Climb into the sumptuous cabin of the RX 450h or RX 450hL. Rev its 308-combined-horsepower* 3.5-liter V6. Bury the pedal. And smile. Switch it to Sport mode. Sink deeper into its 10-way power-adjustable driver’s seat. Grip its leather-trimmed steering wheel tighter. And smile. Pass a gas station. And another. And another. And smirk. Because when you choose the efficiency of a hybrid and get all the performance and luxury you want in return, it’s smart as h too. The Lexus Hybrids. There’s more to h than just hybrid.

Options shown. 1 Ratings achieved using the required premium unleaded gasoline with an octane rating of 91 or higher. If premium fuel is not used, performance will decrease. 2. 2018 Lexus Hybrid base models compared to 2018 Lexus gas base models. ©2018 Lexus
from the editor

When Nelson Mandela passed away in 2013 at age 95, his memorial service was watched by millions around the globe and attended by over 70,000 people, including more than 80 heads of government. This international celebration of the former South African President and the ideals he stood for—such as peace, freedom, equality and reconciliation—surely seemed impossible in 1964 when Mandela began his 27 years in prison for opposing the apartheid regime. But three decades later, his movement had ended apartheid, and the prisoner had become President. The remarkable story continued as Mandela's government pursued a “truth and reconciliation” policy that has accelerated South Africa’s recovery from its painful history.

This summer, the Minnesota Orchestra is joining the world in celebrating Mandela’s centenary through a “Music for Mandela” Sommerfest and a tour to South Africa. At the time of Mandela’s death in 2013, when the Orchestra was mired in a long lockout, such a tour may also have seemed unlikely. But the Orchestra’s own recovery has accelerated under the leadership of Kevin Smith, the Orchestra’s President and CEO who retires at the end of August, and has embraced the same spirit of healing exemplified by Mandela. Mandela leaves a legacy that will bring inspiration for generations, as well as many words of wisdom, such as these we’ll hear in the July 21 premiere of Harmonia Ubuntu by Bongani Ndodana-Breen: “The greatest glory in living lies not in never falling, but in rising every time we fall.”

Carl Schroeder, Editor
carlschroeder@gmail.com

about the cover

Nelson Mandela depicted in a stained glass window at Soweto’s Regina Mundi Church, which was a gathering place for anti-apartheid groups and a shelter to activists during student uprisings. The Minnesota Orchestra, Minnesota Chorale and South African vocalists will perform at the church on August 17 as part of the Orchestra’s five-city South Africa tour, the first visit to the country by a professional U.S. orchestra.

Photo: Blaine Harrington, licensed through Alamy.
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This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.
Minnesota Orchestra

Osmo Vänskä
Music Director
Douglas and Louise Leatherdale
Music Director Chair

Roderick Cox
Associate Conductor

Akiko Fujimoto
Assistant Conductor

Doc Severinsen
Pops Conductor Laureate

Kevin Puts
Director, Composer Institute

Dominick Argento
Composer Laureate

Minnesota Chorale
Principal Chorus

Kathy Saltzman Romey
Choral Advisor

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First Violins

Erin Keefe
Assistant Principal

Suzanne Mackay
Assistant Principal

Loring M. Staples, Sr., Chair

Douglas and Louise Leatherdale

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Second Violins

Peter McGuire
Principal

Sumner T. McKnight Chair

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Associate Principal

Cecilia Belcher
Assistant Principal

Tai Chi Chen
Assistant Principal

Jean Marker De Vere

Aaron Janse

Natsuki Komagai

Ben Odhner

Catherine Schubelishe

Michael Sutton

James Garlick *

Violas

Rebecca Albers
Principal

Richard Marshall
Co-Principal

Douglas and Louise Leatherdale Chair

Open

Assistant Principal

---

Basses

Kirsten Bruya
Principal

Joey Phillips Chair

Kathryn Nettleman
Acting Associate Principal

Mr. and Mrs. Edward E. Stempak Chair

William Schircler
Assistant Principal

Robert Anderson

Matthew Frischman

Brian Liddle

David Williamson

Flutes

Adam Kuenzel
Principal

Eileen Bigelow Chair

Greg Miller
Associate Principal

Henrietta Rasenhorst Chair

Wendy Williams

---

Piccolo

Roma Duncan

Aline M. Grossman Chair

---

Oboes

John Snow
Principal

Grace B. Dayton Chair

Kathryn Greenbank *
Acting Associate Principal

Julie Granolini Williams

Marni J. Hougham

---

English Horn

Marni J. Hougham

John Gilman Ordway Chair

---

Clarinets

Gabriel Campos Zamora
Principal

I.A. O’Shaughnessy Chair

Gregory T. Williams
Associate Principal

Ray and Doris Mithun Chair

David Pharris

Timothy Zavadil

---

E-Flat Clarinet

Gregory T. Williams

---

Bass Clarinet

Timothy Zavadil

---

Bassoons

Fei Xie
Principal

Norman B. Mears Chair

Mark Kelley

Co-Principal

Marjorie F. and Norman B. Mears Chair

George H. Dixon Chair

J. Christopher Marshall

Norbert Niembowski

---

Tuba

R. Douglas Wright
Principal

Star Tribune Chair

Kari Sundström

William C. and Corinne J. Dietrich Chair

---

Trumpets

Bruce Hudson

Brian Jensen

---

Horns

Michael Gast
Principal

John Sargent Pillsbury Chair

Herbert Winslow
Associate Principal

Gordon C. and Harriet D. Paske Chair

Brian Jensen
Ellen Dinwiddie Smith

Bruce Hudson

---

Timpani

Jason Arkis

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Kevin Watkins

---

Percussion

Andrew Chappell

---

The Fine Instrument Collection of the Minnesota Orchestra

Steinway & Sons is the official piano of the Minnesota Orchestra.

Andreas Guarnieri bass violin donated by Edward J. Davenport

The Michael Leiter Bass Violin Collection donated by Kenneth N. and Judy Dayton and Douglas W. and Louise Leatherdale

Carcassi violin donated by Kirke Walker

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Steinway grand piano donated by Dr. F. Bruce Lewis

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Many string players participate in a voluntary system of revolving seating. Section string players are listed in alphabetical order.
2018–19 SEASON

LA RONDINE
Oct. 6–14, 2018

SILENT NIGHT
Nov. 10–17, 2018

THE ITALIAN STRAW HAT
Jan. 26–Feb. 3, 2019

WORLD PREMIERE
THE FIX
Mar. 16–24, 2019

LA TRAVIATA
May 4–14, 2019

See 3 operas for as little as $60!
Finnish conductor Osmo Vänskä, the Minnesota Orchestra’s tenth music director, is renowned internationally for his compelling interpretations of the standard, contemporary and Nordic repertoires. He has led the Orchestra on five major European tours and a historic Cuba tour that was the first by an American orchestra since the thaw in Cuban-American diplomatic relations, as well as numerous tours to communities across Minnesota. In August 2018 he and the Orchestra will visit London for a concert at the BBC Proms, and then undertake the ensemble’s first-ever tour to South Africa, where it will perform in Cape Town, Durban, Pretoria, Soweto and Johannesburg. In January 2018, he and the Orchestra performed at Chicago’s Symphony Center and visited universities and community venues in Illinois and Indiana for residencies and concerts.

Vänskä’s recording projects with the Minnesota Orchestra have met with great success, including a Sibelius symphonies cycle, the second album of which won the 2014 Grammy Award for Best Orchestral Performance. In March 2018 BIS released the Orchestra’s newest album, featuring Mahler’s Sixth Symphony—part of a Mahler series that began with a Grammy-nominated Fifth Symphony recording. Other recent releases include an album of in-concert recordings of Sibelius’ Kullervo and Finlandia and Kortekangas’ Migrations; two albums of Beethoven piano concertos featuring Yevgeny Sudbin; a two-CD Tchaikovsky set featuring pianist Stephen Hough; To Be Certain of the Dawn, composed by Michael Dennis Browne; and a particularly widely-praised Beethoven symphonies cycle, of which individual discs were nominated for a Grammy and a Classic FM Gramophone award.

As a guest conductor, Vänskä has received extraordinary praise for his work with many of the world’s leading orchestras, including the Boston and Chicago symphony orchestras, the Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Berlin Philharmonic, Leipzig Gewandhaus Orchestra, Royal Concertgebouw Orchestra, Vienna Symphony, Hong Kong Philharmonic and Yomiuri Nippon Symphony Orchestra. In 2014 he became the Iceland Symphony Orchestra’s principal guest conductor; since then he has been named the ensemble’s honorary conductor. He is also conductor laureate of the Lahti Symphony Orchestra, which, during two decades as music director, he transformed into one of Finland’s flagship orchestras, attracting worldwide attention for performances and for award-winning Sibelius recordings on the BIS label.

Vänskä began his music career as a clarinetist, holding major posts with the Helsinki Philharmonic and the Turku Philharmonic. Since taking up the instrument again for Sommerfest 2005 he has performed as clarinetist at Orchestra Hall, other Twin Cities venues, the Grand Teton Festival and the Mostly Mozart Festival. This season he plays clarinet in a VocalEssence “Finlandia Forever” program and in a program with the Philadelphia Chamber Music Society.

During the 2017-18 season he debuts with the National Symphony Orchestra in Taipei and the Berlin Radio Symphony Orchestra and makes return visits to the San Francisco Symphony, Pittsburgh Symphony, Iceland Symphony Orchestra, Orchestre de Paris, Orchestra National de Lyon, SWR Symphonieorchester Stuttgart, Radio Filharmonisch Orkest in Amsterdam, Helsinki Philharmonic, Seoul Philharmonic Orchestra, and Toronto Symphony Orchestra, among other ensembles. For more information, visit minnesotaorchestra.org.
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deck spotlight: 1990s

- World events intruded on the Orchestra’s planned Japan tour as the Gulf War broke out in 1991. Instead of traveling abroad, the Orchestra presented a two-week festival at home titled “Celebrating the Human Spirit.”

- In 1993 the Orchestra appointed its first-ever principal pops conductor: trumpeter-conductor Doc Severinsen, who was already known to millions as music director on The Tonight Show Starring Johnny Carson from 1967 to 1992.

- In 1995 the Orchestra appointed its ninth music director—and its only one to date who was not born in Europe: Japan native Eiji Oue, who succeeded Edo de Waart. To celebrate Oue’s appointment, General Mills released a special-edition Wheaties cereal box featuring an image of Oue conducting.

- In January 1996 the Orchestra held its first sessions with Reference Recordings, initiating a partnership that would lead to 19 CD releases during Oue’s tenure.

- After nine decades of extensive touring across the U.S., as well as international engagements from Cuba to Australia to the Middle East, the Orchestra undertook its first European tour in February 1998. That September the ensemble also traveled to Japan for the first time.

## Minnesota Orchestra Staff

**Roster**

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<th>Minnesota Orchestra Staff</th>
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<tr>
<td><strong>ARTISTIC</strong></td>
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<tr>
<td>Kevin Smith – President and CEO</td>
<td>Beth Kellar-Long – Vice President of Orchestra Administration</td>
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<tr>
<td>Michael Black – Manager of Development Operations</td>
<td>Kari Marshall – Director of Artistic Planning</td>
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<tr>
<td>Emily Marti – Art Director</td>
<td>Kris Arkis – Orchestra Personnel Manager</td>
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<td>Hannah Lowney – Principal Librarian</td>
<td>Casey Collins – Artistic Planning Coordinator</td>
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<td>Frank Merchlewitz – Magazine Publications Manager</td>
<td>Maureen Conway – Technical Director</td>
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<td>John Dunkel – Director of Website and Special Events</td>
<td>Chris Cunnington – Manager of Corporate Relations</td>
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<tr>
<td>Michael B. Pelton – Artistic Planning Manager and Executive Assistant to the President and CEO</td>
<td>Emily Boigenzahn – Events and Personnel Manager</td>
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<tr>
<td>Jay Perlman – Sound Technician</td>
<td>Janelle Lanz – Assistant Orchestra Personnel Manager</td>
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<tr>
<td>Eric Sjoström – Associate Principal Librarian</td>
<td>Valerie Little – Assistant Principal Librarian</td>
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<tr>
<td>Mele Willis – Artistic Operations Manager</td>
<td>Valeria Munchuk – Director, Live at Orchestra Hall</td>
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<td>Matthew Winiecki – Stage Manager</td>
<td>Joel Mooney – Technical Director</td>
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<td><strong>DEVELOPMENT</strong></td>
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<tr>
<td>Dianne Brennan – Vice President of Advancement</td>
<td>Michael Mossaad – Learning and Engagement Coordinator</td>
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<tr>
<td>Michael Black – Manager of Development Operations</td>
<td>Janelle Lanz – Director of Marketing</td>
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<td>Emily Boigenzahn – Director of Planned Giving and Campaign Management</td>
<td>Jessica Ryan – Manager of Community Engagement</td>
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<td>Sarah Blain Chaplin – Director of Individual Giving</td>
<td><strong>FINANCE</strong></td>
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<td>Chris Cunningham – Special Events Coordinator</td>
<td>Marcus Valerio – Vice President of Finance and Operations</td>
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<td>John Dunkel – Manager of Corporate Relations</td>
<td>Brenda Capek – Senior Staff Accountant</td>
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<td>Katie Johansson – Data Coordinator</td>
<td>Rebekah Egge – Accounts Payable Clerk</td>
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<td>John Kaiser – Development Assistant</td>
<td>Michelle Terhark – Staff Accountant</td>
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<tr>
<td>Dawn Loen – Director of Major Gifts</td>
<td><strong>HUMAN RESOURCES</strong></td>
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<td>Rob Nygaard – Director of Institutional Giving</td>
<td>Kathleen Otto – Director of Human Resources</td>
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<td>Amanda Schroeder – Manager of Individual Giving</td>
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<td>Leslie Schroeder – Senior Benefits/Human Resources Administrator</td>
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<td>Grant Henry – Director of Digital Services</td>
<td>Tracy Slepica – Senior Payroll/Human Resources Administrator</td>
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<td>Thomas Cessna – Technology Support Specialist</td>
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<td><strong>FACILITIES</strong></td>
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<td>David D. Sailer-Haugland – Vice President of Marketing and Guest Relations</td>
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<tr>
<td>Dustin Dimmick – Facility Engineer</td>
<td>Jen Kevy – Director of Marketing</td>
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<td>Myron Gannon – Maintenance</td>
<td>Laura Corts – Assistant Director of Marketing</td>
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<td>Ken Lorence – Maintenance</td>
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<td>Jeff Ottersetter – Concert Porter/Cleaner</td>
<td>Sarah Flake – Events and Facility Sales Manager</td>
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<tr>
<td>Charles Yarbrough – Building Services Cleaner</td>
<td>Greg Geiger – Interim Director of Facility Sales and Concessions</td>
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<td>Jennifer Rensenbrink – Director of Website and Creative Services</td>
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<td>John Dunkel – Manager of Corporate Relations</td>
<td>Emma Smith – Marketing Manager</td>
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<td>Jennifer Rensenbrink – Director of Digital Content Coordinator</td>
<td>Mary Rascop-Peterson – Events and Personnel Manager</td>
</tr>
<tr>
<td>Gwen Pappas – Director of Communications</td>
<td>Emma Fehlau – Communications Manager and Assistant Editor</td>
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<tr>
<td>Emma Fehlau – Communications Manager and Assistant Editor</td>
<td>Isaac Risseuw – Social Media and Content Coordinator</td>
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<td>Carl Schroeder – Publications Editor</td>
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</table>
Late-comers will be seated at pauses as determined by the conductor.

Children ages 6 and over are welcome at all concerts when accompanied by an adult. Family events are open to all ages.

Cough drops are available; ask an usher. Water bottles are allowed in the Auditorium.

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First Aid and Security
Emergency and/or security personnel are present at every Orchestra Hall event. Please ask any usher for assistance. Our trained staff have procedures in place for emergency situations. A safe and secure venue is our top priority at Orchestra Hall.
Associate Concertmaster Roger Frisch's retirement this August marks the end of a memorable 44-year career. Congratulations, Roger!

How did you come to spend 44 years with the Minnesota Orchestra?
I got this job after my first audition, and I've been here ever since. At the time I joined, I was—as I like to say—Principal Last Chair Violin. Everyone had permanent seats then; it's a more recent development that our string section players rotate. I've long since moved to Associate Concertmaster and have been guest concertmaster in a number of orchestras, but I've never wanted to leave this Orchestra. Minnesota is a great place to raise a family. Between all the playing my wife Michele (Principal Flute with Minnesota Opera) and I have been able to do here, and—maybe most important—the close, supportive, family-like personality of this Orchestra, this place is hard to beat.

Who in the Orchestra has been particularly inspiring to you?
The principal oboist when I joined in 1974 was Rhadames Angelucci, who also played with the Orchestra for 44 years. The guy just loved music. For my first few years in the Orchestra, I would just watch and listen to him; it was like a master class every rehearsal.

What do you predict for the Minnesota Orchestra's future?
When I got this job, I was studying with the legendary teacher Josef Gingold, who told me that the overall level of orchestral playing after four decades of his career, in the NBC and Cleveland Orchestras, was so much higher than when he first started. I could say those exact words today. It's hard to imagine that things can get any better than they are now, but I know they will.

Visit minnesotaorchestra.org/showcase for an extended version of this interview.

Q&A with Roger Frisch

Minnesota Orchestra musician since: 1974
Position: Associate Concertmaster
Hometown: Pittsburgh, Pennsylvania
Education: Cincinnati Conservatory of Music, Indiana University School of Music

celebrating Kevin Smith

When Kevin Smith joined the Minnesota Orchestra as interim President and CEO in July 2014, the Orchestra was emerging from a 16-month lockout, with questions lingering about its ability to raise donations, sell subscriptions and re-establish relationships. “There was a significant lack of trust throughout the organization,” Smith recalls. “We focused on building back trusting relationships, and that was the foundation for everything that came next.”

What followed was a remarkable resurgence of the Orchestra, both at home and abroad. Under Smith’s leadership, the Orchestra has balanced its budget for the last three consecutive years; grown its concert attendance by 12% and its earned revenue by almost 25% over the last four years; increased its number of donors by 5% in the same time period; and established a collaborative “Minnesota Model” approach to governance that is noteworthy in the industry.

Perhaps no project has more exemplified Smith’s tenure than the Orchestra’s 2015 tour to Cuba. After conceiving the idea in December 2014—right after relations between the two countries began to thaw—Smith galvanized the Orchestra team to plan and pull off the historic visit in six short months, raising funds and managing daunting logistics to bring two cultures together through music. The Orchestra’s current Music for Mandela project, including an August tour to South Africa, bears the same audacious hallmarks.

After that tour, Smith re-enters retirement but his legacy will go down in Orchestra history—as a creative leader who spent four exceptional years with the Minnesota Orchestra, just when it needed him the most. The community is invited to attend a reception and complimentary champagne toast in the Orchestra Hall lobby following the August 1 performance to celebrate Smith and the achievements of his tenure

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Position: Associate Concertmaster
Hometown: Pittsburgh, Pennsylvania
Education: Cincinnati Conservatory of Music, Indiana University School of Music

Associate Concertmaster Roger Frisch’s retirement this August marks the end of a memorable 44-year career. Congratulations, Roger!

How did you come to spend 44 years with the Minnesota Orchestra?
I got this job after my first audition, and I’ve been here ever since. At the time I joined, I was—as I like to say—Principal Last Chair Violin. Everyone had permanent seats then; it’s a more recent development that our string section players rotate. I’ve long since moved to Associate Concertmaster and have been guest concertmaster in a number of orchestras, but I’ve never wanted to leave this Orchestra. Minnesota is a great place to raise a family. Between all the playing my wife Michele (Principal Flute with Minnesota Opera) and I have been able to do here, and—maybe most important—the close, supportive, family-like personality of this Orchestra, this place is hard to beat.

Who in the Orchestra has been particularly inspiring to you?
The principal oboist when I joined in 1974 was Rhadames Angelucci, who also played with the Orchestra for 44 years. The guy just loved music. For my first few years in the Orchestra, I would just watch and listen to him; it was like a master class every rehearsal.

What do you predict for the Minnesota Orchestra’s future?
When I got this job, I was studying with the legendary teacher Josef Gingold, who told me that the overall level of orchestral playing after four decades of his career, in the NBC and Cleveland Orchestras, was so much higher than when he first started. I could say those exact words today. It’s hard to imagine that things can get any better than they are now, but I know they will.

Visit minnesotaorchestra.org/showcase for an extended version of this interview.
it's a more recent development that our
Violin. Everyone had permanent seats then;
was—as I like to say—Principal Last Chair
been here ever since. At the time I joined, I
How did you come to spend 44 years
of a memorable 44-year career.
Congratulations, Roger!
retirement this August marks the end
Associate Concertmaster Roger Frisch's
tour to South Africa, bears the same audacious hallmarks.
Two countries began to thaw—Smith galvanized the Orchestra team to plan and pull off the historic visit in six short months, raising funds and
managing daunting logistics to bring two cultures together through music. The Orchestra's current Music for Mandela project, including an August
his tenure.
On the job, he has run into notable challenges:
period; and established a collaborative "Minnesota Model" approach to governance that is
25% over the last four years; increased its number of donors by 5% in the same time
consecutive years; grown its concert attendance by 12% and its earned revenue by almost
Under Smith's leadership, the Orchestra has balanced its budget for the last three
back trusting relationships, and that was the foundation for everything that came next."
significant lack of trust throughout the organization," Smith recalls. "We focused on building
its ability to raise donations, sell subscriptions and re-establish relationships. "There was a
noteworthy in the industry.
Do you have any particular inspiring people you've worked with?
Rhodames Angelucci, who also played
School of Music
Education:
Position:
Minnesota Orchestra musician since:
1974
When I got this job, I was studying with
"You learn a lot in life working with
telling me that the overall level of orchestral
our instrument. I've always enjoyed
this Orchestra. Minnesota is a great place
to raise a family. Between all the playing
to Minnesota Opera) and I have been able to
Minnesota Orchestra's future?
What do you predict for the
The principal oboist when I joined in 1974
particularly inspiring to you?
...
news

Minnesota Orchestra

the Minnesota Orchestra in South Africa

The Minnesota Orchestra and Music Director Osmo Vänskä are set to make history from August 8 to 19 when the ensemble becomes the first professional U.S. orchestra ever to travel to South Africa. The tour, which includes performances in Cape Town, Durban, Johannesburg, Pretoria and Soweto, is the culmination of the Orchestra’s “Music for Mandela” project, which is part of a worldwide celebration of the late Nobel Peace Prize-winning South African leader and human rights advocate Nelson Mandela on the centenary of his birth. The project explores musical expressions of peace, freedom and reconciliation, and draws together South African and American performers, offering musical exchanges with student groups and large-scale performances in colleges, city halls and churches.

“This is our chance to musically honor a great leader and to share music and goodwill across international borders and right here in Minnesota,” says Minnesota Orchestra President and CEO Kevin Smith. “It is a unique opportunity to bring cultures together through music, and we are honored to play a role in the Nelson Mandela centenary celebration.”

The tour, which is arranged by the international concert tour management company Classical Movements, showcases music that derives from South African, American and European musical traditions, ranging from Beethoven’s Fifth and Ninth Symphonies to the world premiere of Harmonia Ubuntu by South African composer Bongani Ndodana-Breen, which was commissioned by Classical Movements for the South Africa tour as part of the Eric Daniel Helms New Music Program. A standout moment of the tour will be the performance in Soweto on August 17, where the Orchestra will perform the final movement of Beethoven’s Ninth Symphony in the historic Regina Mundi Roman Catholic Church, joined by South African soloists, members of the Minnesota Chorale and the South Africa-based Gauteng Choristers. Classical Minnesota Public Radio will present a broadcast of this program.

The Orchestra has developed the Music for Mandela project with support, advice and assistance from a Task Force of community leaders. We offer our thanks to these dedicated individuals: Laura Bloomberg, Jack Brewer, Yvonne Cheek, Gary Cunningham, Representative Keith Ellison, Dr. Jacob Gayle, Bill George, Laurie Greeno, Jerry Kaminski, Michael Klingensmith, Judge LaJune Lange, Michael Langley, Allen Lenzmeier, Lisa Maloney-Vinz, Marilyn Carlson Nelson, Marcus Maloney-Vinz, Chris Policinski, Marcus Pope, Kim Price, Tony Sanneh, Philomena Satre, Steve Silton, Carolyn Smallwood, Michael Stroik and Laysha Ward.

The South Africa tour is funded by generous contributions from an anonymous couple.

The Orchestra recognizes the Douglas and Louise Leatherdale Fund for Music supporting the work of Osmo Vänskä.

The Orchestra is grateful to our Corporate Consortium partners Ecolab, TCF Financial Corporation, Medtronic Foundation, Land O’Lakes, 3M, U.S. Bank, Thor Companies, Target and Pentair for their generous support of the Music for Mandela project, and we invite you to turn to page 42 for messages from these corporate partners.

Learn more about the tour and follow along by visiting minnesotaorchestra.org/southafrica.
When Roderick Cox takes the conductor’s podium to lead two performances on July 27, it will be his last time leading the Minnesota Orchestra at Orchestra Hall as associate conductor—though we anticipate that he will be back as a guest conductor as his career continues to reach new heights. Before he ends his tenure, though, he will join the Orchestra on its South Africa tour in August, during which he will serve as cover conductor and lead the South African National Youth Orchestra in a performance following that ensemble’s immersion week with the Minnesota Orchestra.

Since joining the Orchestra in June 2015, Cox has led concerts on nearly all of the Orchestra’s series. Among memorable highlights were highly-acclaimed subscription concerts in January and October 2017, and two collaborative concerts with local community artists and church choirs: “Spirit of the Season” at Shiloh Temple International Ministries in north Minneapolis and “Send Me Hope” at Orchestra Hall. A video of him leading the Orchestra in the finale of Tchaikovsky’s Fourth Symphony went viral in January 2017, amassing more than 3 million views, and many of those who watched it were encountering the Orchestra for the first time.

Cox’s national and international profile rose significantly during his tenure here, with his highest honor to date coming in May 2018 when he won the Sir Georg Solti Conducting Award—the largest grant given to young American conductors. Among his notable guest conducting debuts, he led the Cleveland Orchestra and Johannesburg Philharmonic, and conducted concerts in Washington, D.C., for the opening of the Smithsonian National Museum of African American History and Culture. He also connected with audiences outside the classical music world as the subject of features on NBC News and the daytime talk show The Real.

Please join us in congratulating Roderick on an outstanding tenure here, and in wishing him well in his future endeavors. We hope to see you back soon, maestro!
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Minnesota Orchestra

Audra McDonald, soprano
Andy Einhorn, conductor
Brian Hertz, piano | Gene Lewin, drums | Mark Vanderpoel, bass

Friday, July 13, 2018, 8 pm | Orchestra Hall

During Sommerfest we recognize an anonymous couple for their generous contribution to fund the Minnesota Orchestra’s August 2018 tour.

The program for tonight’s concert will be announced from the stage. There will be no intermission.

Audra McDonald, winner of a record-breaking six Tony Awards, as well as two Grammy Awards and an Emmy Award, received a 2015 National Medal of Arts and was also named one of Time magazine’s 100 most influential people that year. Her Tony-winning performances came in productions of Carousel, Master Class, Ragtime, A Raisin in the Sun, The Gershwins’ Porgy and Bess and Lady Day at Emerson’s Bar & Grill. On television, she is known for roles in ABC’s Private Practice and NBC’s The Sound of Music Live!, and she won an Emmy as the official host of PBS’ Live From Lincoln Center. She recently joined the cast of CBS All Access’ The Good Fight for its second season, and released a new solo album, Sing Happy, recorded live with the New York Philharmonic for Decca Gold. Of her many roles, she names her favorites as the ones performed offstage: passionate advocate for equal rights and homeless youth, wife to actor Will Swenson and mother. Audra McDonald appears through arrangement with Alec Treuhaft, LLC.

More: audramcdonald.net

Andy Einhorn is currently the music supervisor and musical director for the Broadway productions of Carousel and Hello Dolly! His previous Broadway credits include productions of Holiday Inn, Woody Allen’s Bullets Over Broadway, Rodgers and Hammerstein’s Cinderella, Evita, Brief Encounter, The Light in the Piazza and Sondheim on Sondheim. Since 2011 he has served as music director and pianist for Audra McDonald, performing with her with such prominent ensembles as the Philadelphia Orchestra, San Francisco Symphony, National Symphony Orchestra and Los Angeles Opera, and at prestigious venues including Avery Fisher Hall, Carnegie Hall, Walt Disney Concert Hall and Teatro Real in Madrid. More: peterthrom.com

The photography or sound recording of this concert or possession of any such device for such photographing or sound recording is prohibited.

We gratefully acknowledge our Corporate Consortium partners for their generous support of the Music for Mandela project. Please turn to page 42 for messages from our corporate partners.
Family Concert: Courage and Triumph

Minnesota Orchestra

Akiko Fujimoto, conductor
Nygel Witherspoon, cello | Lyndie Walker, host

Saturday, July 14, 2018, 2 pm | Orchestra Hall

During Sommerfest we recognize an anonymous couple for their generous contribution to fund the Minnesota Orchestra’s August 2018 tour.

Today’s performance lasts approximately 60 minutes and is performed without an intermission.

Aaron Copland  Fanfare for the Common Man  ca. 3’
Joan Tower  Fanfare for the Uncommon Woman, No. 1  ca. 3’
John Williams  Harry’s Wondrous World, from Harry Potter and the Sorcerer’s Stone™  ca. 4’
Leonard Bernstein  Overture to West Side Story  ca. 5’
Gabriel-Urbain Fauré  Elégie for Cello and Orchestra  Nygel Witherspoon, cello  ca. 7’
Johann Strauss, Sr.  Radetzky March  ca. 4’
Ludwig van Beethoven  Allegro con brio, from Symphony No. 7 in A major  ca. 7’
Igor Stravinsky  Finale from The Firebird  ca. 4’

Akiko Fujimoto’s profile appears on page 37, Nygel Witherspoon’s on page 40 and Lyndie Walker’s on page 39.

thank you Minnesota Orchestra Sensory-Friendly Family Concerts are sponsored by PNC Financial Services Group, Inc.
We gratefully acknowledge our Corporate Consortium partners for their generous support of the Music for Mandela project. Please turn to page 42 for messages from our corporate partners.
Minnesota’s official natural history museum is rolling out some big changes! Our brand new St Paul home features a digital planetarium, high-tech exhibits, our famous wildlife dioramas, outdoor learning experiences and more.

**Sensory-friendly Saturdays**
This monthly series, held on select Saturdays from 8-10am, provides a welcoming and accessible environment for individuals, families, and children who have sensory sensitivities. Experience our exhibits, Touch & See Lab, and a sample planetarium show—with lowered lighting, quieter sounds, and fewer visitors. Visitors are welcome to check out additional resources like the quiet spaces, visual timers, weighted lap pads, and hearing protection, and a social story is available for download to prepare for your visit. General admission to the museum is charged.

We’ll also be introducing relaxed shows for in the Whitney and Elizabeth MacMillan Planetarium. Visit our website for dates and details.

bellmuseum.umn.edu
Minnesota Orchestra

Osmo Vänskä, conductor
James Ehnes, violin

Thursday, July 19, 2018, 7:30 pm  | Orchestra Hall

During Sommerfest we recognize an anonymous couple for their generous contribution to fund the Minnesota Orchestra’s August 2018 tour.

We also recognize the Douglas and Louise Leatherdale Fund for Music supporting the work of Osmo Vänskä.

Jean Sibelius

En Saga, Opus 9  ca. 17'

James Newton Howard

Concerto for Violin and Orchestra  ca. 25'  
[untitled]  
Andante semplice  
Presto

James Ehnes, violin

INTERMISSION  ca. 20'

Ludwig van Beethoven

Symphony No. 5 in C minor, Opus 67  ca. 33'  
Allegro con brio  
Andante con moto  
Allegro  
Allegro  
[There is no pause before the last movement.]

Osmo Vänskä’s profile appears on page 6, James Ehnes’ on page 37.

OH+  Concert Preview with Phillip Gainsley and James Ehnes  
Thursday, July 19, 6:45 pm, N. Bud Grossman Mezzanine

NightCap  NightCap: Clarinet Quintet  
Post-concert performance of Gordon Jacob’s Quintet for Clarinet and Strings, played by Osmo Vänskä, James Ehnes, Erin Keefe, Rebecca Albers and Anthony Ross  
Thursday, July 19, 10 pm, Target Atrium; separate ticket required

thank you  We gratefully acknowledge our Corporate Consortium partners for their generous support of the Music for Mandela project. Please turn to page 42 for messages from our corporate partners.
Early in 1892, Sibelius completed the first of his several works based on the Finnish national epic, the Kalevala: the vast five-part symphony Kullervo, which depicts episodes in the life of the eponymous tragic hero. Sibelius' senior compatriot Robert Kajanus saw to it that Kullervo was performed in Helsinki that April, and its success prompted him to ask Sibelius for a shorter piece that could be performed more frequently. Sibelius responded in June of that year with En Saga.

The new piece was not a success when the composer conducted the premiere in Helsinki on February 16, 1893. Nine years later, though, Sibelius subjected the score to a major revision, which made such a positive impression when he introduced it in Helsinki on November 2, 1902, that it immediately took its place in the general repertory.

It was not until four decades later still, when he had written the last of his works and the world had celebrated his 75th birthday, that Sibelius said anything at all about the extra-musical significance of this work. At that time (the early 1940s) he remarked, “En Saga is the expression of a state of mind. I had undergone a number of painful experiences at the time, and in no other work have I revealed myself so completely. It is for this reason that I find all literary explanations quite alien.”

elemental forces

The freedom Sibelius gained by not attempting to tell a specific story or paint a specific picture gives En Saga a universality and directness. It is powerfully evocative in a general sense, and it may touch us on deeper levels—may convey a sense of some primordial adventure—involving elemental forces rather than individuals, and both tragic and exhilarating in its fierce urgency.

The themes, strong and persistent, seem to grow directly out of one another, in the nature of metamorphoses. The rhythms are hypnotic, the darkish orchestral coloring (with a bass drum replacing, rather than augmenting, the timpani) as deftly achieved as anything from Rimsky-Korsakov, Strauss or Ravel. The overall effect is one of striking originality, a style as unlikely to be successfully imitated or duplicated as it is to be mistaken for that of anyone but Sibelius himself.

Program note by Richard Freed.

Much like John Williams, Miklós Rózsa, Bernard Herrmann and Erich Wolfgang Korngold, James Newton Howard is best known as a composer of film scores, but is also committed to writing serious concert music. Though classically trained at the Music Academy of the West and the University of Southern California, he gravitated in his early years toward the worlds of pop and rock, where he worked as a session musician with such luminaries as Diana Ross, Ringo Starr, Barbra Streisand, Chaka Khan and Olivia Newton-John.

In 1985 Howard scored his first film, the comedy Head Office. Thirty-three years later, he has more than 120 film scores behind him. These include Defiance, The Prince of Tides, The Fugitive, My Best Friend’s Wedding, The Village and Michael Clayton—all Oscar-nominated for Best Original Score—in addition to Pretty Woman, Fantastic Beasts and Where to Find Them, The Dark Knight and all four installments of The Hunger Games. Coming in November will be Fantastic Beasts: The Crimes of Grindelwald.

Howard’s Violin Concerto was the result of a commission from the Pacific Symphony to compose a work for Canadian violinist James Ehnes on the occasion of music director Carl St. Clair’s 20th season with that orchestra. Howard wrote most of the concerto in early 2014, and the first performance was given by Ehnes and the Pacific Symphony under St. Clair’s direction on March 12, 2015.

“nowhere to hide”

The idea for the Violin Concerto was prompted by Carl St. Clair after he heard Joshua Bell and Hilary Hahn featured in, respectively, the Howard-scored films Defiance and The Village. Upon receiving the commission in 2013, Howard quickly found that writing a concerto would require a new compositional mindset.
“As a film composer, I deal with short bursts of musical ideas that are defined to a large extent by what’s happening on the screen, by not only narrative and action, but staying out of the way of dialogue,” Howard says. “That can also be very comforting, because one is not so vulnerable, and you’re merely supporting the film....That’s a big job, and that’s a very difficult job. But you are in collaboration with another medium. In a concert piece, conversely, there’s nowhere for a composer to hide. He must sustain interest by himself, develop musical ideas and design structure, and forge a complete artwork in and of itself. I found that among other things one of the first issues I had to confront was learning to be more patient with my musical ideas, because I didn’t have to stop. In other words, I could start an idea and then there wasn’t a car driving into the frame or somebody getting shot at. So I was able to stay with an idea much longer. That proved to be liberating, but also very challenging.”

**the concerto in brief**

In the concerto’s opening moments, the solo violin unfolds an intensely lyrical line in the upper range of the instrument. Several more themes are presented in the course of a richly romantic movement filled with sumptuous orchestration and cinematic sweep. The soloist is seldom out of the spotlight, and has two cadenzas to him or herself as well.

Howard regards the second movement as the centerpiece of the concerto. The opening notes played by the clarinet belong to a tune sung by Cole Carsan St. Clair, son of the Pacific Symphony’s music director Carl St. Clair. Cole Carsan died in 1999 at the age of 18 months. “Elegiac in places, the movement is intended as a celebration of Cole’s enduring life force and spirit,” says the composer, “ending in a six-part round such as a group of children might sing. I’m honored to dedicate this movement to the memory of Cole Carsan St. Clair.” The music pulses with sadness, grieving, and tender memories.

Inspiration for the third movement came from a collection of poetry by Charles Bukowski called *The Days Run Away Like Wild Horses Over the Hills*. “That line resonated with me,” states Howard, and indeed, the spirit of fleetness, urgency and energetic motion infuses the music. The movement arrives without pause from the second, with the soloist launching into a furious *moto perpetuo* passage that soon gives way to an orchestral outburst (one of the few moments of rest for the soloist in this concerto). A succession of new ideas unfold in a spirit of rambunctious joy and abandon. The music leading up to the cadenza becomes reflective, as is much of the cadenza itself. A series of brilliant and dramatic flourishes brings the concerto to a sudden, unexpected end.

*Program note by Robert Markow.*

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**Beethoven’s Fifth Symphony**

Beethoven’s Fifth Symphony takes listeners on one of the most satisfying emotional journeys in all of music. Music so white-hot in intensity, so universal in appeal, cries out for interpretation. To some, it is Fate knocking at the door. Others see it as the triumph of reason over chaos and evil. Sadly, though, this music is so over-familiar that we may have lost the capacity to listen to it purely as music, to comprehend it as the astonishing and original musical achievement that it is.

**the symphony in brief**

The stark opening of the *Allegro con brio*, both very simple and charged with volcanic fury, provides the musical content for the entire movement. Those four notes shape the main theme, generate the rhythms, and pulse insistently in the background—they even become the horn fanfare that announces the second theme. The power unleashed at the beginning is unrelenting, and this movement hammers to a close with the issues it raises still unresolved.

The *Andante con moto* contrasts two themes. Violas and cellos sing the broad opening melody in A-flat major, while the second subject, in heroic C major, blazes out in the brass, and Beethoven alternates these two themes, varying each as the movement proceeds. The third movement returns to the C-minor urgency of the beginning. It seems at first to be in scherzo-and-trio form, with lower strings introducing the sinuous opening idea. At just the point one anticipates a return to the scherzo comes one of the most original moments in music.

Instead of going back, Beethoven pushes ahead. Bits of the scherzo flit past quietly, and suddenly the finale, a triumphant march in C major, bursts to life: this dramatic moment has invariably been compared to sunlight breaking through dark clouds. The coda itself is extremely long, and the final cadence—extended almost beyond reason—is overpowering.

No matter how familiar this symphony is, the music remains extraordinary. Heard for itself, Beethoven’s Fifth Symphony is as original and powerful and furious today as it was when it burst upon an unsuspecting audience in Vienna two centuries ago.

*Program note by Eric Bromberger.*
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Celebrating Mandela at 100

Minnesota Orchestra

Osmo Vänskä, conductor | Brian Newhouse, host
Makaziwe Mandela, speaker | Anant Singh, speaker
Insingizi | 29:11 | The Better Together Choir | Minnesota Chorale
Heart and Soul Drum Academy

Friday, July 20, 2018, 8 pm | Orchestra Hall

During Sommerfest we recognize an anonymous couple for their generous contribution to fund the Minnesota Orchestra’s August 2018 tour.

We also recognize the Douglas and Louise Leatherdale Fund for Music supporting the work of Osmo Vänskä.

Tonight’s program pays tribute in words, videos and music to Nobel Peace Prize-winning leader and human rights advocate Nelson Mandela on his centenary. The concert begins with the National Anthems of South Africa and the United States.

Michael Mosoeu Moerane
Ruri
orch. Sue Cock
Selection performed by Insingizi
Remarks by Anant Singh

Igor Stravinsky
Finale from The Firebird
ca. 5’

J. S. Mzilikazi Khumalo
Akhala Amaqhude Amabili
orch. Péter Louis Van Dijk
Remarks by Makaziwe Mandela

Archibald Arnold Mxolisi Matyila
Bawo Thixo Somandla
arr. J. S. Mzilikazi Khumalo
ca. 4’

Antonin Dvořák
Largo, from Symphony No. 9 in E minor, Opus 95, From the New World
ca. 12’

Sonya Whitmore/arr. Ricky Dillard
More Abundantly
ca. 4’

Stompie Mavi/
arr. Gobingca George Mxadana,
orch. Jaakko Kuusisto
Usilethela Uxolo (Nelson Mandela)
ca. 4’

The Minnesota Orchestra thanks the Mandela Washington Fellows for their participation in the flag procession.

Osmo Vänskä’s profile appears on page 6, profiles of tonight’s other performers begin on page 38.

thank you

We gratefully acknowledge our Corporate Consortium partners for their generous support of the Music for Mandela project. Please turn to page 42 for messages from our corporate partners.
Michael Mosoeu Moerane/orch. Sue Cock

Ruri

Nearly four decades after his death, Michael Mosoeu Moerane (1902-1980) remains among the most popular South African choral composers. His works, which include Sylvia, Matlala, Moerane Tlake, Della and Ruri, enjoy enduring popularity, particularly at South Africa’s many choral festivals and competitions. Ruri (Truly) is one of his many songs that celebrate nature as evidence of divine benevolence.

When Moerane began his university music studies as a part-time student, he had already started a career teaching high school English, Sesotho, Latin and Mathematics, which he would continue to do throughout his life. In 1941 he became the first black composer in South Africa to earn a bachelor of music degree. The tone poem he composed in fulfillment of his degree, Fatše la Heso, was inspired by three traditional melodies and was premiered in England in 1944, with subsequent premieres in New York and Paris led by the African American conductor Dean Dixon. Moerane’s catalogue includes three other works for orchestra and two piano works, and over 50 a cappella choral works for various configurations of singers. Moerane set texts in a number of languages (including arrangements of several American folk songs and spirituals), but most frequently in Sotho, as he does in Ruri.

The orchestration performed at this concert is by the well-known South African composer, conductor, organist and music educator Sue Cock (b. 1958).

Program note by Adam Jackson, Classical Movements.

Igor Stravinsky

Finale from The Firebird

In 1909, following a successful visit of the Ballets Russes to Paris, the Russian impresario Serge Diaghilev and his choreographer Michel Fokine made plans for a new ballet to be presented in Paris the following season, based on the Russian legend of the Firebird. They decided to take a chance on an unknown young composer named Igor Stravinsky (1882-1971). Recognizing that this was his career-making opportunity, Stravinsky set to work in November 1909 and finished the score the following spring. The first performance, in Paris on June 25, 1910, was a huge success. Though Stravinsky would go on to write quite different music over the remainder of his long career, the music from The Firebird remains his most popular creation.

In the finale heard tonight, solo horn announces the main theme, based on a Russian folksong, “By the Gate.” Beginning quietly, this noble tune drives The Firebird to a magnificent conclusion on music of general rejoicing.

Program note by Eric Bromberger.

J. S. Mzilikazi Khumalo/orch. Péter Louis Van Dijk

Akhala Amaqhude Amabili

In Akhala Amaqhude Amabili (Two Roosters Crowing), Professor James Stephen Mzilikazi Khumalo (b.1932) combines two Zulu folks songs (“Vukani Madoda” and “Qhude we Ma!”) in conversation. Both are “wake-up” songs admonishing listeners to get up and to start the day—and conclude with a symbolic call to all Africans. The Zulu cock-crow is featured prominently through repetitions of its call, “Kikilikigi!”

Khumalo wrote: “For people who had no time-pieces of any kind, the crowing of the rooster at daybreak was a vitally important signal, serving as the communal ‘alarm clock.’” His arrangement was published in the collection “Five African Songs.”

Khumalo’s earliest introduction to music came through Zulu folk songs and church music. Despite a lack of access to formal musical education in school, he received private training from Charles Norburn, the organist at St. Alban’s Cathedral in Pretoria. Since writing his first compositions in 1959, Khumalo has become a prolific composer of choral music whose output includes the first major South African work in an African language and the epic oratorio Ushaka Ka Senzangkhona. In addition, he collaborated on the original arrangement of the South African National Anthem. He also served as a respected professor of African languages and linguistics at the University of the Witwatersrand, Johannesburg, until his retirement in 1997.

In collaboration with Khumalo, Péter Louis Van Dijk (b. 1953), one of South Africa’s most prominent classical composers, orchestrated the entire cycle of “Five African Songs” for symphony orchestra with or without choral accompaniment for the Caltex-Sowetan Nation Building Festival in Johannesburg in 1993.

Program note by Adam Jackson, Classical Movements.
Archibald Arnold Mxolisi Matyila/
arr. J. S. Mzilikazi Khumalo

**Bawo Thixo Somandla**

A popular song of protest, *Bawo Thixo Somandla* (Father, God Omnipotent) was composed around 1973 by Archibald Arnold Mxolisi Matyila (1938-1985) in the Bantu language of Xhosa. Along with Michael Mosoeu Moerane, Matyila was one of few black composers of his era to receive university training in music. He was known for both his outspokenness and his contentious relationship with the Ciskei government.

As the story goes, Matyila wrote *Bawo* upon receiving notice of his dismissal from a teaching position at a primary school. After writing each line of the song upon a chalkboard, he joined his students in singing it, then wrote the next line. Matyila's colleagues were deeply moved, as was the official who had delivered the letter of dismissal—and who then told Matyila that the government would reconsider its decision.

In the 1980s the song was adopted by protestors, first against the Ciskei government and then more generally against apartheid. It has therefore gained prominence as one of South Africa’s most popular and familiar protest songs (and is frequently and erroneously attributed as a folk song), particularly in this arrangement by J. S. Mzilikazi Khumalo (b. 1932).

*Program note by Adam Jackson, Classical Movements.*

Sonya Whitmore/arr. Ricky Dillard

**More Abundantly**

*More Abundantly* was written by Sonya Whitmore and was popularized through its performance by Ricky Dillard and the New Generation Chorale on the 1991 album *The Promise*. Based on verse 10:10 from the Gospel of John, the song celebrates the abundant life referred to by Jesus—life in its abounding fullness of joy and strength for mind, body and spirit. Now a traditional Gospel song, it is performed in churches around the world, and it was heard at Orchestra Hall most recently at the October 2017 “Send Me Hope” concert.

*Program note by Carl Schroeder.*


**Usilethela Uxolo (Nelson Mandela)**

*Usilethela Uxolo* (Nelson Mandela) is a song adapted from South African jazz legend Stompie Mavi’s (1955-2008) most popular hit, “Unomnganga,” by the world-famous Imilonji KaNtu Choral Society, with new Xhosa text to celebrate the release of Nelson Mandela from Victor Verster Prison in 1990.

It remained a popular tribute to Mandela throughout the rest of his life—and it continues to be one of Imilonji's most identifiable songs. Imilonji's founder and music director Gobingca George Mxadana (b. 1948) has taught *Usilethela Uxolo*, which translates as “bring us peace,” to choirs around the world—and transcribed it into Western notation specially for this version orchestrated for the Minnesota Orchestra by Jaakko Kuusisto (b. 1974).

From its founding in 1982, Imilonji has been deeply rooted in the struggle for social justice, using its collective voices to offer inspiration and comfort before apartheid was abolished and joy during the transition to democracy. Under the leadership of Mxadana, Imilonji has performed for major South African and international figures and at high profile functions, including the launch of the Congress of South African Trade Unions, the ordination of Archbishop Desmond Tutu, the inauguration ceremonies of both President Nelson Mandela and President Thabo Mbeki, the 1995 Rugby World Cup finals and the Africa Cup of Nations in 1996. Mxadana is a groundbreaking and prominent figure on South Africa’s choral scene. In addition to Imilonji, in 2003 he established the Mzantsi Traditional Orchestra, the first orchestra dedicated to preserving South Africa’s traditional instruments.

*Program note by Adam Jackson, Classical Movements.*

Antonin Dvořák

**Largo, from Symphony No. 9 in E minor, Opus 95, From the New World**

Dvořák’s Symphony No. 9, the New World Symphony, was one of many works Dvořák (1841-1904) wrote during his sojourn in America from 1892 to 1895. Although the New World Symphony was written in the New World, it is not specifically about the New World. True, there are themes that could be construed as being “authentic” songs of the American Indians or African Americans, but in fact, he did not quote from folksongs—he composed his own, based on study of the source material.

The movement heard tonight, *Largo*, contains one of the most famous themes in all classical music, presented by the English horn.

*Program note by Robert Markow.*
Minnesota Orchestra

Osmo Vänskä, conductor
Goitsemang Lehobye, soprano | Minette du Toit-Pearce, mezzo
Siyabonga Maqungo, tenor | Njabulo Madlala, bass-baritone

29:11 | The Better Together Choir | Minnesota Chorale

Saturday, July 21, 2018, 8 pm | Orchestra Hall

During Sommerfest we recognize an anonymous couple for their generous contribution to fund the Minnesota Orchestra's August 2018 tour.

We also recognize the Douglas and Louise Leatherdale Fund for Music supporting the work of Osmo Vänskä.

Tonight's program begins with the National Anthems of South Africa and the United States; an introduction by Judge LaJune Thomas Lange, Honorary Consul of South Africa for Minnesota; and remarks by Her Excellency Phumzile Mazibuko, South Africa Consul General Chicago and the Midwestern States.

Bongani Ndodana-Breen

Harmonia Ubuntu *
Goitsemang Lehobye, soprano

INTERMISSION

ca. 20’

Ludwig van Beethoven

Symphony No. 9 in D minor, Opus 125, Choral
Allegro ma non troppo, un poco maestoso
Molto vivace
Adagio molto e cantabile
Presto – Allegro assai – Allegro assai vivace
Goitsemang Lehobye, soprano
Minette du Toit-Pearce, mezzo
Siyabonga Maqungo, tenor
Njabulo Madlala, bass-baritone
29:11 | The Better Together Choir | Minnesota Chorale

* World premiere, commissioned by Classical Movements for the Minnesota Orchestra and Osmo Vänskä in honor of their tour to South Africa, as part of the Eric Daniel Helms New Music Program

The English text for Ndodana-Breen's Harmonia Ubuntu, as well as an English translation of the German text for the finale of Beethoven's Ninth Symphony, will be projected as surtitles.

Osmo Vänskä's profile appears on page 6, profiles of tonight's other performers begin on page 37.

International Day of Music

On Saturday, July 21, from noon to midnight, an International Day of Music features free performances by 19 ensembles on WCCO Plaza and in Orchestra Hall's Target Atrium and Auditorium. Visit minnesotaorchestra.org for a complete schedule.

thank you

We gratefully acknowledge our Corporate Consortium partners for their generous support of the Music for Mandela project. Please turn to page 42 for messages from our corporate partners.
In geographic terms, Minnesota and South Africa are separated by some 9,000 miles. Musically speaking, though, they’ve rarely been closer than this summer, as the Minnesota Orchestra presents a Sommerfest celebration of South Africa’s most famous statesman, the late Nelson Mandela, on the centenary of his birth; collaborates with South African soloists, ensembles and composers; and tours Mandela’s home country in the first-ever visit there by a professional U.S. orchestra. Central to this “Music for Mandela” project is the world premiere of *Harmonia Ubuntu* by Bongani Ndodana-Breen, one of today’s leading South African composers. The new work honors Mandela and the ideals he stood for, such as peace, freedom, reconciliation and ubuntu—a Nguni Bantu term which Ndodana-Breen explains is “the knowledge that one’s humanity is tied to the humanity of others or humanity towards others.”

New orchestral works are often funded by ensembles or individuals, but Ndodana-Breen’s *Harmonia Ubuntu* was commissioned for the Minnesota Orchestra’s South Africa tour by a different sort of musical organization, the international touring company Classical Movements, through its Eric Daniel Helms New Music Program. After proposing the commission last year, Classical Movements—which is managing the South Africa tour—gave the Orchestra a list of recommended South African composers. Ndodana-Breen’s music stood out to Music Director Osmo Vänskä, and collaborative discussions ensued over how the new piece could best connect with the Mandela celebration. The incorporation of Mandela’s own words appealed to all parties, but rather than following the model of a work such as Copland’s *Lincoln Portrait* that employs spoken narration, Ndodana-Breen elected to have Mandela’s words sung by a soprano—an artistic choice which allows the listener to hear those words in a wholly new way.

Tonight’s premiere of *Harmonia Ubuntu* marks only the start of the work’s international journey. Next month the Orchestra will perform it during all five stops on the South Africa tour: Cape Town, Durban, Pretoria, Soweto and Johannesburg.

### About the Composer

Dr. Bongani Ndodana-Breen has written a number of works which relate to or are inspired by his country’s struggle against apartheid and for liberation. One of his most acclaimed is *Winnie, The Opera*, based on the life of Winnie Mandela, who was married to Nelson Mandela for more than three decades and was a fellow leading figure of the anti-apartheid movement. (Winnie Mandela herself attended the opera’s premiere in April 2011.) His other recent major operatic and orchestral works include *Three Orchestral Songs on poems by Ingrid Jonker*, the oratorio *Credo*, which is based on South Africa’s historic Freedom Charter and libretto by Brent Meersman; *Mzilikazi: Emhlabeni*, a sinfonia concertante for piano and orchestra; and the short opera *Hani*.

Ndodana-Breen’s orchestral works have been performed around the world by ensembles including the Indianapolis Chamber Orchestra, Vancouver Opera Orchestra, Symphony Nova Scotia, Hong Kong Chinese Orchestra, Belgian National Orchestra, Kwa Zulu-Natal Philharmonic, Johannesburg Festival Orchestra, Johannesburg Philharmonic and Cape Town Philharmonic. In addition to his symphonic and opera writing, he has composed a wide range of choral, small ensemble, chamber and solo music. Commissions have come from institutions such as London’s Wigmore Hall, the Vancouver Recital Society, Madame Walker Theatre in Indianapolis, the Hong Kong Arts Festival, Luminato Festival Toronto and the Haydn Festival in Eisenstadt. Among the many honors conferred on him are the Standard Bank Young Artist Award in 1998 and recognition as one of *Mail & Guardian*’s 200 Young South Africans in 2011. From 1999 to 2007 he directed the Canadian new music organization Ensemble Noir, which he led on tours to Ghana, Nigeria and South Africa.

### “Our Common Humanity”

The English text sung by soprano in *Harmonia Ubuntu* is a composite of phrases from writings and speeches of Nelson Mandela, the Nobel Peace Prize-winning leader, philanthropist and human rights advocate whose centenary (officially July 18, 2018) is being celebrated worldwide this year. Mandela’s extraordinary life experience—including 27 years as a political prisoner for his opposition to the apartheid regime, followed by his election to the presidency of a government that pursued a “truth and reconciliation” model of honest accountability and healing—lends great moral authority to his words. The particular lines Ndodana-Breen has chosen, the composer explains, “reinforce our common humanity and inspire courage over adversity....[Mandela’s] message is one of reconciliation, forgiveness, freedom and justice and love for our fellow man. More importantly, we are reminded that it takes courage to pursue these ideals.” Selections from Ndodana-Breen’s notes on *Harmonia Ubuntu* follow; his comments appear in full at minnesotaorchestra.org/showcase.
Ndodana-Breen offers this description of *Harmonia Ubuntu*: “The music begins with an introductory figure in the lower strings. In the culture of the Xhosa of the Eastern Cape of South Africa, this figure is often termed ‘ukuhlabela’—a short musical introduction by a lead singer before everyone else joins in. This is a common trait in music from various traditions in Africa where the leader starts with a teasing ‘short start’—the leader sings or plays his opening introduction upon which everyone responds with their answer. The answer in *Harmonia Ubuntu* is a fanfare figure that makes three appearances in the piece, heralding the beginning and roughly the middle and end sections. Given that this work focuses on Nelson Mandela (and his Centennial), it can also be said that the fanfare alludes to the ‘statesman’ side of Mandela, South Africa’s first black president, coupled with the fact that he is regarded as a traditional prince of the Thembu people (who are Xhosa speakers). His father was Chief Mphakanyiswa Gadla Mandela, principal counsellor to then Acting King of the Thembu, Jongintaba Dalindyebo.”

The composer continues: “The musical ideas that frame this work are largely derived from the musical universe of Southern Africa. For example, the musical language is influenced by modes which are often associated with the Xhosa hexatonic scale. This is a six note scale that comes from the overtones created by musical bows (mrhube, uhadi) used over centuries by the Xhosa people. Aspects of the interlocking patterns in *Harmonia Ubuntu* looked beyond South Africa’s political borders, to the traditional mbira (African thumb piano), an instrument prevalent among the Shona people of what is now Zimbabwe. An aspect of mbira music alluded to here is not only in the constructing of a musical theme but the dynamic between a ‘kushaura’ (lead part) and ‘kutsinhira’ (following part)—a curious musical architecture where themes interact a note apart. This rhythmic counterpoint lends the music a trance-like and also a dance-like quality. The Shona mapira ceremonies are where the people ask ancestral spirits for guidance and intercession, in a trance-like state. There is a section in the music when the soprano alludes to this by singing words that do not have a lexicographical meaning but are certainly part of a deeply rooted (and felt) ancient Xhosa vocabulary. Music in African society is not an abstraction, it is informed by sophisticated aesthetic principles.”

Concluding his remarks, Ndodana-Breen states: “It is not uncommon in certain types of African music that the pulse of one performer (or group of performers) falls exactly in the middle of the pulse of another’s. Also, repetition forms a crucial aspect in the architecture of this piece. Repetition unveils dimensions of the music for the performer and listener that Gerhard Kubik observed in his study of Kiganda and Kisoga xylophone music: ‘To make all the inner dimensions of these musical picture puzzles gradually visible to oneself the total pattern must be repeated again and again. Only then is it possible to follow the conflicting inherent lines. If there were no repetitions, if the Baganda musicians had tried the kind of horizontal development of their art found in European classical music, there would be no chance for listeners and performers to appreciate this music in its highly developed vertical dimension.’ ”

*Harmonia Ubuntu* is scored primarily for standard orchestral instruments, but Ndodana-Breen adds two percussion instruments of African origin: the Wasembe rattle, which is played with quick downward motions, causing the gourd slices to move up and down the connector stick—and the djembe, a rope-tuned, skin-covered drum shaped like a goblet and played with the bare hands.

Program note by Carl Schroeder.

*Harmonia Ubuntu:* in the words of Nelson Mandela

I learned that courage was not the absence of fear, but the triumph over it. The brave man is not he who does not feel afraid, but he who conquers that fear.

For to be free is not to cast off one’s chains, but to live in a way that enhances the freedom of others.

If you want to make peace with your enemy, you have to work with them. Then he becomes your partner.

In the end, reconciliation is a spiritual process. It requires more than just words. It has to happen in the hearts and minds of people.

I learned that courage was not the absence of fear, but the triumph over it.

We understand it still that there is no easy road to freedom. We know it well, that none of us acting alone can achieve success. We must therefore act together as a united people for reconciliation, the birth of a new world.

Let there be justice for all. Let there be peace for all. Let there be work, bread, water and salt for all.

There is nothing like returning to a place that remains unchanged to find the ways you yourself have changed.

After climbing a great hill, one only finds that there are many more hills to climb.

The greatest glory in living lies not in never falling, but in rising every time we fall.

I learned that courage was not the absence of fear, but the triumph over it.

*From the writings and speeches of Nelson Mandela.*
Ludwig van Beethoven

Born: December 16, 1770, Bonn, Germany
Died: March 26, 1827, Vienna, Austria

Symphony No. 9 in D minor, Opus 125, Choral
Premiered: May 7, 1824

Beethoven composed his visionary Ninth Symphony when he was in his 50s, deaf, and only three years from death. The first symphony to include the human voice, it offers a romantic vision of the brotherhood of all mankind, and for sheer grandeur of expression it has never been matched.

Beethoven had planned to set Friedrich Schiller's An die Freude (Ode to Joy) to music as early as 1792, when he was 22, but that plan had to wait 30 years. The first performance of the Ninth took place in Vienna on May 7, 1824. Though he had been deaf for years, Beethoven sat on stage with the orchestra and tried to assist in the direction of the music. This occasion produced one of the classic Beethoven anecdotest. Unaware that the piece had ended, Beethoven continued to beat time and had to be turned around to be shown the applause that he could not hear—the realization that the music they had just heard had been written by a deaf man overwhelmed the audience.

The opening of the Allegro ma non troppo, quiet and harmonically uncertain, creates a sense of mystery and vast space. Bits of theme flit about in the murk, and out of these the main theme suddenly explodes to life and comes crashing downward. This has been universally compared to a streak of lightning, and surely that must have been Beethoven’s intention. The second movement is a scherzo built on a five-part fugue. The displaced attacks in the first phrase, which delighted the audience at the premiere, still retain their capacity to surprise. The Adagio molto e cantabile is in theme-and-variation form, but in the course of its composition Beethoven came up with a second theme, announced by the second violins and violas. He liked it so much for years, Beethoven sat on stage with the orchestra and tried to assist in the direction of the music. This occasion produced one of the classic Beethoven anecdotes. Unaware that the piece had ended, Beethoven continued to beat time and had to be turned around to be shown the applause that he could not hear—the realization that the music they had just heard had been written by a deaf man overwhelmed the audience.

“In more pleasing and more joyful”

After the serenity of the third movement, the finale erupts with a dissonant blast. Beethoven’s intention here was precise—he called this ugly opening noise a Schrecken-fanfare (“terror-fanfare”), and with it he wanted to shatter the mood of the Adagio and prepare his listeners for the weighty issues to follow. Then begins one of the most remarkable passages in music: in a long recitative, cellos and basses consider a fragment of each of the three previous movements and reject them all. Next, still by themselves, they sing the theme that will serve as the basis of the final movement. Again comes the strident opening blast, and now the baritone soloist puts into words what the cellos and basses have suggested: “Oh, friends, not these sounds! Rather let us sing something more pleasing and more joyful.”

That will come in Schiller’s text, with its exaltation of the fellowship of mankind and of a universe presided over by a just god. An die Freude was originally a drinking ode, and if the text is full of the spirit of brotherhood, it is also replete with praise for the glories of good drink. Beethoven cut all references to drink and retained those that speak directly to a utopian vision of human brotherhood. Musically, the last movement is a series of variations on its main theme, the music of each stanza varied to fit its text.

In a world that sometimes belies the utopian message of the Ninth Symphony, the secret of the work’s continuing appeal may be that for the hour it takes us to hear it, the Ninth reminds us not of what we too often are, but of what—at our best—we might be.

Program note by Eric Bromberger.

The Minnesota Orchestra offers thanks to the international concert tour management company Classical Movements for its invaluable assistance with the July 20 and 21 programs, including establishing connections with Dr. Makaziwe Mandela, Bongani Ndodana-Breen and performers, and identifying African song repertoire. The Orchestra’s South Africa tour is arranged by Classical Movements. Classical Movements wishes to thank our friends and colleagues in South Africa for their suggestions and recommendations of repertoire and soloists for the Minnesota Orchestra’s concerts at Sommerfest and in South Africa: the KwaZulu Natal Philharmonic Orchestra’s Bongani Tembe and John Walton, the Cape Town Philharmonic Orchestra’s Louis Heyneman and Daniel Neal, the Johannesburg Festival Orchestra’s Richard Cock and Alexandra Cock, the University of Pretoria’s Professor Alexander Johnson and Gerben Grooten, the Gauteng Chorister’s Sidwell Mhlongo, Imilonji kaNtu Choral Society’s Gobingca George Mxadanla and Leonorah Lenky Khanyile, composers Qinisela Sibisi, Bongani Ndodana-Breen, Bongani Magatyana and Mokale Koapeng, the Cape Town Youth Choir’s Leon Starker, iGugu Le Kappa Chamber Choir’s Phumelele Tsewu, and the South African Broadcasting Corporation’s Suzette Lombard and Jacqueline Wilson.
Minnesota Orchestra

Roderick Cox, conductor
Stewart Goodyear, piano

Friday, July 27, 2018, 6 pm and 8:15 pm | Orchestra Hall

During Sommerfest we recognize an anonymous couple for their generous contribution to fund the Minnesota Orchestra’s August 2018 tour.

Tonight’s program, which is performed at both 6 pm and 8:15 pm, is 60 minutes in length and is performed without intermission.

Esa-Pekka Salonen

Helix

Arvo Pärt

Fratres

Ludwig van Beethoven

Concerto No. 4 in G major for Piano and Orchestra, Opus 58
Allegro moderato
Andante con moto
Rondo: Vivace
[There is no pause before the final movement.]

Stewart Goodyear, piano

Join us onstage for a reception with Minnesota Orchestra musicians following the 8:15 pm concert.

Roderick Cox’s profile appears on page 36, Stewart Goodyear’s on page 37.

thank you

We gratefully acknowledge our Corporate Consortium partners for their generous support of the Music for Mandela project. Please turn to page 42 for messages from our corporate partners.

The 8:15 p.m. performance will be broadcast live on stations of Classical Minnesota Public Radio, including KSJN 99.5 FM in the Twin Cities.
Inside the Classics: Speaking Truth to Power

Minnesota Orchestra
Sarah Hicks, conductor | Sam Bergman, host and viola
Kevin Deas, bass-baritone

Inside the Classics
Saturday, July 28, 2018, 8 pm | Orchestra Hall

During Sommerfest we recognize an anonymous couple for their generous contribution to fund the Minnesota Orchestra’s August 2018 tour.

Benjamin Britten             Lacrymosa, from Sinfonia da Requiem, Opus 20  ca. 9’
John Corigliano              Apologue: Of Rage and Remembrance, from Symphony No. 1  ca. 13’
Joan Tower                   Fanfare for the Uncommon Woman, No. 1  ca. 3’
Krzysztof Penderecki        Threnody for the Victims of Hiroshima  ca. 9’
William Grant Still         In Memoriam: The Colored Soldiers Who Died for Democracy  ca. 8’

INTERMISSION  ca. 20’

Dame Ethel Smyth             Overture from The Boatswain’s Mate  ca. 6’
Ludwig van Beethoven         Overture to Fidelio, Opus 72(c)  ca. 6’
Dmitri Shostakovich/       Movement II, from Chamber Symphony, Opus 110a
orch. Rudolf Barshai        (after String Quartet No. 8)  ca. 3’
Karim Al-Zand               The Prisoner for Bass Voice and Orchestra
                            Kevin Deas, bass-baritone  ca. 28’

Please join us onstage for a post-concert reception with Minnesota Orchestra musicians.

Sarah Hicks’ profile appears on page 38, Sam Bergman’s and Kevin Deas’ on page 36.

OH+

Concert Preview with Sam Bergman, Karim Al-Zand, Kevin Deas and Grant Meachum
Saturday, July 28, 6:45 pm, Auditorium

thank you

We gratefully acknowledge our Corporate Consortium partners for their generous support of the Music for Mandela project. Please turn to page 42 for messages from our corporate partners.
South Africa’s **Ladysmith Black Mambazo** was founded in the early 1960s by Joseph Shabalala in the small town of Ladysmith, halfway between Johannesburg and Durban. To name the group, Shabalala used his hometown to honor his family history; added Black in reference to the black oxen, the strongest of all farm animals; and concluded with Mambazo, the Zulu word for chopping axe—a symbol of the group’s vocal ability to clear the path to success.

Their ambitious recording career currently includes more than 70 albums, 19 Grammy Award nominations and five Grammy wins, most recently in 2017 for *Shaka Zulu Revisited: A 30 Year Anniversary Celebration*. The group bases much of their music on the tradition of isicathamiya (pronounced is-cot-a-ME-ya), a singing style developed by South African mine workers. American singer-songwriter Paul Simon incorporated the group’s rich harmonies into the famous 1986 album *Graceland*. In addition, the group has recorded with Stevie Wonder, Dolly Parton, Sarah McLachlan, Josh Groban, Emmylou Harris and Melissa Etheridge, and has been heard in film soundtracks, on Broadway and in their own Academy Award-nominated documentary *On Tip Toe: Gentle Steps to Freedom, the Story of Ladysmith Black Mambazo*.

Nelson Mandela called Ladysmith Black Mambazo South Africa’s “cultural ambassadors to the world.” When Mandela was awarded the Nobel Peace Prize in 1993, he requested that they join him in Norway and sing at the ceremony. The group has been celebrating Mandela’s message of peace at every concert they perform. More: mambazo.com.
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Complete Film with Live Orchestra
Nov 24–25, 2018

Disney The Nutcracker and the Four Realms in Concert Live to Film with the Minnesota Orchestra
Dec 22, 2018

Star Wars in Concert:
Complete Film with Live Orchestra
Jan 3–6, 2019

Star Trek Into Darkness with the Minnesota Orchestra
Mar 29–30, 2019

minnesotaorchestra.org/movies
612-371-5642
Minnesota Orchestra

Osmo Vänskä, conductor
Inon Barnatan, piano

Wednesday, August 1, 2018, 7:30 pm  |  Orchestra Hall

During Sommerfest we recognize an anonymous couple for their generous contribution to fund the Minnesota Orchestra's August 2018 tour.

We also recognize the Douglas and Louise Leatherdale Fund for Music supporting the work of Osmo Vänskä.

Leonard Bernstein  |  Overture to *Candide*  |  ca. 5'

George Gershwin  |  Concerto in F for Piano and Orchestra
  |  Allegro
  |  Adagio – Andante con moto
  |  Allegro agitato
  |  *Inon Barnatan, piano*
  |  ca. 29'

Charles Ives  |  Symphony No. 2
  |  Andante moderato
  |  Allegro
  |  Adagio cantabile
  |  Lento maestoso
  |  Allegro molto vivace
  |  ca. 37'

Please join the Orchestra for a reception and complimentary Champagne toast in the lobby immediately following tonight’s program to celebrate the tenure of retiring President and CEO Kevin Smith.

Osmo Vänskä’s profile appears on page 6, Inon Barnatan’s on page 36.

We gratefully acknowledge our Corporate Consortium partners for their generous support of the Music for Mandela project. Please turn to page 42 for messages from our corporate partners.
When thousands perished in the Lisbon earthquake of 1752, the French writer and philosopher Voltaire responded with the diverting story of Candide, a guileless innocent who through every trial and tribulation clings to the notion that this is indeed the best of all possible worlds. Published in 1759, Voltaire’s stinging satire attacked the bedrock premise of the philosophical optimists who provided a rationalization for any apparent evil.

Nearly 200 years after Candide appeared in print, Leonard Bernstein and playwright Lillian Hellman collaborated to produce a musical version. After tryouts in Boston and New Haven, Candide opened at the Martin Beck Theater in New York on December 1, 1956. For all its vigor, tunefulness and immense theatricality, the show was not an immediate success, earning mixed reviews and surviving just 73 performances in its initial run. "Candide is on and gone," Bernstein wrote in his diary in February 1957, penning a highly premature obituary. Already on January 26, 1957, Bernstein had led the Philharmonic in the first concert performance of the Candide Overture, which started its swift ascent into the orchestral repertory where it remains beloved for its embodiment of the high-energy American spirit.

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Despite its initial stage failure, Candide has gone on to a successful life. The first of several key modifications to the production came in 1958, when Bernstein pulled in playwright Hugh Wheeler to take up where Hellman left off, helping Bernstein trim the two acts to one, restoring Voltaire's biting wit and creating a narrator’s role for Voltaire. Still, much credit for Candide's longevity and ultimate success must go to Bernstein's music, the best-known portion of which remains the vigorous and lyrical overture. It begins with a dramatic fanfare, then offers a quick tour of "Oh, Happy We," "Glitter and Be Gay" and other memorable themes from the operetta.

Program note by Mary Ann Feldman.

When thousands perished in the Lisbon earthquake of 1752, the French writer and philosopher Voltaire responded with the diverting story of Candide, a guileless innocent who through every trial and tribulation clings to the notion that this is indeed the best of all possible worlds. Published in 1759, Voltaire’s stinging satire attacked the bedrock premise of the philosophical optimists who provided a rationalization for any apparent evil.

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Program note by Mary Ann Feldman.

The success of Rhapsody in Blue in February 1924 propelled George Gershwin overnight from a talented Broadway composer to someone taken seriously in the world of concert music. When conductor Walter Damrosch and the New York Symphony Society asked Gershwin to compose a piano concerto the following year, the young composer accepted eagerly. He was entering an unfamiliar musical world, since Ferde Grofé had orchestrated Rhapsody in Blue for Gershwin—but now the composer was anxious to do that work himself.

Gershwin had at first planned to call the piece New York Concerto, but his desire for respectability won out, and he settled on Piano Concerto in F. Jazz was very much in the air in 1925—but Gershwin insisted that the Concerto in F was not a jazz piece. Though the concerto employs Charleston rhythms and a blues trumpet, the composer wanted it taken as a piece of serious music, one intended to represent “the young, enthusiastic spirit of American life.”

**familiar form, fresh sounds**

**allegro.** Certainly the Concerto in F takes the form of the classical concerto: a sonata-form first movement, a lyric second movement and a rondo-finale. The Allegro opens with a great flourish of timpani followed by the characteristic Charleston rhythm. Solo bassoon introduces the first theme, gradually taken up by the full orchestra, and the piano makes its entrance with the wonderful second subject, sliding up from the depths on a long glissando into the lazily-syncopated tune. Gershwin was willing to bend classical form for his own purposes, and he described this first movement: "It’s in sonata-form—but." It concludes with a grandioso restatement by full orchestra of the piano’s opening tune and an exciting coda based on the Charleston theme.

**adagio-andante con moto; allegro agitato.** Gershwin said that the slow movement “has a poetic nocturnal atmosphere which has come to be referred to as the American blues…” He contrasts the trumpet’s bluesy opening with the piano’s snappy entrance on a variant of the same tune and then alternates these ideas across the span of the movement. Gershwin described the Allegro agitato
finale as “an orgy of rhythm,” and the opening plunges the pianist and orchestra into a perpetual-motion-like frenzy. At the end, Gershwin brings back the grandioso string tune from the first movement, and the Concerto in F rushes to a knock-out close.

The journey of Ives' Second Symphony from initial sketches to premiere took longer than the entire lives of many famous composers. Some of its material dates to 1894, and Ives' primary work on it took place from 1897 to 1901, with revisions continuing until about 1909. Then a remarkable 42 more years elapsed before the symphony premiered on February 22, 1951, with Leonard Bernstein leading the New York Philharmonic.

Ives noted that “[the symphony] expresses the musical feelings of the Connecticut country around here…in the 1890s, the music of the country folk. It is full of the tunes they sang and played then.” Yet the Second Symphony is not simply an anthology of folk tunes from late 19th-century America. Europe is very much present as well: listeners will hear fragmented quotations from Beethoven, Brahms, Dvořák, Wagner and others. The result is a symphony that is, by design, not entirely original, but unquestionably charming. Part of the fun of this work is recognizing its many nods to other music and, in the process, returning to an earlier time in this country’s history.

spotting the influences

The symphony is in five movements, but rather than opening with a dramatic sonata-form movement, Ives instead begins with a moderately-paced prelude for strings. Along the way we hear a whiff of “Columbia, the Gem of the Ocean” in the horns—this will return. An oboe recitative on the movement's opening idea prepares us for the second movement, marked Allegro, and Ives proceeds into this without pause. Along the way we encounter more references to other music, the first phrase of the hymn-tune “Bringing in the Sheaves” and a whiff of Brahms' Third Symphony among them. The “trio” section is a relaxed duet for oboes and then flutes based on the old Dartmouth song “Where, O Where Are the Pea-Green Freshmen?”

Program notes on the Gershwin and Ives works by Eric Bromberger.
Inon Barnatan, piano
Inon Barnatan performed Tchaikovsky’s First Piano Concerto in January 2018 both at Orchestra Hall and on the Minnesota Orchestra’s Midwest Tour, and he will perform again with the ensemble at the BBC Proms in London in August. He is the recipient of a 2009 Avery Fisher Career Grant and Lincoln Center’s 2015 Martin E. Segal Award. He recently completed his third and final season as the inaugural artist in association of the New York Philharmonic, and his recent orchestral debuts include performances with the Leipzig Gewandhaus Orchestra; the Hong Kong, London and Helsinki Philharmonic Orchestras; and the Chicago, Baltimore, Seattle and National Symphonies. In 2019, Barnatan will become music director of the La Jolla SummerFest in southern California. In recital this season, Barnatan returned to New York’s 92nd Street Y and London’s Wigmore Hall, in addition to making Carnegie Hall appearances with soprano Renée Fleming and cellist Alisa Weilerstein. More: inonbarnatan.com.

Sam Bergman, host and viola
Sam Bergman joined the Minnesota Orchestra in 2000. In addition to performing as violist, he serves as host and writer for the Orchestra’s Inside the Classics concert series, and he also hosts the Orchestra’s Symphonic Adventures programs for high school audiences. In recent years he has performed as a guest or substitute musician with ensembles including the Atlanta Symphony Orchestra, Calgary Philharmonic Orchestra, Chicago Symphony Orchestra, IRIS Orchestra, New York Philharmonic and Philadelphia Orchestra. He has performed works in many Minnesota Orchestra chamber music concerts, including a NightCap performance of Jon Deak’s Eeyore Has a Birthday in May 2018. He has written frequently for the Orchestra’s website, including a series of posts about the historic Cuba tour in 2015. More: minnesotaorchestra.org.

Kevin Deas, bass-baritone
Kevin Deas has gained international renown as one of America’s leading bass-baritones and is most acclaimed for his portrayal of the title role in Porgy and Bess, having performed it with the New York Philharmonic, Philadelphia Orchestra, National Symphony, Saint Paul Chamber Orchestra and Pacific Symphony, and at the Ravinia, Bravo! Vail and Saratoga festivals. His recent solo engagements have included Beethoven’s Missa solemnis with VoxAmaDeus, Mozart’s Requiem with Boston Baroque, Handel’s Messiah at the National Cathedral and Bach’s St. Matthew Passion at Madison Avenue Presbyterian Church in New York. Also in the 2017-18 season, he performed the title role in Porgy and Bess with Duisburg announced as the 2018 recipient of the Sir Georg Solti Conducting Award. He won critical and audience praise for his subscription performances with the Orchestra in January and October 2017. A native of Macon, Georgia, he served as assistant conductor of the Alabama Symphony Orchestra and music director of the Alabama Symphony Youth Orchestra. His other recent honors include winning a Solti Foundation Career Assistance Award, being selected by the League of American Orchestras for the prestigious Bruno Walter National Conducting Preview, and being one of five conductors invited by Amsterdam’s Royal Concertgebouw Orchestra and its Chief Conductor Danielle Gatti to participate in its annual conducting masterclass in June 2018. More: minnesotaorchestra.org, roderickcox.com.

Roderick Cox, conductor
Roderick Cox, now completing his second full season as the Minnesota Orchestra’s associate conductor after one year as assistant conductor, was recently announced as the 2018 recipient of the Sir Georg Solti Conducting Award. He won critical and audience praise for his subscription performances with the Orchestra in January and October 2017. A native of Macon, Georgia, he served as assistant conductor of the Alabama Symphony Orchestra and music director of the Alabama Symphony Youth Orchestra. His other recent honors include winning a Solti Foundation Career Assistance Award, being selected by the League of American Orchestras for the prestigious Bruno Walter National Conducting Preview, and being one of five conductors invited by Amsterdam’s Royal Concertgebouw Orchestra and its Chief Conductor Danielle Gatti to participate in its annual conducting masterclass in June 2018. More: minnesotaorchestra.org, roderickcox.com.
Philharmoniker and was a soloist with the Seattle Symphony, Delaware Symphony and the PostClassical Ensemble, where he is an artist in residence. More: dispeker.com.

Minette du Toit-Pearce, mezzo
South African mezzo Minette du Toit-Pearce’s performance with Minnesota Orchestra this month marks her U.S. concert debut. She performs regularly throughout South Africa, Zimbabwe and Namibia, and she has performed with all the major orchestras in South Africa, including the Cape Town Philharmonic and Johannesburg Festival Orchestra. Her repertoire includes Lieder and oratorios such as Handel's Messiah; the St. Matthew Passion, St. John Passion and B-minor Mass by Bach; Stabat Mater by Pergolesi; Stabat Mater by Karl Jenkins; and Mozart’s Requiem. Among her many awards, she was named the winner of the ATKV Musiq competition, first runner-up in the SAMRO International Scholarship competition, and a finalist in both the Kohn Foundation Wigmore Hall International Song Competition and the American Institute of Musical Studies’ Meistersinger Competition.

James Ehnes, violin
Canadian violinist James Ehnes, the Minnesota Orchestra’s featured artist for the 2017-18 season, first performed with the Orchestra in 1993. He was heard here earlier this season performing the U.S. premiere of Anders Hillborg’s Violin Concerto No. 2 and Tchaikovsky’s Violin Concerto. He has been featured with the orchestras of Boston, Chicago, Cleveland, Philadelphia, Los Angeles, Pittsburgh and New York, as well as the London Symphony, London Philharmonia, BBC Philharmonic, Czech Philharmonic, DSO Berlin and the NHK Symphony orchestras, among many others. His extensive discography has earned many awards including a Gramophone Award, a Grammy Award and 11 JUNO awards. He was named 2017 Instrumentalist of the Year at the Royal Philharmonic Society Music Awards, is a Fellow of the Royal Society of Canada, and in 2010 was appointed a Member of the Order of Canada. More: jamesehnes.com.

Stewart Goodyear, piano
Stewart Goodyear is an accomplished concerto soloist, chamber musician, recitalist and composer who has performed with many of the world’s major orchestras. Last year, he premiered his own suite for piano and orchestra, Callaloo, with Kristjan Järvi and MDR Symphony Orchestra, and the Clarosa Quartet premiered his Piano Quartet. His two most recent recordings include an album of Ravel’s piano works and For Glenn Gould, which was released in March 2018. Highlights of the upcoming season are his debut with Chineke! in London, and return engagements with the Philadelphia Orchestra and the Toronto, Vancouver and Victoria symphony orchestras. He has been commissioned to write a work for piano

Akiko Fujimoto, conductor
Akiko Fujimoto joined the Minnesota Orchestra in September 2017 as assistant conductor, and moves into the role of associate conductor in September 2018. She previously served as the associate conductor of the San Antonio Symphony, where she conducted classical, pops, education and baroque concerts, as well as ballets. Prior to her position in Texas, she was the conducting associate for the Virginia Symphony Orchestra. She has extensive experience working with young musicians, starting at Harvard University, where she directed the Mozart Society Orchestra, and at Stanford University, where she led the Stanford Symphony Orchestra. In Virginia, she held the positions of Director of Orchestras at the College of William & Mary and Music Director of the Williamsburg Youth Orchestras. More: minnesotaorchestra.org.
and orchestra for the Toronto Symphony, which will premiere in January 2019. At the July 27 performance, Goodyear will be improvising the cadenzas in his performance of Beethoven’s Fourth Piano Concerto. More: stewartgoodyearthpiano.com.

Goitsemang Lehobye, soprano
Goitsemang Lehobye was born in Ga-Rankuwa, South Africa, and, after finishing school, she followed her dream by joining the Black Tie Ensemble’s “Incubator” Scheme to train for a career as an opera singer. She won a scholarship to study singing at the University of Cape Town’s College of Music. Her performances there included La Bohème, Postcards from Morocco, Don Giovanni and, most recently, La Traviata in the joint UCT/Cape Town Opera production where she portrayed Violetta to great acclaim. She often performs as soloist with the Cape Town Philharmonic Orchestra, and in October 2015 she premiered a new song cycle by South African composer Bongani Ndodana-Breen. She now studies with Daniel Washington at the University of Michigan, where she has appeared in two productions: the difficulty of crossing a field by David Lang and Dinner at Eight by William Bolcom.

Sarah Hicks, conductor
Sarah Hicks, the Minnesota Orchestra’s principal conductor of Live at Orchestra Hall, has led a broad range of programs since joining the Orchestra as assistant conductor in 2006. During the newly announced 2018-19 season she will lead the Orchestra in performances with Dessa, the U.S. Naval Academy Glee Club, Indigo Girls and Igudesman & Joo, as well as the Inside the Classics series and film music concerts of Star Wars, Jurassic Park, Star Trek Into Darkness, Harry Potter and the Prisoner of Askaban and Disney’s The Nutcracker and the Four Realms. Away from Orchestra Hall, this season she debuted with the Calgary Symphony and the Danish National Symphony Orchestra. More: minnesotaorchestra.org.

Njabulo Madlala, baritone
Born in Durban, South Africa, Njabulo Madlala has won many awards and accolades as a baritone soloist, including the 2010 Kathleen Ferrier Award and the 2014 Standard Bank Young Artist Award. This Sommerfest performance marks his Minnesota Orchestra debut. He has been a Britten Pears Young Artist, and both a Samling Artist and a young artist at the Ravinia International Festival in the U.S. His recent performance highlights include his main stage debut at the Royal Opera House in Shostakovich’s The Nose, performances with the English Touring Opera, his Norwegian debut in Orlando Gough’s Voices and Votes with the Bergen National Opera, and performing the title role in Don Giovanni with the Mid Wales Opera. His debut CD, Songs of Home, was released in 2013 on the Champs Hill Records label. More: ssartists.co.uk.

Makaziwe Mandela, speaker
Born in Johannesburg, South Africa, Makaziwe (Maki) Mandela is the eldest daughter of Nelson Mandela and his first wife, Evelyn Mase. Just four years old when her parents divorced, Maki Mandela visited her father on weekends throughout her childhood, even after he went underground as an anti-apartheid activist. Later she visited him in prison on Robben Island. The recipient of a Fulbright Distinguished Fellowship Award, Maki Mandela earned a doctorate in anthropology at the University of Massachusetts. She has subsequently worked for a number of academic institutions in South Africa and abroad, as well as for the Development Bank of Southern Africa. She has presented

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numerous papers over the years on the role of women in a changing South Africa. Today, Dr. Mandela is the Chairman of the House of Mandela, a business she started in 2010 with her daughter Tukwini, and she serves on the board of the Nelson Mandela Foundation. More: houseofmandela.com.

Siyabonga Maqungo, tenor
South African tenor Siyabonga Maqungo has been a member of the State Theatre of Meiningen in Germany since 2015 where he has performed in Thomas Adès’ Powder Her Face, Donizetti’s Lucia di Lammermoor, Johann Strauss, Jr.’s Die Fledermaus, Richard Strauss’ Der Rosenkavalier and Capriccio, Rossini’s The Barber of Seville, and Mozart’s The Magic Flute and Cosi fan Tutti, among many others. His future engagements include gala concerts in Johannesburg and singing the role of Belmonte in Mozart’s Die Entführung aus dem Serail. He has also performed as soloist with many major orchestras. He studied in South Africa under the guidance of Dr. Conroy Cupido and at the Köln Musik Hochschule, and he regularly returns to his home country to perform with the Johannesburg Festival Orchestra. More: ioa-management.com.

Brian Newhouse, host
Brian Newhouse hosts the Friday night live broadcasts of the Minnesota Orchestra heard regionally on Classical Minnesota Public Radio. He is the Managing Director of Minnesota Public Radio/American Public Media’s classical programming, including SymphonyCast, Performance Today, Pipedreams, and other programs that reach a national audience of four million listeners each week. He holds degrees in voice and English from Luther College, and has had an active professional singing career alongside his work in radio. He won a Peabody Award for writing the radio documentary The Mississippi: River of Song, and he is the author of the memoir A Crossing.

Anant Singh, speaker
Born and raised in Durban in apartheid-era South Africa, Anant Singh joined the fight against apartheid using the medium of film to make South Africa’s first anti-apartheid movies. Today he is recognized as South Africa’s pre-eminent film producer, having produced more than 80 movies. His 2013 film Mandela: Long Walk to Freedom received critical acclaim and garnered several awards, including a Golden Globe Award. Among his many anti-apartheid films are Sarafina!; Cry, the Beloved Country; Place of Weeping; Yesterday (the first South African film to receive an Academy Award nomination); The First Grader; Red Dust; Remember; Shepherds and Butchers; and the Mexican film Museo. His notable documentaries include Countdown to Freedom, about the first democratic election in South Africa; Prisoners of Hope, about a reunion on Robben Island led by Mandela; Hero for All, which documents Nelson Mandela’s farewell visit to the United States as he stepped down from the South African Presidency; and Barack Obama: People’s President.

Lyndie Walker, host
Lyndie Walker is the owner and a Board-Certified Music Therapist at Toneworks Music Therapy Services. She works as both a music therapist and adaptive lesson teacher with groups and individuals of all ages and ability levels. In addition to her clinical work, she collaborates with special education teachers to provide students with opportunities for exposure to musical experiences. As an avid supporter of neurodiversity and self-advocates, she hosts the Minnesota Orchestra’s small-ensemble Sensory-Friendly Concerts in the Target Atrium, and is the director of “Art for All,” an inclusive arts camp in partnership with the Autism Society of Minnesota. She received a bachelor of music degree in
**Sommerfest Performer Profiles**

**Nygel Witherspoon, cello**

Seventeen-year-old Nygel Witherspoon began studying cello with his first teacher, David Holmes, when he was three years old. He attended Bravo String and Keyboard Institute for nine years and received chamber music coaching from Bruce Coppock. He was named the top winner of the 2017 YPSCA School Music Auditions, and he was featured in Minnesota Orchestra’s Young People’s Concerts as well as the Send Me Hope concert in October 2017. Next May, he will perform Dvořák’s Cello Concerto with the Bloomington Symphony Orchestra. He is currently attending the University of Minnesota as a PSEO student, studying cello performance with Tanya Remenikova. He performs on a cello generously donated by the Virtu Foundation.

**Sommerfest Ensembles and Groups**

**29:11**

The members of vocal ensemble 29:11 come from the underprivileged areas of the Cape Flats in Cape Town, South Africa. They have been trained by world-renowned musician Camillo Lombard and are currently under the direction of Brendon Adams, the co-founder of New Hope International Exchange. The ensemble is nearing the end of a four-month U.S. tour to share their musical talents and serve the community with stories of triumph and reconciliation.


**The Better Together Choir**

The Better Together Choir is a combined choir that includes singers from the Minnesota State Baptist Convention Choir—a choir composed of members from 30 churches that make up the Minnesota State Baptist Convention—along with members of the Bethlehem Baptist Church Choir. The Better Together Choir is under the direction of Dr. Charvez Russell.

**Heart and Soul Drum Academy**

The Heart and Soul Drum Academy is an educational non-profit organization, founded by master percussionist “Baba” Jesse Buckner to encourage youth to use their hands on Djembe drums rather than to use their fists on Saint Paul neighborhood streets. Academy students serve as youth leaders to compose, coordinate and direct performances at events such as the Twin Cities Heart Walk, Aquatennial, Super Bowl 52, UMOJA MN, Global Worship Minneapolis, Frogtown Farm, Rondo Days and others.


**Drummers**

- Colleen Alan
- Aubrey Anderson
- Zion Davis
- Creighton Gonzales
- Anaya Granderson
- Makirah Hervey
- Emeir Hewitt
- Qasin Hewitt
- Nicholas Joseph
- Nimely Kpayanor
- Amani Porter
- Joshua Robinson, Jr.
- Savannah Robinson
- Billy Russell
- Charvez Russell
- William Russell
- Christopher Weah
- Nia Wesley
- Ade Williams
- Talib Williams
- Michael Young

**Dancers**

- Aireon Allen
- Jaliyah Anderson
- Ranisha Braziel
- Deshawna Buckingham
- Masiame Lamah
- Ava Moore
- Diani Porter
- Nyeima Russell
- Kendahl Sanders
- Ariana Stewart
- Romel Toe
- Dede Tossou

**Insingizi**

Insingizi, a trio from Bulawayo, Zimbabwe, is known for a cappella performances that include traditional chants, hand percussion and choreography. Its members are vocalist and percussionist Ramadu, vocalist and shaker performer Blessings Nqo and vocalist Vusa Mkhaya. Their first CD, *Voices of Southern Africa*, sold more than 250,000 copies in North America, and since its release, the group has toured extensively with projects that include MoZuluArt and Hans Theesink band. Their music has been featured on documentary films on the BBC in London, PBS in the United States, and many other television stations worldwide.

More: insingizi.net.

**Mandela Washington Fellows**

The Mandela Washington Fellowship empowers emerging and accomplished leaders from Sub-Saharan Africa through academic coursework, leadership training and networking. Sponsored by the U.S. State Department, it is the flagship program of the Young African Leaders Initiative (YALI) and each year hosts nearly 1,000 young leaders at a U.S. college or university with support for professional development after they return home. The Fellows leading the...
flag procession at the July 20 Minnesota Orchestra concert are currently participating in a six-week academic and leadership institute at the University of Minnesota, led by the Humphrey School of Public Affairs and Center for Integrative Leadership. More: yali.state.gov/mwf.

Brandon Ainslie (South Africa)
Aicha Mohamed Ali (Djibouti)
Maame Yaa Akyiaa Barnes (Ghana)
Thato Chobokoane (Lesotho)
Aminta Dicko (Mali)
Jude Achiageonzoh Fonchenalla (Cameroon)
Bagirisano Justine (Rwanda)
Umu Koroma (Sierra Leone)
Jacqueline Adhiambo Kowa (Kenya)
Adebola Yewande Kurunmi (Nigeria)
Anna Lawino (Uganda)
Bol Daniel Maduk (South Sudan)
Wilfried Wilhelm Mbamba (Namibia)
Luleka Mkuszo (South Africa)
Johny Bah’ogwerhe Muhindo (Democratic Republic of the Congo)
Donald Bwalya Mumba (Zambia)
Laura Musimbii Musambayi (Kenya)
Sophie-Stephanie Diadihou Ndiaye (Senegal)
Mbulelo Nguta (South Africa)
Desyani Rampertab (Mauritius)
Edgar Jamba Martins Songanga (Angola)
‘Mafalimehang ‘Mamokete Tjabane (Lesotho)
Sem Mandela Uutoni (Namibia)
Cyril Onwueluazu Uteh (Nigeria)
Dembault Mopate Michel Vianney (Central African Republic)

** Performer Profiles **

** Minnesota Chorale **

* Kathy Saltzman Romney, artistic director*

Barbara Brooks, accompanist and artistic advisor

The Minnesota Chorale, the Minnesota Orchestra’s principal chorus since 2004, is now in its 23rd season under the leadership of Kathy Saltzman Romney. Founded in 1972, the Chorale is the state’s preeminent symphonic choir, performing regularly with both this Orchestra and the Saint Paul Chamber Orchestra. Among the Chorale’s initiatives are the acclaimed Bridges program, the Minneapolis Youth Chorus, Men in Music for high-school boys and InChoir for adults. More: mnchorale.org.

** Mass Choir **

The mass choir performing at the July 20 and 21 concerts comprises members of 29:11, The Better Together Choir, Insingizi, the Minnesota Chorale and Shiloh Temple International Ministries Choir.

Brendon Adams
Gaylen Adams
Judy Anderson
Jaime Anthony
Judy Arnstein
James Ball
Carla Ballard
Gaynell Ballard-Ray
John Bassett
Eriq Berg
Mark Bergaas
Kristi Bergland
Ivy S. Bernhardson
Kate Biederveldt
Brian Bogan
Pedro Bolstad
Penny Boncell
Sara Boss
Jim Bowen
Alyssa K. Breeze
LaVern Callum
Deborah Carbaugh
Claude Cassagne
Scott Chamberlain
Patrick L. Coleman
Nell Collier
Rhonda Conley
Benjamin Cooper
Mark Countryman
Steve Cramer

James Hild
Steven Hodulik
Pamela Holland
Thomas Hollenhorst
Heather A. Hood
Burda Horton
Stephen Hughes
Frangena A. Johnson
Gennett Jones
Maria Julie
Robin Keaton
Suzanne Kennedy
Claire M. Klein
Tom Knabel
Yangming Kou
Jon C. Lahann
Steven W. Landby
Daughn Littles
Mark Loder
Rachel Lonetti
Maureen Long
Wendy Lukaszewski
Barbara Temme
Lundervold
Robert J. Magil
Rich Maier
Molly Maillette
Mary Mann
Shana Marchand
Pamela Marentette
Sandra Marshall
Valencia Matthews
Marcus Mays
Charles McDaniel
Shannon F.
McGuire
Scott D. McKenzie
Krin McMillen
David Mennicke
Katherine Mennicke
Geoff Michael
Mary Bangert
Monson
Katherine Muller
Merluo Naran
Kevin G. Navis
Jerry D. Nelson
Cassie Noll
Alyssa Northrop
Robert Oganovic
Nathan Oppedahl
Robert Oganovic
Alyssa Northrop
Cassie Noll
Robert Oganovic
Nathan Oppedahl
Paul Paddock
Molly Palmer
Elizabeth Pauly
Lynn Pauly
Sara Payne
William Pederson
Erica Perl
Connie Perrin
Gary Perrin
Bob Peskin
Nathan Petersen-Kindem
Mark Pladson
Adriana C. Pohl

Laura Potratz
Karlowa Powell
Steve Pratt
Barbara S. Prince
Philip Reilly
Tina Richardson
Deborah E. Richman
Paul Riedesel
Joy Roellinger
Patrick Romey
Jerry Rubino
B. Chavez Russell
Seth Russell
Robert Rynkiewicz
Scott Sandberg
Daylin Sass
Ann M. Sather
Elisa Schiller
Kim Schiller
Mike Schiller
Eric Seifert
Rose Marie Shannon-Matias
Bob Simon
Luke Sliwinski
William B. Smale
Donnette Smith
Lorna Smith
Shari M. Speer
Beverly Spence
Carol Steddom
Chuck Steddom
Polly Strege
Kathleen Stuebner
Deaven Swainey
Walter Tambor
Maja Taus
Roxanne Thorsen
Mark Trease
Russ Vander Wiele
Rick Wagner
Renee Warriner
Liam Webb
Christina Weisensel
Laur Weisensel
Phyllis Welch
Ty Wottrich
Evie Wykstra
Lynda Yates
Brenda Yates-Hunter
Joanna Zawislak
Emily Zwicky

^ 29:11 + The Better Together Choir

* Minnesota Chorale
** Minnesota Chorale section leader
@ Shiloh Temple International Ministries Choir
MUSIC FOR MANDELA
CORPORATE CONSORTIUM

We are grateful for the generous support of the following companies that share our goals and vision for this summer’s historic Music for Mandela project. Together we will celebrate Minnesota’s character and diversity, and galvanize a renewed commitment to Nelson Mandela’s lifelong pursuit of freedom, reconciliation and truth.

The Ecolab Foundation is excited to be involved in the Music for Mandela program and is proud to partner with the talented musicians of the Minnesota Orchestra during the first visit of a professional U.S. orchestra to South Africa, celebrating Nelson Mandela’s centenary. Ecolab is passionate about supporting the communities where our employees live and work, from our global headquarters in St. Paul to our branches in South Africa. Our support for arts and cultural organizations aims to enhance the quality of life in our communities because through the arts, creativity and talent is nurtured, the power of people’s imaginations is unleashed and understanding among diverse cultures is fostered. We hope this is a memorable experience for you, the audience!

The Medtronic Foundation is proud to sponsor the Minnesota Orchestra’s programming in Minnesota and South Africa. Providing opportunities for communities to connect around Nelson Mandela’s message of peace, freedom and reconciliation is one of the ways the Medtronic Foundation is striving to improve the lives of communities around the world. The Medtronic Foundation focuses on expanding access to quality chronic disease care among underserved populations worldwide, as well as supports health initiatives in communities where Medtronic employees live and give. There are many things which affect a person’s health, including what the United Nation calls “social determinants of health.” These determinants include unequal distribution of income, employment, education, housing and environment. We take a holistic view of health and factor social determinants of health into our local community involvement.

TCF Financial Corporation is proud to sponsor Music for Mandela by bringing the talents of the Minnesota Orchestra to the people of South Africa—all to celebrate statesman Nelson Mandela on the 100th anniversary of his birth.

Like former President Mandela, we at TCF share the spirit of philanthropy. Whether it is donating $3 million annually to nonprofits through TCF Foundation, sponsoring free financial education programs that reach 230,000 adults and teens or our team members volunteering 10,000 hours to support nonprofits in diverse communities, we focus on giving back in ways that have a meaningful and lasting impact.

LAND O’LAKES, INC.

“A good head and a good heart are always a formidable combination.” – Nelson Mandela

Nearly 100 years ago, Minnesota dairy farmers formed a cooperative to bring their butter to market.

While our Land O’Lakes, Inc. food, feed and crop inputs businesses now span farm to fork and stretch around the globe, we are still better together and guided by the beliefs and practices that got us to today.

We’re proud of both the work we do and the way we work—stewards of the land and a good global neighbor. In everything we do, we try to fulfill our purpose of feeding human progress.
Music is a universal language that transcends time, race and status. THOR is proud to support the Minnesota Orchestra's commitment to uniting the world through music. Nelson Mandela left a lasting legacy which teaches us that through love, a willingness to listen and a willingness to learn, the communities and people that make up those spaces will encounter shared prosperity. THOR humbly works to do our part to build, transform and sustain healthy communities by recognizing the assets that are already there and collaboratively working to increase their capacity. THOR believes in the moral responsibility to leave the communities we enter better than how we found them.

3M honors the legacy of influential individuals like Nelson Mandela, who dedicated his life to create more equitable and inclusive communities for everyone. We're pleased to partner with the Minnesota Orchestra on Music for Mandela—an incredible effort to celebrate culture and foster unity through music—because we believe high-quality, diverse arts engagement makes our communities stronger and more vibrant. At 3M, we're committed to building sustainable communities through strategic investments, business expertise and the thoughtful engagement of 3Mers worldwide, who volunteer and leverage their skills and experience to make a difference.

U.S. Bank is proud to support the Minnesota Orchestra and this special edition of Sommerfest. Peace, freedom and reconciliation are important themes now more than ever. At U.S. Bank, we're committed to ensuring the employees, customers and communities we serve have the opportunity to realize their full possibilities. The Orchestra's trip to South Africa and the connections they'll make with student groups and in communities is a powerful reminder of how the arts can unite people across boundaries.

Target is pleased to welcome you to the Minnesota Orchestra's 2018 Sommerfest. We're honored to play a role in bringing this specially-themed Sommerfest, Music for Mandela, to Minnesota audiences as part of the Nelson Mandela centenary celebration.

As we look to champion a more inclusive society, this is a unique opportunity to bring us all together through the power of music. Target has always been deeply committed to the communities we're lucky enough to call home. By investing in our communities, we create more sustainable and thriving communities for future generations.

As a proud member of the Twin Cities business community, Pentair believes the health of our world depends on reliable access to clean water. We are committed to harnessing and deploying our greatest assets including our employees, products, know-how, processes and philanthropic dollars—to tackle large-scale societal needs while also giving back to the communities where we live and work. The arts are a vital part of our community, contributing to the quality of life and economic vibrancy of our region. We salute the Minnesota Orchestra and its efforts to “bring the world together through music.”

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Thank you for your generous support!

The Minnesota Orchestra’s Guaranty Fund campaign raises funding for the Orchestra’s yearly operating budget. Your gifts support continued artistic excellence and important education and community engagement programs, allowing us to attract and keep the highest caliber musicians, to enrich Minnesota’s quality of life and to sustain one of America’s finest symphony orchestras.

We are grateful to the following individuals, who are members of the Maestro’s Circle and Concertmaster’s Circle, for their annual gifts to the Guaranty Fund.

For information on giving at these or other levels, please call Sarah Blain Chaplin at 612-371-5687 or visit the giving pages at www.minnesotaorchestra.org/giving.

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Marilyn Carlson Nelson
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Support the Music You Love!

The dynamic, bold sound of the Minnesota Orchestra is made possible through the generosity of annual Guaranty Fund donors. Their critical support ensures the Orchestra has the resources needed to inspire audiences with thrilling orchestral music.

As our fiscal year comes to a close on August 31, please consider making a gift to the Minnesota Orchestra and help us achieve a balanced budget.

Your gift supports powerful classical music performed by exceptional musicians, guest artists and conductors; world premieres of living composers; residencies in greater Minnesota; and education programs that offer students and adults opportunities to connect more deeply with the Orchestra.

Join in the Minnesota Orchestra’s tremendous momentum!

WAYS TO GIVE

• Online  Visit www.minnesotaorchestra.org/giving and make a secure one-time or monthly gift.
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• By Phone  Please call Amanda Schroder, Manager of Individual Giving, at 612-371-7110.
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• IRA Rollover Gift  Contact your financial adviser to learn more about making a gift to the Orchestra from your IRA. IRA rollover gifts offer excellent financial benefits for those aged 70½ or older.
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The Minnesota Orchestral Association is a registered 501(c)(3) nonprofit organization. Tax ID# 41-0693875.
Maestro’s continued


Concertmaster’s Circle

$1,000 - $2,499

2017-18 guaranty fund

Singer-songwriter Jesse momen performing at Symphony Ball, May 2018. Photo: Greg Helgeson

Finno conductor Klaus Mäkelä making his Minnesota Orchestra debut, April 2018. Photo: Greg Helgeson

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- Recognition as Laureate Society members in publications such as Showcase
- Communications about charitable estate planning news and estate and financial seminars
- VIP ticket services for Laureate members who also donate to the Guaranty Fund at the Maestro’s Circle level

If you have included the Minnesota Orchestra in your estate plans, please let us know so we can thank you and recognize you personally for your generosity. We will respect your wishes to remain anonymous if you so choose.

If you would like more information about planned giving, please contact Emily Boigenzahn at 612-371-7138 or eboigenzahn@mnorch.org.

The Minnesota Orchestra’s low brass section featured in the world premiere of James M. Stephenson’s Pillars, June 2018. Photo Greg Helgeson
The Laureate Society recognizes those who have included the Minnesota Orchestra in their estate plans.

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Corporations, Foundations and Public Support

The Minnesota Orchestra Corporate Ensemble is a partnership of forward-thinking businesses that understand the role of the arts in creating a vibrant community. Hand in hand with generous contributions received from foundations and through public support, these gifts are vital to the well-being of the Orchestra, furthering our mission to “enrich, inspire and serve our community as an enduring symphony orchestra internationally recognized for artistic excellence.” For information about partnering with the Orchestra as a member of the Corporate Ensemble, please contact John Dunkel, 612-371-5659 or jdunkel@mnorch.org. For information about foundation support, please contact Rob Nygaard, 612-371-7144 or rnygaard@mnorch.org.

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