and in 2012 formed a piano trio with pianist Lydia Artymiw and violinist Erin Keefe. She is founder and Artistic Director of Salt Bay Chamberfest, on the coast of Maine; a festival that has been home to performers and composers of international renown for over two decades.

As a soloist and recitalist as well as a collaborative musician and festival director, Mina has consistently advocated for composers with whom she has developed vital relationships. She has recently collaborated with Indigenous composer of Mohawk descent, Dawn Avery, on a recording of Ms. Avery's solo cello and cello vocal works. In addition to her recent releases on Ondine (mentioned above), her other recordings include sonatas by Britten and Schnittke with pianist Thomas Sauer (Arabesque, 2006), and her recordings of chamber music including the complete chamber works of Aaron Copland (Arabesque), and works by Sebastian Currier (Koch), Osvaldo Golijov (Kleos), Pierre Jalbert (CHB), Jennifer Higdon (Naxos), Aaron Jay Kernis (Koch). Tamar Muskal, John Musto (Koch), Kaija Saariaho (Cedille), and Michael Torke (AMR).

Ms. Smith's recent music video projects connecting music and environment include: Northern Landscapes in Music (2022); River Muse: Music and the Metaphor of the River (2021-22) and Harmony on land and Sea: Finding Music in an Exalted Maine Landscape (2020)

South Korean clarinetist **Sang Yoon Kim** is the principal clarinet of The Saint Paul Chamber Orchestra. Sang Yoon is the top prize winner of the 67th Prague Spring International Music Competition 2015. His career highlights include his appearance as a soloist with the BBC Symphony Orchestra under the baton of their Music Director, Sakari Oramo, at the Prague Spring International Music Festival. Moreover, he is a laureate of multiple international competitions, including the International Clarinet Competition in Ghent, first prize at the UNISA International Flute and Clarinet Competition in 2014, and first prize from the famous Jacques Lancelot International Clarinet Competition in 2012.

Kim served as a guest principal clarinet with the leading orchestras, including the Cleveland Orchestra, London

Philharmonic Orchestra, Baltimore Symphony with Vladimir Jurowski, Christoph Eschenbach, Franz-Welser Most, Jaap Van Zweden, and many others.

As a soloist, he has appeared with the Brussels Philharmonic Orchestra, Orchestra of the Opera de Rouen Haute-Normandie, Auburn Symphony Orchestra, Kwazulu natal Symphony Orchestra, and multiple national orchestras in Korea such as Prime, Won-Ju, Sung-Nam, Mokpo and Gwang-Ju philharmonic Orchestra.

Sang Yoon Kim is also a sought-after chamber musician and has been invited to the Marlboro Music Festival since 2021 and made his debut at the Ravinia Festival with the Calidore String Quartet in 2013. He has performed with highly regarded artists such as Swedish clarinetist Martin Fröst, the celebrated French string quartet Quatuor Ebene, and pianists Jean-Yves Thibaudet and Robert Levin.

As a passionate teacher, he was appointed assistant professor at the University of Minnesota in 2022. Kim has given masterclasses in multiple US and South Korean universities, including the Peabody Institute of Music, University of Southern California, University of Wisconsin Eau-Claire, Minnesota Clarinet Academy, Seoul National University, Korea National University of Arts, Han Yang University, and many others.

Kim made his debut with the Colburn Orchestra at the Walt Disney Concert Hall in Los Angeles in 2013. The orchestra was conducted by the Los Angeles Philharmonic Orchestra's fellow conductor Dietrich Paredes. The press raved about the performance given by the young clarinetist: "His strikingly mature artistry, his poised security of technique and expression were a marvel; from his instrument were drawn silken lines of sound, suffused with a dewy poignancy, and, in the finale, manic squawks and yawns."

The graduate of the Conservatoire National Supérieur de Musique et de Danse in Paris, where he was accepted as the first Korean clarinetist in the school's history. He studied with distinguished professors Michel Arrignon and Pascal Moragues. His tuition in Paris was preceded by three years with Florent Heau at the Conservatoire a Rayonnement Regional de Rueil-Malmaison. After Paris, he went on to study in Los Angeles at the Colburn Conservatory of Music, gaining an artist diploma under Yehuda Gilad in 2014.

Sang Yoon Kim is a Buffet Crampon, Vandoren and Silverstein Performing Artist.

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.



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.

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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

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

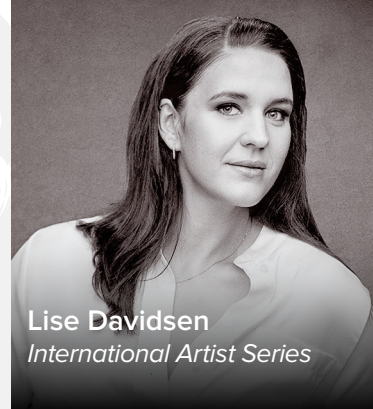
Viano Quartet

Sun, Apr 11, 2027 • 4:00 PM

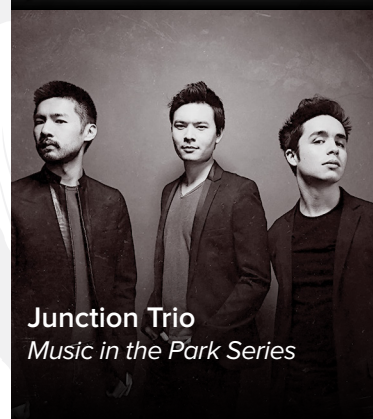
**All concerts at
St. Anthony Park UCC**

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

SEASON SCHEDULE

SEASON 18

All concerts at 7:30 PM

ACCORDO

Monday, September 28, 2026

Music by Novacek, Walton

with John Novacek, piano

and Sang Yoon Kim, clarinet

Westminster Hall • 1200 S Marquette Ave, Minneapolis

**2026
2027**

Monday, February 1, 2027

Music by Brahms, Mahler, Dvořák

with Clara Osowski, mezzo-soprano

and Robert McDonald, piano

Westminster Hall • 1200 S Marquette Ave, Minneapolis

Monday, April 19, 2027

Music by Bacewicz, Shostakovich, Tchaikovsky

Westminster Hall • 1200 S Marquette Ave, Minneapolis

Tuesday, May 11, 2027

Accordo with Silent Film

with Stephen Prutsman, piano

Ordway Concert Hall • 345 Washington St, Saint Paul

Accordo at Icehouse MPLS

2528 Nicollet Ave, Minneapolis

Join us for an abbreviated (one-hour) informal repeat performance
at the restaurant and music venue, Icehouse in Minneapolis

Tuesday, September 29, 2026

Tuesday, February 2, 2027

Tuesday, April 20, 2027



RENEW YOUR SUBSCRIPTION TODAY

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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.

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Aaron Brown

Katie Condon

Joanna Cortright

Patricia Durst

Pamela Fletcher Bush

Cléa Galhano

Judith Garcia Galiana

Reynolds-Anthony Harris

Braxton Haulcy

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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.

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Mark Anema

Nina Archabal

James Ashe

Suzanne Asher

Paul Aslanian

Aimee Richcreek Baxter

Lynne Beck

Carline Bengtsson

Cecil Chally

Penny Chally

Birgitte Christianson

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Karen Kustritz

Libby Larsen

Jeff Lin

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David Ranheim

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Gloria Sewell

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Katherine Skor

Dameun Strange

Anthony Thein

Jill G. Thompson

John Treacy

Maria Troje Poitras

Nancy Weyerhaeuser

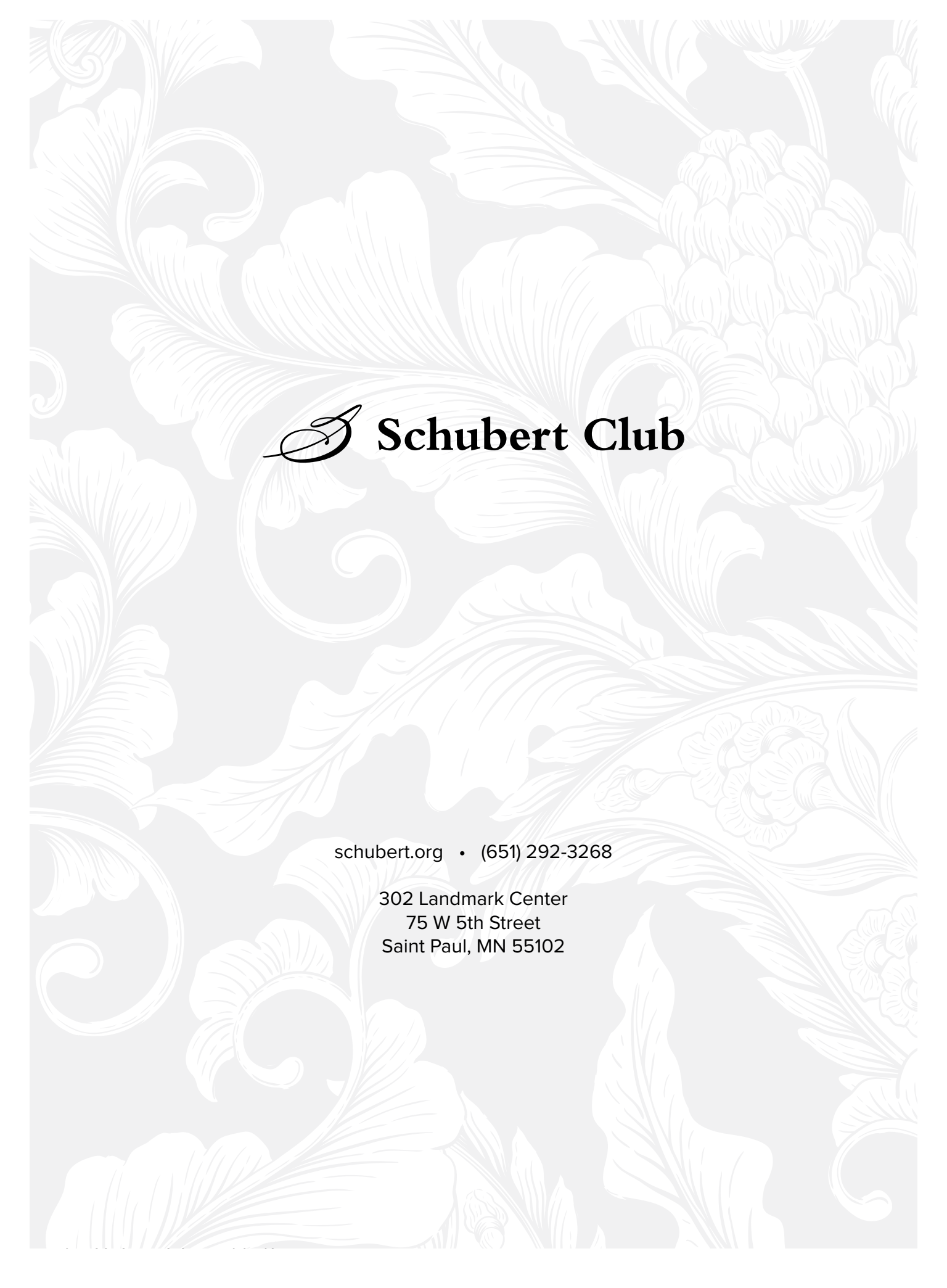
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Timothy Wicker

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Schubert Club

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