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from the editor

There are myriad ways to go about the holiday season. Some people follow time-honored traditions to the letter, while others are in the mood for something new. (A recent addition in my family is the Secret Santa website “Elfster.”) Perhaps you’re among those who rush to shop on Black Friday, or you may not go near a mall with a thirty-nine-and-a-half foot pole. The holidays could be your favorite time of year, or a stress-inducing countdown to the normalcy of January 2. If you’re a musician, it’s possible that you’re playing Tchaikovsky’s Nutcracker for the umpteenth time this year.

As 2018 draws to a close, the Minnesota Orchestra is offering a bit of the old and some of the new. For the second year, we’re presenting the theatrical concert Home for the Holidays, incorporating brand new material. More-established traditions are back with the return of trumpeter Charles Lazarus’ Merry and Bright show and a solo piano performance by George Winston. Although Bach’s music doesn’t fall in the “new” category, this year the Orchestra gives its first-ever performances of the final three cantatas of his Christmas Oratorio. Rounding things off are film music concerts of Disney’s Beauty and the Beast and a chamber program including a work by John Harbison, setting the stage for next month’s American music festival.

However you choose to mark the holidays, we thank you for spending part of them with the Minnesota Orchestra, and we hope to see you soon in the New Year!

Carl Schroeder, Editor
editor@mnorch.org

about the cover

A capacity audience, rising for South Africa’s National Anthem, surrounded the Minnesota Orchestra as it performed at Cape Town’s City Hall—the first stop on the ensemble’s unprecedented five-city South Africa tour in August 2018. Photo: Travis Anderson.

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December 2018

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Photo: Josh Kohanek

DECEMBER 2018    MINNESOTA ORCHESTRA

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MINNESOTA ORCHESTRA SHOWCASE
December 2018

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<td>Music Director Chair</td>
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</table>

| Sarah Hicks | Principal Conductor, Live at Orchestra Hall |

| Akiko Fujimoto | Associate Conductor |
| Kevin Puts | Director, Composer Institute |

| Doc Severinson | Pops Conductor Laureate |
| Dominick Argento | Composer Laureate |

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<th>Minnesota Chorale</th>
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<tr>
<td>Kathy Saltzman Romey</td>
<td>Choral Advisor</td>
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- **Kenneth Freed**
- **Megan Tam**
- **Thomas Turner**
- **Gareth Zahngut**

### Cellos

- **Anthony Ross**
- **Practical**
- **John and Elizabeth Bates Cowles Chair**
- **Silver Aminosie**
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- **John and Barbara Sibley**
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- **Kathryn Nettleman**
- **Acting Associate Principal**
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- **William Schrickel**
- **Assistant Principal**
- **Robert Anderson**
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- **Brian Liddle**
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- **Principal**
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- **Associate Principal**
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- **Wendy Williams**
- **Roma Dunkan**
- **Emilio Ruthlant**

### Oboes

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- **Aline M. Grossman Chair**
- **John Snow**
- **Principal**
- **Grace B. Dayton Chair**
- **Kathryn Greenbank**
- **Associate Principal**
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- **Marni J. Hougham**

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- **John Gilman Ordway Chair**

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- **Principal**
- **I.A. O'Shaughnessy Chair**

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- **Principal**
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- **Acting Associate Principal**
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- **Principal**
- **John Sargent Pillsbury Chair**
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- **William C. and Corinne J. Dietrich Chair**

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<tr>
<td>Pamela Arinstein</td>
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<td>Rebecca Corruccini</td>
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<td>Sarah Graves</td>
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| SIEFEL CHANG | Principal, Live at Orchestra Hall |

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<thead>
<tr>
<th>Natsuki Kumagai</th>
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<tr>
<td>Aaron Janse</td>
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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, as well as an August 2018 visit to London’s BBC Proms, and on historic tours to Cuba in 2015 and South Africa in 2018. The Cuba tour was the first by an American orchestra since the thaw in Cuban-American diplomatic relations, while the five-city South Africa tour—the culmination of a Music for Mandela celebration of Nelson Mandela’s centennial—was the first-ever visit to the country by a professional U.S. orchestra. He has also led the Orchestra in appearances at New York’s Carnegie Hall and Lincoln Center, Chicago’s Symphony Center and community venues across Minnesota.

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. Due for release this season is a disc of Mahler’s Second Symphony. 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 Stephen Paulus with libretto 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.

During the 2018-19 season he will conduct American orchestras including the Chicago Symphony Orchestra and Florida’s New World Symphony, and will appear with ensembles abroad such as the China Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, Hangzhou Philharmonic, Helsinki Philharmonic Orchestra, Hong Kong Philharmonic Orchestra, Iceland Symphony Orchestra, Lahti Symphony Orchestra, London Philharmonic Orchestra, Netherlands Radio Philharmonic Orchestra and Seoul Philharmonic Orchestra. For more information, visit minnesotaorchestra.org.
Hough; CD Tchaikovsky set featuring pianist Stephen concertos featuring Yevgeny Sudbin; a two-Migrations and Finlandia Kullervo Symphony. Other recent releases include an this season is a disc of Mahler’s Second Symphony. Due for release series that began with a Grammy-nominated Mahler’s Sixth Symphony—part of a Mahler Orchestra, Royal Concertgebouw Orchestra, Berlin Philharmonic, Helsinki Philharmonic, London Philharmonic, including the Boston and Chicago symphony many of the world’s leading orchestras, extraordinary praise for his work with As a guest conductor, Vänskä has received award. [a Grammy and a Classic FM Gramophone which individual discs were nominated for praised Beethoven symphonies cycle, of Dennis Browne; and a particularly widely-by Stephen Paulus with libretto by Michael Performance. In March 2014 Grammy Award for Best Orchestral cycle, the second album of which won the success, including a Sibelius symphonies Vänskä’s recording projects with the venues across Minnesota. Chicago’s Symphony Center and community New York’s Carnegie Hall and Lincoln Center, has also led the Orchestra in appearances at country by a professional U.S. orchestra. He Mandela celebration of Nelson Mandela’s Africa tour—the culmination of a Music for diplomatic relations, while the five-city South orchestra since the thaw in Cuban-American The Cuba tour was the first by an American to Cuba in 2015 and South Africa in 2018. London’s BBC Proms, and on historic tours led the Orchestra on five major European contemporary and Nordic repertoires. He has f
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<td>Communications Manager and Assistant Editor</td>
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<tr>
<td>Carl Schroeder</td>
<td>Publications Editor</td>
</tr>
</tbody>
</table>
The Minnesota Orchestra, led by Music Director Osmo Vänskä, ranks among America’s top symphonic ensembles, with a distinguished history of acclaimed performances in its home state and around the world. Founded in 1903, it is known for award-winning recordings as well as for notable radio broadcasts and educational engagement programs, and a commitment to new orchestral repertoire.

**Music Director Spotlight:** Eugene Ormandy

- When Henri Verbrugghen, the Orchestra’s second music director, suffered a physical collapse in October 1931, the Orchestra’s manager, Verna Carlyle Scott, quickly enlisted a little-known 31-year-old, Eugene Ormandy, to take his place.

- Born in Budapest in 1899, Ormandy was a violin prodigy who arrived in New York in 1921. He became concertmaster—and then music director—of a movie house that offered classical music between screenings. His breakthrough came in 1931 when he led six concerts with the Philadelphia Orchestra as a substitute for Arturo Toscanini. Ormandy’s manager recommended him for the Minneapolis vacancy, and his debut here was hailed by one critic as “one of the most brilliant concerts of the Orchestra’s history.”

- Although Ormandy is the shortest-serving of the Orchestra’s ten music directors, staying for just five seasons, he is one of its most famous, and he made a great impact in raising the ensemble’s stature as a highly-regarded American orchestra. Under his leadership the Orchestra made its first recordings on a major record label, RCA Victor, including a 1935 disc of Sibelius’ First Symphony which Ormandy later said was “perhaps…the first Sibelius symphony to be recorded outside of Scandinavia.”

- In 1936 Ormandy departed to begin a 44-year tenure with the Philadelphia Orchestra. He occasionally returned to Minnesota as a guest conductor, making his final appearance in May 1980, when he led Mahler’s First Symphony at Orchestra Hall.
Showing up to play piano at someone else’s holiday party, you can’t really know what sort of night you’re in for. For starters, it’s good to show up in the proper attire. Saturday, December 13, 1997, I’d written “black jacket” in my calendar, but stepping through the polished doors and into the Presidential Suite at the top of the Hilton Hotel, I got the sinking feeling the voice on the phone had probably said “black tie.”

“They’d like you for 90 minutes after dinner, but come an hour early and be prepared to stay late if they want you to.” Lucky I’d shown up on time: the grand piano required some fussing over with a stack of wadded bar napkins before it sounded good enough for the Pillsbury Board of Directors and Spouses, who were now drifting through the presidential doors. Regal in holiday finery, they glided past the doughboy ice sculpture, past the piano (vague nods in my direction), past the glittering skyline view, toward the bar and the culmination of the evening’s festivities: cordials, flambé desserts, fine cigars, tasteful live piano music.

“Be ready for anything,” I’d been told, but the warning was probably unnecessary. Another night of wallpaper piano, I sighed to myself, settling in with autopilot renditions of holiday favorites, a no-man’s land of leather furniture between me and the shimmering mirage at the bar. My mind wandered down to my rusting subcompact car parked at an expired meter, the festive red and white envelope surely flapping on the windshield by now.

I disliked these wallpaper gigs, squandered sing-along opportunities as far as I was concerned. Every so often I lobbed mild musical provocations in the direction of the bar and waited for a response. Jingle Bell Rock. Nothing. Merry Christmas (War Is Over). Continued distant merriment. Blue Christmas. Mele Kalikimaka…

Eventually a plaid cummerbund and bow tie crossed over to the piano. “Paul over there’s wondering if you do any Buddy Holly.” Paul sauntered over and we got through Peggy Sue and Every Day with help from another tux or two. Then on to Wilson Pickett. And the Beatles.

By the time we got to the Big Chill soundtrack, the entire shimmering mirage had coalesced around the piano, drinks in hand.

The next few hours are a blur. I remember someone asked my name. I remember someone swapped my club soda for something much smoother with a long, buttery finish. I remember we didn’t stop talking and singing till nearly midnight, mostly pop tunes from the 1960s and ’70s, plus the occasional holiday song at someone’s insistence, all with the same full-throated gusto.

I remember how tuxes and gowns gradually took on faces, faces acquired voices and names and stories. I remember a deep solidarity, as if we’d all been friends a long, long time.

Not much earlier I’d thought them such a remote bunch. But one by one they’d crossed over to the piano and proved me wrong. For two brief shining hours we were a single noisy clan, the Wailing Doughboys. Walking out to my car, smiling and looking up past the 25th floor and into the winter sky, I mused about our shared lot on this earth and about our craving for certain universal and utterly ordinary comforts. The company of loved ones at the end of the day. The songs you know by heart and aren’t afraid to sing in front of your friends. The old familiar stories with the old ridiculous embellishments.

Simple, timeless comforts. May we practice them often. And may they be as familiar as winter’s snow to our children’s children.

For three decades Dan Chouinard has been pianist and accordionist for a who’s who of Twin Cities performers, an enabler of community sing-alongs and a writer of hit shows for public radio, concert hall and theatrical stage. Every December finds him performing with Kevin Kling at the Guthrie Theater and hosting an annual community show in Lanesboro. Among his commitments early in 2019 are co-hosting St. Joan of Arc’s annual MLK Holiday event, hosting his variety show The Urban Farmer’s Almanac and performing with his classic country band Lush Country. For more information, visit danchouinard.com.
Last month, the Minnesota Orchestra continued its project to record Gustav Mahler's symphonies for the BIS Records label. Music Director Osmo Vänskä and the ensemble tackled—first in concerts and then in recording sessions—one of the composer's most challenging works: the Seventh Symphony.

It's a minor miracle that today's orchestras record at all. Committing to tape a world-class ensemble like the Minnesota Orchestra is an expensive and complicated undertaking, especially with a work like the Mahler Seventh. It requires essentially the entire roster of orchestra musicians, as well as additional instruments like tenor horn, guitar and mandolin.

So the question arises: why do symphony orchestras continue to record?

First, a professional-quality commercial recording is a sonic postcard that carries an orchestra's sound and style to the rest of the world. For example, in the 1950s and '60s, the Mercury Records label frequently recorded the Minneapolis Symphony (now known as the Minnesota Orchestra, of course), as part of its Living Presence series. Through a combination of expert playing, effective marketing and the label's unequalled technical abilities, the Orchestra garnered worldwide attention almost overnight. Those recordings set standards of performance and sound quality that continue to this day.

Recordings also motivate an ensemble to play near the peak of perfection. Before a recording date arrives, each player has mastered a work's challenging parts, they've rehearsed the piece together, they've presented it in concert two or three times. The recording sessions that follow allow them to demonstrate their very best musicianship. As the Minnesota Orchestra's Principal Trombone R. Douglas Wright puts it, “Every time we record, we grow and improve as an orchestra. The recording process is somewhat like taking the orchestra's playing and putting it under a microscope. During playbacks, we really get to hear what we sound like in a much more objective way than we do while sitting on stage. When you're putting something out there that's going to last forever, it really inspires you to be meticulous in your approach to playing and listening.”

Conductors have unique challenges in making that “perfect” recording. For the Minnesota Orchestra's series of albums featuring the music of Jean Sibelius, Music Director Osmo Vänskä had daunting competition—his own highly regarded recordings of the same works made with a different ensemble earlier in his career. It's a testament to Vänskä's ability to learn new insights from the scores that classical listeners responded so well to his “new” Sibelius, leading to a Grammy award in 2014 for Best Orchestral Performance for the First and Fourth Symphonies.

Finally, orchestral recordings are kinetic documents that preserve an ensemble's legacy. A case in point: conductor Antal Dorati’s classic 1957 stereo recording with the Minneapolis Symphony of Aaron Copland’s Rodeo, which sounds as fresh and idiomatic now as the day it was put to tape. It's a vibrant performance that caught a moment in time: the conductor's skill with Copland's music, the acoustics of the hall (Northrop Auditorium), the musical styles of the individual players, even the unique instruments they played. Listeners enjoying the Minnesota Orchestra's recent performance of Saint-Saëns' Third Symphony (performed in the newly updated Northrop) could marvel at the continuing perfection and relevance of their hometown orchestra, sitting in the same hall that Antal Dorati made famous with his recordings over a half century ago.

Maestro Vänskä and the Orchestra's first releases in the Mahler series—the Second, Fifth, and Sixth Symphonies—reveal a true affinity for the Austrian composer's sound world. Upcoming releases will undoubtedly add to the ensemble's heritage of classic, timeless recordings—and offer future generations a musical snapshot of this singular moment in Minnesota Orchestra history.

Matthew Philion is an attorney, writer, teacher, former classical music DJ, and amateur trombone and euphonium player. He has been a fan of the Minnesota Orchestra since attending his first concert in 1978—a laser light show at the St. Paul Auditorium featuring music from Star Wars and The Planets.
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the Minnesota Orchestra in north Minneapolis

In 2011, the Minnesota Orchestra began a new chapter in its long history of touring with the launch of Common Chords—through which the Orchestra immerses itself in a single Minnesota community for a week, rather than hopping from city to city for single tour concerts. Since then, the Orchestra has held residencies in Bemidji, Detroit Lakes, Hibbing, Mankato and Willmar, each time working with a local volunteer steering committee to plan the week's activities.

Next month, the Orchestra turns its attention to its own home city for the first-ever Twin Cities-area Common Chords week, to be held in locations throughout north Minneapolis from January 21 to 27. The residency will further strengthen the Orchestra's ties to north Minneapolis forged through its “Spirit of the Season” and “Send Me Hope” concerts, the 2018 Music for Mandela Sommerfest, and partnerships with MacPhail Center for Music's programs at Ascension Catholic School, Harvest Network of Schools and the MacPhail Northside Youth Orchestra. During the Common Chords week, musicians will participate in about 30 events throughout north Minneapolis, including chamber performances in spaces such as restaurants and community centers, performances alongside local artists, and instrument demonstrations and coaching at schools. The full Orchestra will perform a Symphonic Adventures concert for high school students plus a public evening concert on January 26 at North High School, where it will share the stage with soloists and ensembles from the north Minneapolis community. We invite you to visit the Orchestra’s website and social media channels for updates during the Common Chords week—and join us in person!

Yoga at Orchestra Hall

If you love yoga, then we've got news that'll put you in a happy pose! Last month the Minnesota Orchestra launched a new series of yoga classes at Orchestra Hall, in which experienced yoga instructors lead an all-levels class in the Hall's sunlit lobby while a Minnesota Orchestra musician performs live music. If you missed our first class, then we invite you to put the next two dates on your calendar: Sunday, February 10, with violinist David Brubaker performing music and Tory Schaefer as lead instructor; and Sunday, March 24, with Principal Flute Adam Kuenzel performing and Nancy Boler as lead instructor. Entrance to each hour-long Yoga Class at Orchestra Hall is priced at $35 per person and is open to individuals ages 15 and up. More information is available at minnesotaorchestra.org/yoga.
welcoming our new musicians

Please join us in welcoming the Minnesota Orchestra’s two newest musicians, violinist Felicity James and timpanist Erich Rieppel, who come aboard after a rigorous audition process.

This month, James becomes the Orchestra’s associate concertmaster, filling the post held for 35 years by Roger Frisch until his retirement last summer. James has served as concertmaster of the Verbier Festival Orchestra, Aspen Philharmonic Orchestra and Colburn Orchestra, and earned her bachelor’s degree from the Colburn Conservatory this past May. She has also performed as soloist with several orchestras, including the Seattle Symphony, and has performed in numerous chamber ensembles worldwide. She will be the concertmaster for this month’s Home for the Holidays and Beauty and the Beast concerts.

Rieppel, the Orchestra’s new principal timpani, officially starts his new role at the New Year’s Eve concert. Jason Arkis acted in this role for three years, following the retirement of Peter Kogan in 2015 after nearly three decades as principal timpani; Arkis now returns to his dual positions of associate principal timpani and associate principal percussion. A Minnesota native, Rieppel is currently a third-year fellow at the New World Symphony. He was previously principal timpani of the Chicago Civic Orchestra, Terre Haute Symphony and Columbus Philharmonic. He earned bachelor’s and master’s degrees at Indiana University.

Felicity James and Erich Rieppel
American music is the running theme of the Minnesota Orchestra’s 2018–19 season, and the main event is an American Expressions festival spanning December 31 to January 19. This highly-varied celebration of our country’s classical music tradition begins on New Year’s Eve with a concert that showcases three of the 20th century’s master composers, Copland, Bernstein and Gershwin—including Rhapsody in Blue with pianist Aaron Diehl—plus music by John Harbison and the late Minnesota composer Stephen Paulus.

In another festival highlight, the Orchestra gives its first performances of Symphony No. 3 by Florence Price, who in 1933 became the first African American woman to have her music played by a major symphony orchestra. On that same program, Orchestra trumpet virtuoso Charles Lazarus performs Steve Heitzeg’s American Nomad, a work Lazarus and the Orchestra premiered in 2015. Earlier in the festival, another Orchestra musician takes the spotlight, as Principal Clarinet Gabriel Campos Zamora performs concertos by Aaron Copland and Artie Shaw.

A festival of American orchestral music wouldn’t be complete without the contributions of film composer John Williams—whose most famous score, Star Wars, will be performed in full as the original 1977 film is shown on a large screen. The month also includes a Future Classics concert of new music by some of today’s brightest emerging composers, and a return visit from Emmy and Tony Award-winning actress and singer Kristin Chenoweth. Visit minnesotaorchestra.org for concert dates, tickets and more information.
#MNorch: social media spotlight

As the Twin Cities were in the midst of a chillier-than-usual fall, social media was heating up with audiences sharing stories and photos of popular Minnesota Orchestra concerts such as Dessa’s return—and the debut of her much-discussed red cloak—the third Harry Potter film and the continuation of the Mahler symphonies project. We invite you to share your concert experiences using the hashtag #MNorch, and you may see your photos in an upcoming issue of Showcase magazine! And while you’re online, visit the Orchestra’s Facebook, Instagram and Twitter pages for features such as Principal Cello Anthony Ross sharing his favorite passage from a Shostakovich concerto, a Veterans Day feature spotlighting Orchestra musicians and staff who served in the military, snapshots of the viola section celebrating Halloween, one-day “Instagram takeovers” and much more. We’ll see you online!
“No other American orchestra comes close to equaling the Minnesota Orchestra’s achievement as a recording powerhouse over the past quarter-century...the Minnesota Orchestra has forged a special alchemy with BIS.”  
—Terry Blain, Star Tribune, October 25, 2018

“[Santtu-Matias Rouvali is] an extraordinarily entertaining conductor to watch, and it looked and sounded as if the Minnesota Orchestra loves to play with him, judging from its excellent performances of...[Richard Strauss’ Der Rosenkavalier] suite and Johannes Brahms’ First Symphony....With oboist Kathryn Greenbank and violinist Erin Keefe delivering solos that sounded like arias of longing, it was an interpretation that felt as if Strauss of two centuries (Johann Jr. and Richard) were waltzing from one era into the next.”  
—Rob Hubbard, Pioneer Press, October 19, 2018

“There are few things that can make ‘Harry Potter’ better. The Minnesota Orchestra is one of them....when the third installment was played by an orchestra with the caliber of Minnesota’s, it became monumental.”  
—Samir Ferdowsi, Minnesota Daily, October 28, 2018
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Some of the highest-stakes moments on the Orchestra Hall stage for an individual musician—aside from auditions to join the Minnesota Orchestra—occur during the annual FRIENDS of the Minnesota Orchestra Young Artist Competition, which has been rewarding and encouraging the talents of young musicians since 1956. Competitors are judged and critiqued by Orchestra musicians and other music professionals through the preliminary and semi-final rounds. The final round is judged by Osmo Vänskä, music director of the Minnesota Orchestra.

Past Competition winners include Grammy-winning violinist James Ehnes, former Minnesota Orchestra first associate concertmaster Sarah Kwak, current Orchestra violinist Pamela Arnstein, and several soloists who have shared the stage with the Orchestra at subscription concerts in recent seasons: violist Matthew Lipman, pianist Kyle Orth and clarinetist Bixby Kennedy.

Another musician will join their ranks at the conclusion of the 60th Young Artist Competition next month. We invite you to hear the finalist perform at Orchestra Hall on Sunday, January 20, from 1 to 3 p.m., after which a reception will be held in the lobby. Admission to this event is free, but attendees need to register beforehand at friendsofminnesotaorchestra.org.

Clarinetist Bixby Kennedy, the 2018 Young Artist Competition winner.
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Are you still reading? Yes? Thank you! (Clearly, you have the attention span to be a TEA2 client.) If you’d like to read (even) more about how we approach designing a home, please take a look at our website. Most of the pictures are bigger than 3x3.

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We genuinely look forward to having a conversation with you. And sharing some lovely topiary-free pictures.
Minnesota Orchestra

Nicholas Kraemer, conductor
Sherezade Panthaki, soprano | Robin Blaze, countertenor
Richard Croft, tenor | Christopher Edwards, baritone
Minnesota Chorale, Kathy Saltzman Romey, artistic director

Holiday Concerts

Saturday, December 8, 2018, 8 pm | Orchestra Hall
Sunday, December 9, 2018, 2 pm | Orchestra Hall

Johann Sebastian Bach

Suite No. 3 in D major for Orchestra, BWV 1068
Overture
Air
Gavotte I and II
Bourrée
Gigue

INTERMISSION

Johann Sebastian Bach

Christmas Oratorio, BWV 248
Cantata IV: On New Year’s Day (The Feast of Circumcision)
Cantata V: On the Sunday After New Year (King Herod)
Cantata VI: On the Feast of the Epiphany (The Adoration of the Magi)
  Sherezade Panthaki, soprano | Robin Blaze, countertenor
  Richard Croft, tenor | Christopher Edwards, baritone
  Sara Payne, echo soprano | Minnesota Chorale

Text and translation appears in an insert; translation will also be projected as surtitles.

The performance on Sunday, December 9, will be broadcast live on stations of Classical Minnesota Public Radio, including KSJN 99.5 FM in the Twin Cities.
Artists

Sherezade Panthaki, soprano
Sherezade Panthaki, making her Minnesota Orchestra debut in these concerts, has ongoing collaborations with leading early music interpreters including Nicholas McGegan, Simon Carrington, Matthew Halls and Masaaki Suzuki, with whom she made her New York Philharmonic debut. Her 2018-19 season includes orchestral performances with the Detroit Symphony and Calgary Philharmonic, returns to the Philharmonia Baroque Orchestra, Music of the Baroque, Ars Lyrica, Bach Festival Society of Winter Park and Tafelmusik, and a debut with Musica Angelica. Additional season highlights include a tour with the viol consort Parthenia and performances of Handel’s *Samson* with NDR Radiophilharmonie. Her repertoire extends beyond the music of the Renaissance and Baroque to works such as Orff’s *Carmina burana* with the Houston Symphony, John Tavener’s *The Last Discourse* with Orchestra of St. Luke’s, Beethoven’s Ninth Symphony with American Classical Orchestra, and Rachmaninoff’s *Vocalise* and Strauss lieder at the Bari International Music Festival. 

Nicholas Kraemer, conductor
Nicholas Kraemer, the principal guest conductor of Music of the Baroque in Chicago, began his career as a harpsichordist and in 1978 formed the Raglan Baroque Players. During his long and distinguished career he has held the positions of artistic director of the Irish Chamber Orchestra, the London Bach Orchestra and the Bath Festival music programme; permanent guest conductor of the Manchester Camerata, the Kristiansand Symphony Orchestra and Musikkollegium Winterthur; and associate conductor of the BBC Scottish Symphony Orchestra. He was also the first music director of Opera 80, now the English Touring Opera. He has conducted the Berlin Philharmonic, Rotterdam Philharmonic, Bergen Philharmonic, BBC Philharmonic, BBC National Orchestra of Wales, Hallé Orchestra, Gothenburg Symphony, City of Birmingham Orchestra, West Australian Symphony and the orchestras of Chicago, Detroit, Toronto and Colorado, among many other ensembles. In addition to numerous recording projects, he has contributed to several feature films. More: caroline-phillips.co.uk.

Robin Blaze, countertenor
Robin Blaze, who debuted with the Minnesota Orchestra in 2011 performances of Handel’s *Messiah*, is firmly established in the front rank of interpreters of Purcell, Bach and Handel, and has worked with many distinguished conductors including Harry Christophers, Sir John Eliot Gardiner, Emmanuelle Haim, Philippe Herreweghe, Christopher Hogwood, Ton Koopman, Paul Goodwin, Gustav Leonhardt, Robert King, Nicholas Kraemer, Sir Charles Mackerras, Trevor Pinnock and Masaaki Suzuki. Highlights of his recent and upcoming schedule include singing *Dhuma fragilità* in Monteverdi’s *Il ritorno d’Ulisse in patria* for the Grange Festival, Purcell’s *The Fairy Queen* with the Handel and Haydn Society in Boston, Bach’s *Christmas Oratorio* with the Copenhagen Philharmonic Orchestra, Purcell’s *Odes* at the Berlioz Festival with The King’s Consort, and Handel’s *Messiah* with the Royal Liverpool Philharmonic and Indianapolis Symphony. He also continues regular collaborations with the Bach Collegium Japan with concerts in Japan and Europe. More: rayfieldallied.com.

**one-minute notes**

**Bach: Orchestral Suite No. 3**
Bach’s Third Orchestral Suite includes an *Overture* that is at turns imposing and dazzling, an *Air* built on a melody made famous from its transcription as a violin solo, and three dance movements that culminate in a cheerful *Gigue* of folk origins.

**Bach: Christmas Oratorio**
The Christmas season of 1734-35 in Leipzig included a multi-day unveiling of newly-composed music by Bach that we now know as the *Christmas Oratorio*. Each of its six cantatas was designated for a specific day spanning Christmas and the Epiphany, and together the set forms the narrative of the birth of Christ through the arrival of the Wise Men; these concerts feature cantatas four through six. The fourth cantata is focused on the naming of the new baby, and features stunning solo moments and a sparkling chorale for the soprano section. The fifth cantata uses a modest orchestration of two oboes d’amore and strings to depict Jesus’ introduction to society, and the final cantata completes the narrative with a celebration of the festival of Epiphany, musically complete with trumpets and drums.
Artists

dec 8, 9

Christopher Edwards, baritone

Christopher Edwards is an avid opera and concert performer who makes his Minnesota Orchestra debut in these performances. Most recently he has appeared as a soloist in Ralph Vaughan Williams’ Dona Nobis Pacem with the Washington Men’s Camerata and Beethoven’s Ninth Symphony with Symphonicity. His major opera roles include Leporello in Don Giovanni, Bartolo in The Barber of Seville, and Figaro and the Count in The Marriage of Figaro. He also performed in Così fan tutte with the Charleston Symphony as part of a special collaboration with the Peabody Institute. As a performer of Baroque music, he has performed with Bach in Baltimore and the Bach Choir of Bethlehem, with whom he won the Biennial Bach Vocal competition in 2016. He is a graduate of the Peabody Institute, and a former Songfest at Colburn Young Artist.

Richard Croft, tenor

American tenor Richard Croft is internationally renowned for his performances with leading opera companies and orchestras around the world, including the Metropolitan Opera, Vienna Staatsoper, Teatro alla Scala, Opéra National de Paris, Berlin Staatsoper, Salzburg Festival and Festival d’Aix-en-Provence, as well as the Berlin Philharmonic, Vienna Philharmonic, Leipzig Gewandhaus, Cleveland Orchestra, New York Philharmonic and Boston Symphony Orchestra. He has performed several times with the Minnesota Orchestra since 1995. His recent engagements have included singing the title role of Mozart’s Idomeneo with the Orquestra Metropolitana de Lisboa and Tito in Mozart’s La Clemenza di Tito at Glyndebourne with the Orchestra of the Age of Enlightenment. This season, he is featured as Mamud in La verità in cimento at Opernhaus Zürich. Among his many recordings and accolades, he earned Grammy nominations for recordings of Handel’s Hercules and Scarlatti’s Il Primo Omicidio. More: imgartists.com.

Minnesota Chorale

Kathy Saltzman Romey, artistic director

Barbara Brooks, accompanist and artistic advisor

The Minnesota Chorale, the Minnesota Orchestra’s principal chorus since 2004, is now in its 24th season under the leadership of Kathy Saltzman Romey. Founded in 1972, the Chorale is the state’s preeminent symphonic chorus, performing regularly with both this Orchestra and the Saint Paul Chamber Orchestra. Among the Chorale’s initiatives are its acclaimed Bridges community engagement program, the Minneapolis Youth Chorus and Prelude Children's Chorus, the Voices of Experience choir for older adults, Men in Music for high-school boys, InChoir open rehearsals and Emerging Conductor training program. More: mnchorale.org.

Minneapolis Chorale roster

soprano
Alyssa K. Breece
Deborah Carbaugh
Cathy Crosby-Schmidt
Monica deCausmeaker
Deyhdra Dennis-Weiss
Laurel Drevlow
Kristin Elliott
Michelle Hayes
Pamela Marentette
Sara Payne
Elizabeth Pemberton
Deaven Swainey
Karen R. Wasiluk

alto
Judy Arnstein
Sara Boss
Susan Druck
Marcia Evans
Sara Fanucchi
Heather Hood
Celia McCoy
Mary B. Monson
Josey Poppin
Barbara S. Prince
Deborah Richman
Elizabeth Sullivan
Joanna Zawislak

tenor
Samuel Baker
Jevon Bindman
Ryan Cogswell
Chris Crosby-Schmidt
Rich Maier
Josh McCallister
David Nordli
Patrick Romey
Jake Thede
Mark Trease

bass
Matthew Abernathy
Peder Bolstad
David Goudzwaard-Vaught
James Hild
Joe Kastner
Steven W. Landby
Mark Loder
Jon Nordstrom
Nathan Oppedahl
Bob Peskin
Chad Shultis
Russ Vander Wiel
Rick Wagner
Wether for solo instrument or orchestra, the suite—a series of dance movements all in one key—was one of the Baroque forms that Bach brought to its peak. After his death, this type of suite virtually disappeared, supplanted by the classical symphony of Haydn. Following the style of his times, Bach opens his Third Orchestral Suite not with a dance, but with a grand overture in the traditional French mould. A broad and imposing beginning makes way for a swift section in which oboe and violin are partnered to lead off a fugal escapade, not strict, but free-flowing and full of dazzle. The processional mode returns to close the movement, the suite's longest.

Before the dances start, Bach offers an Air built on one of the most exalted melodies in all musical literature. The lofty strain is well-known from its transcription as a violin solo, where it sounds weightier than the ethereal strain you will encounter here. Then the dancing begins, but hardly in earnest, for these dances represent the stylization of movement, rather than something for cavorting feet. Of the two blue-blooded Gavottes, the second is to the first as a trio is to a minuet. The Bourée, a less patrician dance, steps down a social rank, and the suite concludes with the least self-conscious dance of all, a cheerful Gigue of folk origins.

Instrumentation: 2 oboes, bassoon, 3 trumpets, timpani, harpsichord continuo and strings

Excerpted from a program note by Mary Ann Feldman.

Christmas Oratorio, BWV 248, Cantatas IV, V and VI

Composed: ca. 1734

In the 18th century, the town of Leipzig celebrated the birth of Jesus and the events surrounding it not with a single feast day, but with a “season” of six special commemorations occurring between Christmas Day and the Feast of the Epiphany. These were the birth of Jesus (December 25), the announcement to the shepherds by a host of angels (December 26), the adoration of the baby by the shepherds (December 27), the circumcision and naming of Jesus (New Year’s Day), the coming of the Magi from the East to find the Christ child (the Sunday after New Year’s Day), and finally the Magi’s worship with their gifts (January 6). On each of these days near the mid-1730s, Johann Sebastian Bach’s congregation was filled with inspiration by a cantata that recounted one of these stories, commenting and reflecting upon the events and their meanings for the Christian individual and community.

A unique oratorio for the season

Bach’s Christmas Oratorio, completed around Christmastime of 1734, is not an oratorio in the usual sense. Instead the format is that of a cantata, with a tenor Evangelist who narrates the story of the birth of Christ as it appears in the Gospels of Luke and Matthew. In order to keep clear what is narrative and what is commentary, all the Evangelist recitatives—the Gospel texts—are secco (dry, with simple chords from the cello and organ), while the other recitatives are paired with more complex instrumental lines or string accompaniment. These recitatives are unified by lyrical meditations, or arias. The rich, imaginative harmonizations of the ten chorales reflect the voice of the people, as they were hymn tunes mostly well-known to Bach’s congregation.

Bach had already composed virtually all of his cantatas when he came to assemble the Christmas Oratorio. In fact, many of the movements are paraphrases from two earlier secular cantatas dating from 1733, the year before he produced the Christmas Oratorio. Because of this, it is difficult to judge the extent to which Bach viewed the work as an entity. However, one might point to the unifying aspect of the same chorale used in the first and last cantatas. Equally convincing is the fact that all of the opening choruses are composed in triple meter—an understood symbol of the Holy Trinity—and the oratorio commences and concludes in D major. Yet, there is no one consistent structural pattern uniting these cantatas. Five of them begin with a rousing major-key chorus, and one with a sinfonia. All but one end with a chorale, but there is no homogeneity in their presentation, ranging from the unadorned four-part setting of the fifth to the resplendent, chorale-fantasia of the sixth.
Today's concert features the fourth, fifth and sixth cantatas of the Christmas Oratorio, thus completing the narrative that began with last year's performances of the first three cantatas.

The cantatas in brief
On New Year's Day (The Feast of Circumcision). The fourth cantata is, in a way, the most perfect and symmetrical of the six sections of the oratorio. The offering of praise is directed more towards Jesus rather than to God, and the entire cantata is focused on the naming of the baby. The two horns give a peaceful, otherworldly quality to the opening chorus. After the Evangelist tells of Jesus' name, we encounter a section of gorgeous recitatives by the bass, with the sopranos of the choir intoning a chorale. This is among the most beautiful of all the chorales in the Christmas Oratorio. Next comes the stunning “echo” aria for soprano and oboe. For all of its simple, almost popular quality, the relationship between the obbligato, the voice, and the echo (the voice of humankind) is complicated and unpredictable. The soprano chorale returns with the bass recitatives. Then comes a vibrant and rhythmically irresistible tenor aria with violin duet. The final chorale brings back the radiant horns to close this wonderful, rich work.

On the Sunday After New Year (King Herod). The shape of the fifth cantata is wholly determined by the emotional impact of the narrative. It begins with the most unabandoned and cheerful chorus, and is the only one of the six cantatas to end with a plain chorale. It moves from the sheer ecstasy of Jesus' arrival to his personal and private adoption within the human heart. While this section of the oratorio has the most modest orchestration (just two oboes d'amore in addition to the strings), it is one of the liveliest sections of the oratorio. It begins with an energetic chorus. The Evangelist tells of the coming of the Wise Men, while the chorus takes the part of the Wise Men with tropes by the alto describing the listeners' reaction to them. The following chorale again represents the congregation's reaction, picturing the unarnished adoration of the infant before inevitable human sinful thoughts and actions manifest themselves. Although poetic rather than Biblical, the bass aria clearly depicts one of the Wise Men in his reaction to this remarkable situation. The Evangelist continues to describe King Herod's hysteria. The following trio takes a curious stance when the soprano and tenor ask when the Messiah will appear; the alto quiet them and announces that he already has. The concluding chorale, short and symmetrical, is almost rustic in character, and its message somewhat stark.

On the Feast of the Epiphany (The Adoration of the Magi). The festival of Epiphany, the traditional twelfth day of Christmas, completes the narrative of the Wise Men and the revelation of the arrival of the savior to the world. Bach celebrates with the maximum of musical ceremony, including trumpets and drums. While the narration is concerned with the arrival of the Wise Men, much of the music exhibits a darker cast heading toward Lent. The opening chorus has a complexion that is both passionate and vertiginous, going in one direction then veering off unexpectedly in another, as befits the text, which is concerned with the treachery of Herod. After a bit of narration, the soprano sings an accompanied recitative and aria, rather abstract in its condemnation of Herod and its pronouncement of God's power. After more narration and a chorale setting, Bach abandons the Wise Men, and in the tenor recitative and aria again concentrates on the treachery of Herod. The little four-voice recitative leads into the astonishing final chorus, a triumphant trumpet-and-drum affair in which is imbedded the Passion chorale heard most often in solemn days before Easter. Thus the Christmas Oratorio begins and ends, significantly, with musical reference to the Passion, akin to the nativity paintings of the period that showed a small sapling growing in the background—the eventual tree from which the cross will be made.

Instrumentation: soprano, alto, tenor and bass soloists, four-part mixed chorus and orchestra comprising 2 oboes (both doubling oboe d'amore), bassoon, 2 horns, 3 trumpets, timpani, portative organ and strings.


The Minnesota Orchestra has never before performed the fourth, fifth and sixth cantatas of Bach's Christmas Oratorio. Prior to last December's performances of the oratorio's first half, the Orchestra had performed the first three cantatas together only once: on December 14, 1958, at Northrop Memorial Auditorium, under the baton of the Orchestra's Associate Conductor Gerard Samuel. Vocalists Helen Rice, Lois Duffy, Charles Fullmer and George Gaber were the featured soloists on that occasion, and the choir came from Central Lutheran Church—which is now a close neighbor of the Orchestra, located just a few blocks from Orchestra Hall in downtown Minneapolis.

Four days after that 1958 performance, the United States launched SCORE (Signal Communications by Orbiting Relay Equipment), the world's first communications satellite. It captured international attention that month by broadcasting a Christmas message from President Dwight D. Eisenhower, relayed via short-wave radio through an on-board tape recorder, bringing the U.S. closer to parity with the Soviet Union during the nascent Space Age.
Chamber Music with
Members of the Minnesota Orchestra

Sunday, December 9, 2018, 4:30 pm | Target Atrium, Orchestra Hall

With this concert we gratefully recognize Dr. Jennine and John Speier for their generous contribution to the Minnesota Orchestra’s Investing in Inspiration campaign.

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Antonio Vivaldi
Chamber Concerto in G minor, RV 103
Allegro ma cantabile
Largo
Allegro non molto
Wendy Williams, flute | Julie Gramolini Williams, oboe
J. Christopher Marshall, bassoon

John Harbison
Six American Painters
Bingham
Eakins
Heade
Homer
Hoffman
Diebenkorn
Greg Milliren, flute | Ben Odhner, violin
Kenneth Freed, viola | Silver Ainomäe, cello

INTERMISSION

Julius Goltermann
Souvenirs de Bellini
Arek Tesarczyk, cello | William Schrickel, bass

Igor Stravinsky
Octet for Wind Instruments
Sinfonia
Tema con variazioni
Finale
Greg Milliren, flute | Gregory T. Williams, clarinet
Fei Xie, bassoon | J. Christopher Marshall, bassoon
Douglas C. carlsen, trumpet | Charles Lazarus, trumpet
R. Douglas Wright, trombone | Andrew Chappell, bass trombone

Profiles of today’s performers are provided in an insert.
Anthony Ross, cello
Russian Duets for Cello and Piano
Saturday, January 19, 7:00 PM
at The Museum of Russian Art

Borodin, Prokofiev, Tchaikovsky
and Rachmaninoff
with pianist Denis Evstuhin,
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Home for the Holidays

Minnesota Orchestra
Sarah Hicks, conductor
Conceived and directed by Peter Rothstein
Written by Kevin Kling

Holiday Concerts

Friday, December 14, 2018, 8 pm | Orchestra Hall
Sunday, December 16, 2018, 2 pm | Orchestra Hall
Thursday, December 20, 2018, 11 am | Orchestra Hall

The program for today’s concert will be announced from the stage.
The concert is 75 minutes in duration and is performed without an intermission.

ensemble
Christina Baldwin*
Robert O. Berdahl*
Kevin Kling*
Thomasina Petrus*
Alejandro Vega

ComMUSICation, choir | Ryan LaBoy, music director

Peter Rothstein, stage director
Kevin Kling, writer
Robert Elhai, composer and arranger

With additional material by Peter Ostroushko and Stephen Paulus, along with other seasonal pieces

Laurie DeMartino, projection designer
Nancy Carlson, original artwork for “The Mitten”
Alice Fredrickson, costume designer
Paul Bigot, hair and makeup designer
Kelli Foster Warder, choreographer
Jim Lichtscheidl, movement director
Eric McEnaney, musical preparation
Katie Hawkinson*, production stage manager
Matthew Meeks, assistant stage manager

*Member of Actors Equity Association, the union of professional actors and stage managers in the United States

― "Merry Christmas Darling" – Words and music by Richard Lynn Carpenter, Frank Pooler
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― "Linus and Lucy" and “Skating” – By Vince Guaraldi
"Christmas Time is Here" (from A Charlie Brown Christmas) – By Lee Mendelson and Vince Guaraldi
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This concert is sponsored by JPMorgan Chase & Co.
Robert O. Berdahl, ensemble

Robert O. Berdahl makes his Minnesota Orchestra debut in these concerts. He serves as resident director at the Jungle Theater, and she served as artistic associate, music director and performer with The Moving Company. Her appearances at the Guthrie Theater range from Shakespeare and contemporary plays to musical theater and operetta. More: robertoberdahl.com.

Ex Machina, Astoria Music Festival, Fort Smith Philharmonic and Colorado Symphony. She serves as resident director at the Jungle Theater, and she served as artistic associate, music director and performer with The Moving Company. Her appearances at the Guthrie Theater range from Shakespeare and contemporary plays to musical theater and operetta. More: robertoberdahl.com.

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 2018-19 season she also leads the Orchestra in performances with Dessa, 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 Azkaban and Disney’s classic 1991 animated version of Beauty and the Beast. More: minnesotaorchestra.org.

Kevin Kling, writer and ensemble

Kevin Kling’s plays have been produced in the Twin Cities and around the world. His collaborations with composer Victor Zupanc include For the Birds for Zeitgeist, The Burning Wisdom of Finn McCool with the Metropolitan Symphony Orchestra and, most recently, The Best Summer Ever for the Children’s Theatre Company. A frequent commentator for TPT’s Almanac, NPR and MPR’s All Things Considered, Kling was named the Minneapolis Story Laureate by then-Mayor R.T. Rybak in 2014. He grew up in Osseo, Minnesota, and graduated from Gustavus Adolphus College. More: kevinkling.com.

Christina Baldwin, ensemble

Christina Baldwin has performed numerous works with the Minnesota Orchestra, including Humperdinck’s Hansel and Gretel and To Be Certain of the Dawn, Stephen Paulus’ oratorio with libretto by Michael Dennis Browne. As a soloist, she has worked with the Bakken Trio, Vocal Essence, Schubert Club, Skylark Opera, and the Minnesota Orchestra. More: robertoberdahl.com.

Thomasina Petrus, ensemble

Thomasina Petrus is a company member at Penumbra Theatre, Mixed Blood Theatre and Park Square Theatre. She has performed with prominent artists including James “Cornbread” Harris, Sr., Jevetta Steele, T. Mychael Rambo, Stokley, Walter Chancellor and Prince.
She has toured the country with six separate stagings of Lady Day at Emerson’s Bar & Grill, and with her original production Lady Days for young audiences and elderly residences. Her other original productions include HOLD, a play about incarcerated women through music and poetry. She was a 2015-16 Playwright Center McKnight Theatre Arts Fellow, and she is the creator of Thomasina’s Cashew Brittle. More: thomasinaproduction.com.

Robert Elhai, composer and arranger

Robert Elhai has written music for productions at History Theater, Jungle Theater, Fortune’s Fool Theatre, Nautilus Music-Theater and Theater Latté Da. He created scores for The New Standards’ performance with the Minnesota Orchestra in July 2016. Nominated for Tony and Drama Desk Awards for the Broadway production of The Lion King, he has written arrangements and orchestrations that have graced many other theater and concert productions, as well as some 150 movies, including Crazy Rich Asians, Fences, Avengers: Age of Ultron, Across The Universe and most of The Fast and the Furious series. More: robertelhai.com.

ComMUSIcation

Ryan LaBoy, music director

Inspired by the music-for-social-change El Sistema movement, ComMUSIcation uses music to empower urban young people with skills for success. Currently in its fifth year, ComMUSIcation builds relationships among community partners through an intensive after-school youth development music program that encourages family involvement and community engagement. As an organization, ComMUSIcation is committed to working with St. Paul’s most vulnerable youth and families, providing young people an equitable opportunity to experience rigorous community music-making and a safe, caring community where youth can freely express themselves. ComMUSIcation also addresses systemic barriers to access through tuition waivers and scholarships, meals, transportation and academic support. More: commusicationmn.org.

Peter Rothstein, stage director

Peter Rothstein works extensively as a director of theater, musical theater, opera and new work development. He is the founding artistic director of Theater Latté Da, a Twin Cities-based company dedicated to adventurous musical theater. His other directing credits include theater productions at the Guthrie, Children’s Theatre Company, Minnesota Opera, Ten Thousand Things, Utah Shakespeare Festival and Seattle’s 5th Avenue Theater. He is the creator of All Is Calm: The Christmas Truce of 1914. He has been awarded seven Ivey Awards for overall excellence and has received fellowships from the National Endowment for the Arts, Theatre Communications Group, the Minnesota State Arts Board and the McKnight Foundation. More: peter-rothstein.com.

Alejandro Vega, ensemble

Alejandro Vega returns after performing with the Minnesota Orchestra in Home for the Holidays in 2017. He has also recently performed with the Minnesota Opera in The Shining, Fortune’s Fool Theatre, Nautilus Music-Theater and Theater Latté Da. He has had roles in Matilda the Musical, Peter Pan the Musical, The Wizard of Oz, The Abominables, and Last Stop on Market Street at the Children’s Theatre Company, and has appeared in multiple productions at Theater Latté Da and with 7th House Theater at the Guthrie Theater.
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Lower & Middle School January 24th
6:45 p.m.

Upper School January 28th
6:45 p.m.
Merry and Bright
Charles Lazarus, trumpet

Tonia Hughes, vocals | Bruce A. Henry, vocals | Tommy Barbarella, piano
Jeff Bailey, bass | David Schmalenberger, drums | Daryl Boudreaux, percussion

The Lazarus Brass
Douglas C. Carlsen, trumpet | Martin Hodel, trumpet | Brad Shermock, trumpet
Michael Gast, horn | Michael Petruconis, horn | Dean Sorenson, trombone
R. Douglas Wright, trombone | John Wasson, bass trombone | Steven Campbell, tuba

Holiday Concert
Saturday, December 15, 2018, 8 pm | Orchestra Hall

The program for tonight’s concert will be announced from the stage.
There will be one intermission.

Charles Lazarus, a member of the Minnesota Orchestra’s trumpet section since 2000, has masterminded several original productions with the Orchestra, serving as soloist, composer and bandleader. In addition to Merry and Bright, which has been performed annually at Orchestra Hall since 2015, he has created and starred in three original orchestral shows featuring his jazz ensemble: A Night in the Tropics, American Riffs, and Fly Me to the Moon. In April 2018 he was featured in a new Minnesota Orchestra program, Our Love Is Here to Stay, in collaboration with The Steeles. In 2015 he and the Orchestra performed the world premiere of American Nomad, a trumpet concerto composed for him by Steve Heitzeg; Lazarus and the Orchestra will reprise this work as part of next month’s American Expressions festival. Lazarus’ composition A Perfect Square, paired with Michael Hall’s book of the same name, was recently made into a children’s animated short film. His four solo recordings, Solo Settings, Zabava, Merry & Bright and Lovejoy, showcase his wide-ranging talent and feature collaborations with diverse composers, arrangers and performers, including Orchestra musicians. More: minnesotaorchestra.org and charleslazarus.com.

Tonia Hughes’ vocal style combines elements of gospel, blues, jazz, R&B and worship music. She is a singer, songwriter, recording and theater artist, and was the recipient of a 2017-18 McKnight Fellowship. Bruce A. Henry has been influenced by legends such as John Coltrane, Leon Thomas, Nina Simone and Marvin Gaye. He has recorded for Disney, HBO and national ad campaigns. Tommy Barbarella worked extensively with Prince, among many other artists, and arranged Purple Rain for the Minnesota Orchestra’s September 2016 performance at the Minnesota Vikings home opener. Jeff Bailey is active as a performer, composer, producer and educator. He has performed with many renowned jazz artists, in numerous Minnesota Orchestra concerts and as part of the Jazz in the Target Atrium series. David Schmalenberger performs with nationally renowned artists and is active as a clinician. He is currently teaching at Anoka Ramsey Community College, Augsburg University and Minnesota State University in Mankato. Daryl Boudreaux is a member of the three-time Grammy Award-winning Sounds of Blackness. Through Share the Rhythm, an Ordway Foundation program, he has taught African drumming and rhythm throughout the Twin Cities and the greater metro area.
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PHOTOS: Vänskä, Hicks & Bergman: Travis Anderson Photo. Additional photo credits available online.
Celebrated American rural folk pianist George Winston has just released his 14th solo piano album, *Spring Carousel*, and is currently touring the United States. He shares his life of musical study and inspiration with his own rural folk style as well as stride, R&B and slow dance songs from his favorite masters and composers. Each live performance is unique and may incorporate solo seven-string guitar and solo harmonica, while benefiting local food banks. Winston's songs are often inspired by the changes in seasons and topography, leaving listeners eager for the next masterfully-crafted experience. Since 1980 he has released 14 solo piano albums including *Autumn; Winter Into Spring; December; Summer; Forest; Linus & Lucy – The Music of Vince Guaraldi*, which features compositions by the late jazz pianist including “Cast Your Fate to the Wind” and pieces from the *Peanuts* TV specials; *Plains*, which was inspired by his Eastern Montana upbringing; *Night Divides the Day – The Music of the Doors; Montana – A Love Story; Gulf Coast Blues & Impressions – A Hurricane Relief Benefit*; and *Love Will Come – The Music of Vince Guaraldi, Vol. 3*. George Winston plays Steinway Pianos. For more information, visit georgewinston.com.

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*This activity is made possible by the voters of Minnesota through a grant from the Metropolitan Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.

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- William Schrickel  
Minnesota Orchestra  
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2018

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Disney
Beauty and the Beast
in Concert
Sarah Hicks, conductor

Holiday Concerts

Saturday, December 22, 2018, 2 pm and 7:30 pm  |  Minneapolis Convention Center Auditorium

Music by Alan Menken
Lyrics by Howard Ashman
Screenplay by Linda Woolverton
Directed by Gary Trousdale and Kirk Wise
Produced by Don Hahn

voice cast

Beast  Robby Benson
Belle  Paige O’Hara
Gaston Richard White
Lumiere  Jerry Orbach
Lefou  Jesse Corti
Cogsworth/Narrator  David Ogden Stiers
Mrs. Potts  Angela Lansbury
Chip  Bradley Pierce
Maurice  Rex Everhart

Presented in association with and under license by Disney CONCERTS

A profile of conductor Sarah Hicks appears on page 31.

Today’s performance lasts approximately 1 hour and 45 minutes, including a 20-minute intermission.

The performance is a presentation of the complete film Beauty and the Beast with a live performance of the film’s entire score. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the end credits.
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Minnesota Orchestra violinist Sarah Grimes gave a hands-on tutorial to a student in Cape Town during the Orchestra’s South Africa tour—the capstone of a season that connected the Orchestra to communities near and far. Another of the season’s highlight offerings was a Tchaikovsky Marathon at which Principal Cello Anthony Ross was one of several soloists.

Photos: Travis Anderson, Greg Helgeson.
In an address on his 90th birthday, Nobel Peace Prize-winning leader Nelson Mandela passed the flame to future generations by saying, “It is in your hands to make of our world a better one for all…” As we prepared to celebrate Mandela’s centenary last July, we took those words to heart. It was clear what the Minnesota Orchestra could do to make our world a little better: bring people together through music.

Uniting people through shared musical experiences was the emphasis of our 2017-18 season, whether at Orchestra Hall, a metro-area high school or on tour in Mankato, the Midwest or South Africa. The Orchestra brought audiences together at our home venue to celebrate the 500th anniversary of the Reformation (with a world premiere), the 100th anniversary of Finnish independence (with Finland’s President) and the 50th anniversary of Minnesota Public Radio (with great memories).

Our Send Me Hope concert united gospel choirs and young bucket drummers with the Orchestra for an emotional, all-in community experience. A Common Chords residency in Mankato matched Orchestra musicians with middle school string students for an unforgettable rehearsal. The International Day of Music that launched our summer festival brought thousands of people together at Orchestra Hall for a 12-hour free musical celebration. And our first full-Orchestra Sensory-Friendly Family Concert enabled families—many with children on the autism spectrum—to hear an orchestral concert together, some for the first time ever.

The idea of sharing good will and uniting people across cultural borders reached a high point in the Orchestra’s five-city tour to South Africa in August. Beethoven’s Ode to Joy, the ultimate hymn to human unity, took on a new life when the Orchestra played it, flanked by American and South African singers, in Soweto’s Regina Mundi Church, epicenter of the anti-apartheid struggle. Music’s ability to touch deep emotions and create a common connection between people was evident both to that live audience in Soweto and to the Minnesota Public Radio broadcast audience listening on the other side of the world.

The momentum that fueled this remarkable season led to strong fiscal results. For the fourth consecutive season the Orchestra ended the year with a balanced budget. Audiences filled the house to 91% capacity, the highest level achieved in five years, and our total earned revenue increased over the prior year by $1.5 million. The Orchestra’s number of unique donors increased more than a thousand to nearly 8,500 and total contributions reached an impressive $22.4 million.

Reflecting on the achievements of the 2017-18 season, which ran from September to August, we salute now-retired President and CEO Kevin Smith for expertly steering the organization through Fiscal 2018—and the last four seasons. Most of all, we offer thanks to you, our generous community, for your ongoing commitment to the Minnesota Orchestra and to the musical experiences, here and around the globe, that bring us so gloriously together.

“The Minnesota Orchestra from America performed its way into the annals of South African history—and the hearts of a packed Cape Town City Hall audience—on Friday night, at the start of its first-ever 12-day tour of five South African cities.”

— Raphael Wolf, Cape Times, South Africa, August 14, 2018
“MUSIC IS A GREAT BLESSING”
So said the late South African President Nelson Mandela, whose life and legacy the Minnesota Orchestra honored in a “Music for Mandela” Sommerfest and five-city tour of South Africa—the first ever by a professional U.S. orchestra. A standout Sommerfest concert led by Music Director Osmo Vänskä celebrated Mandela’s centennial as area church choirs, visiting South African singers and the Minnesota Chorale joined the Orchestra to perform South African songs (left); Mandela’s daughter Dr. Makaziwe Mandela (below far left) spoke movingly from the stage. In Minneapolis and South Africa, soprano Goitsemang Lehobye (below middle left) sang Mandela’s words in *Harmonia Ubuntu* by Bongani Ndodana-Breen, a work commissioned for the tour by Classical Movements. Orchestra members forged ties with local audiences and musicians throughout the tour, including a Side-by-Side rehearsal with the South African National Youth Orchestra (below left), and the Gauteng Choristers and Minnesota Chorale joined two concerts. The tour capped Kevin Smith’s four-year tenure as President and CEO; he and his successor, Michelle Miller Burns, applauded musicians in Cape Town (below).

MANY HAPPY RETURNS
The season also saw the Orchestra make much-anticipated return visits to several locales. In August Osmo Vänskä conducted the ensemble, to critical and audience acclaim, in a program of American music at London’s prestigious BBC Proms, where it last played in 2010 (right). A January Midwest tour brought the Orchestra and Vänskä to Chicago’s Symphony Center (below right) for the first time in a half-century; the Orchestra also visited and performed at the University of Illinois and Indiana University, where horn player Herbert Winslow was among many who worked with music students (above far right). Mankato, Minnesota, was the latest community to host the Orchestra for a Common Chords residency, strengthening ties to a city the ensemble first visited in 1908; there Principal Second Violin Peter McGuire (far right), a Mankato native, starred in Mozart’s Fifth Violin Concerto under the baton of Assistant Conductor Akiko Fujimoto.
AN ORCHESTRA FOR ALL

In keeping with its mission to enrich, inspire and serve our entire community, the Orchestra emphasized greater inclusivity through its first full-Orchestra Sensory-Friendly Family Concert, which welcomed audiences of all ages and abilities to Orchestra Hall, including individuals on the autism spectrum. Lobby activities deepened audience connections with musicians such as Assistant Concertmaster Rui Du (below middle). Building on the success of a 2016 “Spirit of the Season” concert in north Minneapolis, the Orchestra presented a “Send Me Hope” program that brought many of the same guest performers and audiences to Orchestra Hall, who stayed after to mingle with musicians (below left). Performances in the community included the Orchestra’s first visit to The Commons in downtown Minneapolis (right), Symphonic Adventures concerts at high schools including Armstrong High School in Plymouth (below far right), Symphony for the Cities outdoor performances and Pint of Music brewpub chamber concerts.

THE COMMUNITY CONNECTION

The Orchestra shared the stage with top-notch guest artists from the Minnesota community, including church choirs at “Send Me Hope” (left), led by Associate Conductor Roderick Cox; sibling quintet The Steeles, who performed alongside Orchestra trumpeter Charles Lazarus, also under Cox’s baton (below left); local singer-actors (right) who starred in a new “Home for the Holidays” program conducted by Principal Conductor of Live at Orchestra Hall Sarah Hicks, created and directed by Peter Rothstein and written by Kevin Kling; and genre-crossing multimedia collective Cloud Cult in its Orchestra debut, with Hicks again on the podium. A free 12-hour International Day of Music in July showcased 19 ensembles, among them Heart & Soul Drum Academy (right), on three stages in and around Orchestra Hall.

Photos this page: Greg Helgeson, Tony Nelson, Courtney Perry, Scott Strable.
MUSICIANS IN THE SPOTLIGHT

Orchestra musicians taking turns in the solo spotlight included Concertmaster Erin Keefe (right), First Associate Concertmaster Susie Park, Principal Second Violin Peter McGuire, Principal Cello Anthony Ross and Principal Flute Adam Kuenzel (below far right). A unique concerto for low brass by James M. Stephenson, Pillars, was premiered by Principal Trombone R. Douglas Wright, trombonist Kari Sundström, bass trombonist Andrew Chappell and Principal Tuba Steven Campbell (below right). Trumpet player Charles Lazarus starred in a “Merry and Bright” holiday show, while violist Sam Bergman continued as host of Inside the Classics, notably guiding a thought-provoking “Speaking Truth to Power” program conducted by Sarah Hicks. Audiences bid farewell to retiring longtime Orchestra members Roger Frisch, Sachiya Isomura and Arnold Krueger, and to departing Associate Conductor Roderick Cox.

ARTISTS AND ANNIVERSARIES APLENTY

The season’s Featured Artist, violinist James Ehnes (left), was among many guest artists at the Hall; others included violinist Joshua Bell, pianists André Watts and Inon Barnatan, organist Cameron Carpenter (below middle left), conductor Nathalie Stutzmann (below middle right) and, on the Live at Orchestra Hall series, singers Ben Folds, Audra McDonald and Leslie Odom, Jr. Several major anniversaries were marked, including the 50th year of Minnesota Public Radio; Finland’s centennial, about which Finnish President Sauli Niinistö and Orchestra Board Chair Marilyn Carlson Nelson spoke from the stage (below far left); and 500 years since the dawn of the Protestant Reformation, commemorated with the premiere of RE-FORMATION by Sebastian Currier, who accepted applause alongside Osmo Vänskä and Minnesota Chorale Artistic Director Kathy Saltzman Romey (below). The Orchestra’s Composer Institute, directed by Kevin Puts and co-presented with the American Composers Forum, turned 15 years old.

“[Currier’s] work, in its shift from sacred to secular, from brimming confidence to the slimmest thread of hope, is harrowingly effective.”

2017-18 SEASON

A FOUNDATION OF EDUCATION

Young People’s (YP) Concerts, led for the first year by Assistant Conductor Akiko Fujimoto (right), reached more than 35,000 students at Orchestra Hall, plus many worldwide through the second-ever YP Concert video webcast. The Orchestra worked alongside students from the Minnesota All-State Orchestra at a Side-by-Side Rehearsal (below right). Key volunteer organizations also served students: YPSCA provided volunteer ushers and funding for select schools’ tickets and busing, while FRIENDS of the Minnesota Orchestra offered Kinder Konzerts and ACCENT meet-a-musician events for adults, among other initiatives. Clarinetist Bixby Kennedy, pianist Kyle Orth and cellist Nygel Witherspoon (far right), past winners of YPSCA and FRIENDS competitions, each performed with the Orchestra. OH+ (Orchestra Hall Plus) activities, tailored to each concert, included informative lobby displays (above far right), partnerships with other arts organizations, and concert previews, many hosted by Phillip Gainsley.

“No other American orchestra comes close to equaling the Minnesota Orchestra’s achievement as a recording powerhouse over the past quarter-century.”
— Terry Blain, Star Tribune, October 28, 2018

MAHLER, MOVIES AND MORE

The Orchestra’s multi-season project to perform and record Mahler symphonies continued under Osmo Vänskä’s direction (left). The series’ second album, Mahler’s Sixth, was released to critical praise, and the Fifth Symphony disc earned a Grammy nomination. Audiences reveled in the Orchestra’s Movies and Music concerts, including a program of Disney’s The Little Mermaid led by Sarah Hicks (above right). The Target Atrium’s intimate setting was ideal for jazz performances and chamber concerts, including one with horn player Bruce Hudson and Co-Principal Bassoon Mark Kelley (above). In the online realm, the Orchestra’s popular features included one-day “Instagram takeovers” and videos of the bassoon section describing favorite musical passages, while audiences in turn shared their concert memories via social media.

“No other American orchestra comes close to equaling the Minnesota Orchestra’s achievement as a recording powerhouse over the past quarter-century.”
— Terry Blain, Star Tribune, October 28, 2018
FINANCIAL REPORT 2017-18
A Letter from the Treasurer

I am pleased to report that, for the fourth consecutive year, the Minnesota Orchestra achieved a balanced operating result, concluding Fiscal 2018 with a net operating surplus of $65,000. The balanced result is the most visible sign that, two years into the Orchestra’s Minnesota Model Strategic Plan (2017-2020), the organization is tracking on target with a central goal of that plan: maintaining a balanced budget by growing earned and contributed revenues.

Total revenue, gains and other support for Fiscal 2018 totaled $36.8 million, a $4 million increase over the prior year, due to growth in both earned and contributed revenues. Total earned revenue reached $12 million—surpassing our budget expectations—compared to $10.5 million in the prior year. The increase is attributable to growth in both ticket sales income and income from rental opportunities and food, beverage and concession sales; rental sales were fueled by particularly strong revenue during the Super Bowl. In a very positive sign, total capacity for all concerts reached a five-year high at 91 percent, up four percentage points from FY2017.

Fundraising remains critically important in maintaining our annual balanced operating results. In Fiscal 2018 total contributions, including the annual Guaranty Fund, Symphony Ball, Oakleaf Trust distributions and major gifts, reached an impressive $22.4 million, an increase of $4 million over the prior year. It’s important to note that the increase was due in part to a special, one-time gift to support the Orchestra’s historic tour to South Africa and London’s BBC Proms. Most significantly for the future, our total number of contributors grew by over 1,000, now numbering nearly 8,500 donors.

The organization’s total invested assets grew by three percent over the prior year to $134 million. Total expenses for 2017-18 rose from $32.6 million to $36.7 million in FY2018. The increase was due to a few factors, including contractually-planned compensation increases and one-time expenses relating to the South Africa tour that were offset by increased fundraising.

As the Orchestra enters Fiscal 2019, we continue to work toward achieving the central tenets of the Strategic Plan, so that we can ensure the organization’s many artistic achievements are undergirded by solid financials. This fiscal plan has always hinged on the extraordinary support of our devoted donors and concertgoers. In a very real way, we owe the success of the 2017-18 season to you, our remarkable (and growing) circle of supporters. Thank you.

MARTIN R. LUECK
Treasurer

FINANCIALS

SUMMARY OF OPERATING RESULTS

<table>
<thead>
<tr>
<th>Year Ending</th>
<th>Operating Result</th>
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<tr>
<td>August 31, 2018</td>
<td>$65,000</td>
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<td>August 31, 2017</td>
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SUMMARY OF FINANCIAL POSITION

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<th>EXPENSES 2018</th>
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<td>TOTAL EXPENSES</td>
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<tr>
<th>REVENUE, GAINS &amp; OTHER SUPPORT 2018</th>
<th>REVENUE, GAINS &amp; OTHER SUPPORT 2017</th>
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<tbody>
<tr>
<td>TOTAL REVENUE, GAINS &amp; OTHER SUPPORT</td>
<td>$36,786</td>
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<tr>
<th>EXPENSE BY ACTIVITY 2018</th>
<th>EXPENSE BY ACTIVITY 2017</th>
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</thead>
<tbody>
<tr>
<td>General Administration &amp; Facility Operations</td>
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<tr>
<td>Other Revenue</td>
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<td>Total Contributed Revenue</td>
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<th>TOTAL LIABILITIES &amp; NET ASSETS 2018</th>
<th>TOTAL LIABILITIES &amp; NET ASSETS 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL LIABILITIES</td>
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<tr>
<td>Total Net Assets</td>
<td>$177,677</td>
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Photos this page: Greg Helgeson, Courtney Perry

*Annual Report_12-18.indd 46*
SUMMARY OF FINANCIAL POSITION

Cash and Cash Equivalents $1,772 $1,220
Contributions and Other Receivables 9,657 13,453
Prepaid Expenses and Other 1,270 1,127
Hall Renovation Pledges and Receivables - 834
Total Current Assets 12,699 16,635
Long-Term Pledges and Receivables 439 1,919
Long-Term Hall Renovation Pledges and Receivables - 297
Total Long-Term Assets 439 2,216
INVESTMENTS
MDA Endowment 37,625 34,317
Beneficial Interest Held in Trust 60,080 59,823
Oakleaf 28,028 27,761
Building for the Future 2,213 2,167
Hall Maintenance Fund 2,304 2,647
Other Investments 3,567 3,447
Total Investments 133,818 130,162
Capital Assets, Net of Depreciation 50,116 51,174
Leasehold Improvement Asset, Net of Depreciation 199 251
Other Assets 531 531
TOTAL ASSETS $197,802 $200,969

LIABILITIES AND NET ASSETS

Accounts Payable & Accrued Expenses $2,417 $1,960
Line of Credit 7,500 4,600
Short-term Debt 1,690 -
DEFERRED CONCERT REVENUE 3,660 3,998
LONG-TERM LIABILITIES
Long-Term Debt - 1,690
Pension Liability 4,659 5,476
Leasehold Incentive Liability 199 251
Total Liabilities $20,125 $17,975
Total Unrestricted Net Assets (628) 2,411
Temporarily Restricted Net Assets 3,237 6,802
Permanently Restricted Net Assets 175,068 173,781
Total Net Assets $177,677 $182,995

SUMMARY OF OPERATING RESULTS

Ticket Sales & Service Income 7,784 7,385
Other Revenue 4,185 3,074
Total Concert & Other Operating Revenue 11,968 10,459
Contributions 16,681 13,881
Oakleaf & Other Trust Distributions 4,374 3,156
Symphony Ball 1,388 1,379
Total Contributed Revenue 22,442 18,416
Board-Designated Draws for Operations 2,375 3,835
TOTAL REVENUE, GAINS & OTHER SUPPORT $36,786 $32,710

Musician Salaries & Benefits $15,518 $14,912
All Other Salaries & Benefits 8,476 7,828
Direct Concert Expense 7,561 5,376
Advertising & Promotion 1,636 1,654
Symphony Ball 389 382
Interest & Financing 201 77
General Administration & Facility Operations 2,939 2,403
TOTAL EXPENSES $36,720 $32,631

NET OPERATING ACTIVITIES $65 $79

FINANCIAL OVERVIEW

INCOME BY SOURCE

Contributed revenue 61%
Earned Revenue 33%
Board-Designated Draws 6%

EXPENSE BY ACTIVITY

Fundraising 5%
Administration 11%
Program 84%

This is a summarized version of the financial statements audited by CliftonLarsonAllen LLP.
A LETTER FROM THE GUARANTY FUND CHAIR

On behalf of the Minnesota Orchestra’s board, staff and musicians, I would like to thank the 8,487 donors who made our 2017-18 season of music performance, programming and engagement such a spectacular success. We are deeply grateful for and inspired by our generous community of donors. Through your support, the Orchestra performed 152 concerts, featured 67 outstanding guest soloists and conductors and more than 20 guest ensembles, and achieved a balanced budget for the fourth consecutive year.

Contributions from individuals, businesses, foundations and public grants totaled $22.4 million in the 2017-18 fiscal year, and the Orchestra’s donor base grew by an impressive 13.5%. An incredibly generous couple made a major gift to support our triumphant return to the BBC Proms in London, and they, along with several other individuals and a consortium of businesses, provided major funding for the Music for Mandela project. This historic tour, and the Mandela-inspired Sommerfest that preceded it, demonstrate music’s remarkable ability to connect and inspire. It is astonishing and indeed profoundly moving to see what can be accomplished when community leaders come together to make large and innovative projects like this possible.

Thanks to the support of our dedicated Guaranty Fund donors, the 2017-18 season was a remarkable one of deep and broad engagement. Residents from every county in Minnesota (87 in total) attended a performance at Orchestra Hall, and 25,000 people of all ages delighted in hearing the Orchestra perform free outdoor concerts across the Twin Cities metro area. More than 35,000 students from 292 schools across Minnesota and Wisconsin experienced the magic of a Minnesota Orchestra Young People’s Concert, and hundreds of middle and high school music students thrilled at having the full Orchestra perform in their very own high school auditoriums. And over the course of the year, more than two million people listened to live and rebroadcast Minnesota Orchestra concerts on Classical MPR, including the Orchestra’s performances at the BBC Proms and at Regina Mundi Church in Soweto, South Africa.

We are deeply grateful to all our donors. Your financial investment ensures that your world-renowned Minnesota Orchestra continues to reach its extraordinary artistic potential, and to enrich, inspire and serve our community with outstanding musical experiences year-round. Thank you!

With gratitude,

[Signature]

World-famous violinist Joshua Bell captivated audiences by performing music by Wieniawski and Sarasate. Patrons of all ages enjoyed the Orchestra’s first full-Orchestra Sensory-Friendly Family Concert. Principal Tuba Steven Campbell demonstrated the tuba’s extreme low range for a young listener in Mankato. The Minnesota Chorale and South Africa’s Gauteng Choristers joined the Orchestra to perform Beethoven’s Ode to Joy in Soweto and Johannesburg.

Photos this page: Travis Anderson, Greg Helgeson, Scott Streble.
THANK YOU FOR YOUR GENEROUS SUPPORT!

The Minnesota Orchestra’s Guaranty Fund campaign raises funds 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, Concertmaster’s Circle, Artist’s Circle and Partner Level, for their 2017-18 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 minnesotashowcase.org/giving.

Maestro’s Circle

Dimitri Mitropoulos Society
$50,000 and above
The Julie and Doug Baker, Jr. Foundation
Kathy and Charlie Cunningham
Kenneth N.* and Julia W. Dayton
Rosemary and David Good
Beverly N. Grossman
Doug* and Louise Leatherdale
Kathy and Al Lenzmeier
Virginia and Ron Lund
Linda and Warren Mack
Mary Agnes and Al McQuinn
Marilyn Carlson Nelson
Margaret and Angus W. Wurtele

Founders Society
$25,000 - $49,999
Donald E. Benson
Dr. Stanley M. and Luella G. Goldberg
Arthur Hginbotham
Karen and Stanley Hubbard
Cynthia and Jay Ilenfeld
Hubert Joly
Kathy and John Jumek
Mary and James Lawrence
Nancy and John Lindahl
Betty Myers
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Dimitrios Smyrnios and Jennifer Miller
Dr. Jennine and John Speier
Rear Admiral Ray C. and Jean K. Witter

Second Century Society
$15,000 - $24,999
Margie and Pete Ankeny
Martha and Bruce Atwater
Rockelle and Jeff Blesie
Shari and David Bohrnen
Margie and Will Bracken
E. Tim Carl and Jean Garbarini
Dr. Ralph and Jodi Chu
Karri and Mark Copman
Cy and Paula DeCosse Fund
of The Minneapolis Foundation
Jonathan and Jill Eisenberg Family Fund
of The Minneapolis Foundation
Cathy and Jack Farrell
Beverly and Richard Fink
MaryAnn Goldstein and
David G. Bennett, M.D.
Margot and Paul Granggaard
Joseph T. Green and Trudi J. Anderson
Karen and John Hinkle
Orville C. Hoglander, Jr.
Karen and Lloyd Keppele
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Anne and Eldon Miller
Bill and Katie Miller
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Caryn and Ernest Pierson
Lynn and Kevin Smith
Jean and Robert Spong
Dee and Gordy Sprenger
Osmo Vänskä and Erin Keele
Liz and Tim Welsh
Trudy and John Wilgers
Sri and Aks Zaheer

Platinum Circle
$10,000 - $14,999
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Judee Arnstein and Michael Lindsay
Karen Baker
Maria Bailes
Ruth and Paul Bauhahn
Rodney and Barbara Burwell
Family Foundation
Mari and Richard Carlson
Evan and Amy Carruthers
Ellie Crosby – The Longview Foundation
Betty J. Dahlgren
Effmann Family Fund
Kathleen and Gerald Erickson
W. Anders Folk and Angela Pennington
Bonnie and Bill Freis
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Betsy Frost and Charlie Anderson
Tim Geoffrion
Cynthia Goplen and Michael Roos
Laurie and Ed Greengo
Jane and David Gregerson
The Gerald and Patrice Halbach
Charitable Fund
Maurice and Denise Hoffman
Ruth and John Huss
Milla and Phil Isachsen
Elliot and Eloise Kaplan Family Fund
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Margaret Kinney
Michael J. Klingensmith and
Ruth A. Shields
Martin R. Lueck and Mallory K. Mullins
James and Jane Matson
The McVay Foundation
Donald G. and Beverly J. Oren
Charitable Gift Fund
Minskoff Pak
Annie and Matthew Spanjers
Ruth A. Strickler
Mary and Greg Summers
Judy and Paul Trump
Laurel and Frank* Winsor

Gold Circle
$5,000 - $9,999
Bob and Nancy Anderson Family Fund
of The Minneapolis Foundation
Susan and Lloyd Armstrong
Karen and James Ashe
In memory of June and Sid Barrows
Dr. and Mrs. Ford Watson Bell
Ruth and John Bergerson
Jon and Laura Bloomfield
Elizabeth Boedeker and Bob Brix
Carol and Michael Bronner
Buick Family Foundation
Jean and Bruce M. Carlson
Doulgas and Dorothy Chapman
Syma and Jay Cohn
Gisela Corbett and Peter Hyman
Alyce Mae Cranston
John W. Dayton
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Steve and Janet Dietrich
Dave and Pat Drew
Joyce and Hugh Edmondson
James and Elizabeth Erickson
Terrance Fox
James and Elizabeth Fuford
Julie and James Gasper
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of The Minneapolis Foundation
Meg and Wayne Gisslen
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Myrtle C. Grete
Grinnell Family Fund
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William H. Halverson
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John and Cynthia Hart Fund
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In memory of Gertrude Hartung
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Fran and Arthur Horowitz
Dr. Robert and Sondra Howe
Dr. Linda Johnson
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Solveig Krammer
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Nivin and Duncan MacMillan Foundation
Nancy and Roger McCabe Foundation
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Trish and Ed Vauoir
Patricia and Douglas Vayda
Maxine H. Wallin
Catherine R. and Steven Webster
Rev. Don Allan Wels
Betty Ann and Cornie Wiens
Renata Winsor
James Zeese and William Herrmann

Silver Circle
$2,500 - $4,999
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Dr. Thomas and Donna Alt
JoAnn and Tom Ambrose
Suzeanne Ammerman
Beverly Anderson
Lora, Susan and Stanley J. Anderson, Jr.,
in memory of
Rear Admiral Stanley Joseph
Anderson, USN (Ret.)
Arsnar Family Fund
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Carole and Doug Baker
Janet and Mary Baley
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Carl and Joan Behr
George and Denise Bergquist
Russell and Rebecca Berbaum
Mrs. Warren Bjorklund
Michael J. Blum and Abigail Rose
Phillip Boni and Janet Bartels
Bob Boldt
Dianne Brennan

December 2017 / Annual Report
Maestro’s Circle

continued

2017-18 GUARANTY FUND / INDIVIDUAL GIVING

Barbara J. Guilkisson
Rieke and Craig Hanks
Charlene H. Haas
Lorraine Hart
Bea and Ron Hasselmann
Chris and Heidi Hedberg
John and Jean Hedberg
Don Helgeson and Sue Shepard
Milto and Leon Hoen
Diane and Tony Hofstede
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David Holmborg
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Jean McGough Holten
Shirley and Lloyd Hubbard
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Andrea and Gary Iseming
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Marlene and Cecil Jacobs
Ray Jacobsen
Cathryn and Dale Jacobson
Benjamin S. Jaffray
Frank Janezich
Beth and Karl Johansson
Charles Johnson
Marshall and Barbara Johnson
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Janice and Robert Keefe
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Andrea and Robert Kircher
Karen and Stephen Kistler
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Barbara and Robert Kueppers
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Manny and Claudette Laureano
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Peggy and Ilo Leppig

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Barbara McBurney
Kay and Mike McCarthy
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in memory of Mary Earl McKinsey
Robert and Laurie McNell
Marlys and Robert Melius
Mary and Bob Mersky
Charles Mitchell
Lucy and Bob Mitchell –
The Longview Foundation
Susan Moore and Donovan Winn
Chris Mulkey
Debra Mundinger
Katherine Murphy
Lisa Nirgoopolous
Robert J. Owens
Luis Pagan-Carlo and
Joseph S. Jaffray
Richard and Ruta Palmer, in memory of
Elizabeth Palmer Meisinger
Katherine Payne
Gary N. and Barbara J. Petersen Fund
of The Minneapolis Foundation
Patricia Pliszcz
Nancy and James Pronan
Donna and James Radford
Barbara and William Read
Kit Reynolds and Mike Schommer
Jeff and Martha Rice
Elizabeth M. Ringer
Sandra Bennis Roe
Thomas D. and Nancy J. Rohde
Michael and Tamarar Root
Kenneth and Marian Rose
Burton G. Ross and
Cynthia Rosenblatt Ross Fund
of The Minneapolis Foundation
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Pat and Tom Scott

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Allen Sever
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Gwen and Steven Starr
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Mary Streitz
Donald Sullivan,
in memory of R. Patricia Sullivan
Gladys and John Swager
Donald F. and Virginia H. Swanson
Marsha and Gary Tanker
E. Scott and Suzan Teufel
Doris and Delroy Thomas
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David Thun
Louise A. Town, M.D.
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Dr. Chris Sigurdson
Joanne Von Blon
Edward Wagner
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Dee Weaver
William and Barbara Welke
Mary Wilkening
Marie and Dave Williams
Philip Heffelfinger Willis
Georgia and Peter Windhorst
Naly Herschberger
Peg and Dick Woellner
Douglas and Laurinda Sager Wright
Sandra and Dale Wucher

Concertmaster’s Circle

$1,000 - $2,499

Anonymous (3)
Alden and Elizabeth (Bette) Abraham
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Albert Adam
Addicks Hoch Fund
of The Minneapolis Foundation
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Rebecca Albers
Sara Viker Althoff and Terry Althoff
Lucille Hamer Amis
Marilyn Anderson
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Kristin and David Bahl
Diana J. Berger
Karl Beach and Teresa Workman
Mary Anne and Donald Bennett
Allan Bradley
J.S. and Priscilla W. Braun Family Fund
of The Minneapolis Foundation
Ronnie and Roger Brooks
Kristen Bruya and Andy Chappell
Ron and Mary* Budd
Cleo and Eugene Cabuz

Martha A. and Ronald F. Caldwell
Susan Calmenson Fund
of The Minneapolis Foundation
Gretchen E. Carlson
Joan and Keith Carlson
Jon and Jean Carlson
Ruth and Alan Carp
Marilyn and Gerald Cathcart
In memory of Herbert R. Cederberg
Sarah and Matt Chaplin
Anne Cheng and Stuart Mitchell
Bruce A. Christensen and
Ann Streitz Christensen
Arnold Chu and I-iing Shih
Dean* and Patricia Clarke
David Colwell
Gary R. Cunningham
Jeffrey and Dawn Daehn
Dr. Sharon Danes and Robert Milligan
James and Gretchen Davidson
Donald Dang
Linda M. and Keith M. Donaldson
Mike and Simone Dorcas

David Doty
John and Maureen Drewitz
Jean Eastman
Laura and Tim Edman
Norma and Merle Elrod
John J. Erickson
Lee Ann and Jeff Ettinger
Corrine and Thomas Feinberg
Norman Feit
Jorja Fleekanz
Kenneth and Gwendolyn Freed
Roger and Michele Frisch
Carole and Roger Frommelt
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Philip and Bonnie Gaines
Vioki and Peter Gallus
Nancy and Jack Garland
Joyce and Charles Gauk
Leland and Beverly Gehre
John L. and Marybess D. Goeppeing
Marsha and Richard Gould
Beth and Curt Gray
Mary and Thomas Gross

Michael and Paula Gross
Roger Gross and Mary Dunnavan
Joan Growe and Tom Moore
Jean Christenson Grussing and
Bruce D. Grussing Family Fund
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David Hilden and Julie Railbach
Judith and Walter Hinck
William and Beth
Barbara Walters Hodges
Karen Lundmark Holmes
Nancy and Spencer Holmes
David and Marjorie Hols
Carlton Hunke and Kate Haugen
Sally Hurch
Marta and Rich Ingram
nThe Jeffs
Zoe Jenkins
Jerry Johnson and Larry Montan
Dr. and Mrs. Richard V. Johnson
William and Nancy Jones

50 MINNESOTA ORCHESTRA

Showcase

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2017-18 SEASON

Charles and Sally Jorgensen
Rollins and Ann LeVuu Juhnke
Joseph and Georgia Kandiko
Dr. Martin and Carole Kaplan
Shirley and Arnold Kaplan
Kathryn E. Keefter
Martin J. Kirsch
David J. Klaver
Lindsay Kruh
Jim and Amy Lamphere
Céline Leathhead and Evan Skillman
Judy Lebedoff and Hugh Klein
Darlene Lee
Darlene and David Lee
Gordon E. Legge
Wendy Wilson Legge
Jean and Laurence LeJeune
John and Vicki Lettmann
Eric and Celita Levinson
Sy and Ginny Levy Family Fund
of The Minneapolis Foundation
Virginia Lindow
George Logan and Susan Holman
William Lohman
Dawn Loven and Brian Benjamin
Dr. Diana Lee Lucker
Carol and Evangeline Lundstrum
H. William Lurtzen Foundation
Barbara Lyall
Karen and Alex MacMurdo
Tom Madissen
Stephen and Kathi Austin Mahle
Heinmut and Mary Maier
Rhoda and Don Mains
Dorothy and Toby Markowitz
Kari and Christopher Marshall
Joseph Matula
The Maurer Family Foundation

Sam and Patty McCuough
Dr. Martha McCusker
Peter and Kimberly McGuire
Mandy Meister
Mary H. and J. Milo Meland Family Fund
of The Minneapolis Foundation
Tom Melchor
Bonita Melting
Mr. and Mrs. Joseph S. Micallef
William C. Michaels and
Ellory Christianson
David J. Miller and Mary Dew
Raniet Miner
Carol and Jim Moller
Chris and Jack Morrison
Carolyn Mueller
Thomas Mungavan and Carol Keers
Gillian and Roy Myers
Sarah L. Nagle
Bob and Carolyn Nelson
Marybeth Nelson
Raleigh P.* and Barbara B. Nelson
Sue and Doug Nelson
Frederic and Karen Nemer
William C. Neshem
Lucia Newell
Kurt and Sandra Niederuecker
Dr. and Mrs. Leonard Nordstrom
Elinor K. and William F. Ogden
Sandy Okinow
Tamrah and Stephen O’Neil
Mary Claire Owen
Derrill Pankow
Sotirios Parashos and Christina Phil
David and Helen Peterson
Dwight and Marjorie Peterson
Kay Phillips and Jill Mortensen Fund
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Kay Pickett
Mark and Janet Madison
Arlene and Richard Pontinen
Marlyn Pyle
John and Nancy Quast
Roy and Judee Redman
Lawrence M. Redmond
Remene Family Fund
of The Minneapolis Foundation
Jack and Ede Rice
Sharon and Bill Richardson
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Minnesota Orchestra
The Minnesota Orchestra, Gauteng Choristers and Minnesota Chorale performing together in Johannesburg, South Africa, in August 2018.

Photo by Travis Anderson.
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The Laureate Society recognizes those who have included the Minnesota Orchestra in their estate plans.

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BARBER
Symphony No. 1

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A. SHAW
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Vänskä Conducts American Nomad
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SCHUMAN
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HITZEG
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PRICE
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