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from the editor

The holiday season is home to a plethora of traditions, but each year plays out in its unique way—with different presents under the tree, perhaps a new addition at your family gatherings, maybe a surprise or two from Mother Nature.

This month, the Minnesota Orchestra has stuffed the stockings full of new holiday offerings, including three programs never before heard at Orchestra Hall. One, in fact, is receiving its world premiere, as the Orchestra unveils “Home for the Holidays.” Putting a uniquely Minnesotan spin on the season, this all-new theatrical concert evokes childhood memories of the holidays, including writer-storyteller Kevin Kling’s nostalgic reflections on his first reading of the beloved Ukrainian folktale The Mitten, uniting the talents of stage director Peter Rothstein, an ensemble cast of local singer-actors, composers Robert Elhai and Peter Ostroushko, and the Orchestra under conductor Sarah Hicks. Get your Minnesotan bragging rights by hearing it here first!

You won’t be the first to hear Bach’s Christmas Oratorio—that honor goes to churchgoers in Leipzig in December 1734—but audiences this month will be the first to hear three of its cantatas on one concert at Orchestra Hall. In other highlights, the multi-talented Rufus Wainwright makes his Minnesota Orchestra debut, while returning favorites include Merry and Bright with trumpeter Charles Lazarus, a solo piano show by George Winston and Harry Potter movie concerts. Whichever concert you’re attending, we wish you and yours the happiest of holidays, and thank you for joining us at Orchestra Hall (or the Minneapolis Convention Center, for all the Hogwarts fans!).

Carl Schroeder, Editor
editor@mnorch.org

about the cover

Bows are raised after a final flourish at the Minnesota Orchestra’s salute to Finland in September 2017, with Music Director Osmo Vänskä on the conductor’s podium. Photo: Courtney Perry

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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—most recently on a four-country circuit in 2016—as well as a historic tour to Cuba in 2015 that was the first by an American orchestra since the thaw in Cuban-American diplomatic relations. He has also led the ensemble on numerous tours to communities across Minnesota. In January 2018 he will lead the Orchestra on its first Chicago tour in 38 years, performing on the Chicago Symphony Orchestra's Symphony Center Presents series; that month the Orchestra will also stop at several Midwestern universities and community venues for residencies and concerts.

Vänskä's recording projects with the Minnesota Orchestra have met with great success, including a cycle of the complete Sibelius symphonies, the second album of which won the 2014 Grammy Award for Best Orchestral Performance. This past summer BIS released the first album in a new Mahler series, featuring the Fifth Symphony, to immediate acclaim. 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. This season he plays clarinet in a VocalEssence "Finlandia Forever" program and in a program with the Philadelphia Chamber Music Society.

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

The Minneapolis 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.

decade spotlight: 1920s

- The Minnesota Orchestra, founded as the Minneapolis Symphony Orchestra, entered the 1920s with a bang, as world-famous composer-pianist Sergei Rachmaninoff debuted with the ensemble in January 1920. Other big-name stars to visit during the decade included pianist Vladimir Horowitz, violinist Jascha Heifetz and another composer-pianist, Percy Grainger.

- The Orchestra underwent its first change of artistic leadership when founding Music Director Emil Oberhoffer stepped down in April 1922. The Orchestra was then led for a season by guest conductors until Belgian-born Henri Verbruggen was named music director in 1923.

- On March 2, 1923, Bruno Walter conducted the Orchestra in its first-ever radio broadcast, performing a program on WLAG, the “Call of the North” station. The broadcast was heard so widely that the Orchestra received hundreds of letters and telegrams from enthusiastic listeners in more than half of the 48 states.

- In 1924, the Orchestra became one of the first major American orchestras to be heard on disc when it visited a New York studio and made four phonograph records for the Brunswick-Balke-Collender Company.

- The Orchestra first crossed international waters in 1929 when it visited Havana, Cuba, to present a three-day concert series. The successful tour was repeated the next year, but the worsening Depression curtailed further visits; another 85 years passed before the ensemble’s next Havana visit in 2015.
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tickets@mnorch.org

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612-371-5600 | info@mnorch.org

Late-comers will be seated at pauses as determined by the conductor.

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

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

Restrooms are located on all levels. Family/gender neutral bathroom is on east side, Balcony B.

Coat check is not available. Private lockers are offered just outside the rear doors of the Auditorium.

**Lost and Found**
Contact the Stage Door at 612-371-5626.

**ATM**
Located on the Main Floor Lobby next to the Marquette Ave. entrance.

**Cameras and Recording Equipment**
Prohibited during the concert. Please turn off all electronic devices.

**Beverages**
Beverages without ice are allowed in the Auditorium, except coffee, hot chocolate and red wine. Intermission beverages may be pre-ordered before the concert at all bar locations.

**Accessibility and Hearing Enhancement System**
Let us know if you have a special need and we will be happy to accommodate. Visit the Audience Services Office near the Marquette Ave. entrance for a hearing enhancement system, large print programs and accessible seating options, or to let us know of any other special needs or requests.

**First Aid and Security**
Emergency and/or security personnel are present at every Orchestra Hall event. Please ask any usher for assistance. Our trained staff have procedures in place for emergency situations. A safe and secure venue is our top priority at Orchestra Hall.

White Bear Lake Area Schools Theatre Program

*We have a good thing going!*

Our elementary students participate in theatre productions each year.

The middle school musical involves students from both of our district’s middle schools.

White Bear’s high school fall musical consistently earns high marks in the Spotlight program. One Act and spring play performances also receive accolades.

White Bear Lake Area Schools
isd624.org | 651-407-7500
Sensory-Friendly Concerts for everyone

In recent years, individuals of all ages and abilities have enjoyed a series of “Sensory-Friendly Concerts” featuring small groups of Minnesota Orchestra musicians. Now, for the first time, the entire Orchestra will perform a Sensory-Friendly Concert at Orchestra Hall on July 14, 2018. This performance, which will be led by Assistant Conductor Akiko Fujimoto and hosted by local music therapist Lyndie Walker, serves as the grand finale of a four-concert Sensory-Friendly series during the 2017-18 season that also includes small ensemble performances in Orchestra Hall’s Target Atrium on December 9, February 13 and April 14.

Sensory-Friendly Concerts are designed for all audiences, including individuals on the autism spectrum and those with sensory sensitivities. The musical experience onstage at the July 14 concert follows the typical Family Concert format, but the environment throughout Orchestra Hall is carefully designed to be relaxed, inclusive, and welcoming for all people to attend and enjoy classical music together.

“One of the greatest things about music is that everyone responds to it in ways that are unique to who they are,” says Assistant Conductor Akiko Fujimoto. “I am thrilled to conduct the Orchestra’s first full-Orchestra Sensory-Friendly program, and to welcome those who might not have yet had the opportunity to hear live orchestral music in a concert hall.”

Sensory-Friendly Concerts were originally conceived and designed in 2013 by Orchestra musicians in partnership with Lyndie Walker of ToneWorks. The full-Orchestra concert next July has been designed with support from an Accessibility Team that comprises members of Orchestra staff, local music therapists and educators, self-advocates, and other community members.

For ticket information, social stories, tip sheets, accessibility information and other details about Sensory-Friendly Concerts, please visit minnesotaorchestra.org/sensoryfriendly.
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coming in January: a Tchaikovsky Marathon

Just about everyone knows at least a little Tchaikovsky: from the famous opening of his First Piano Concerto to the soaring love theme of *Romeo and Juliet* to the characteristic *Nutcracker* dances, his music overflows with memorable melodies, gorgeous harmonies and dramatic rhythmic drive. For all of his fame, though, many listeners have merely scratched the surface of his wildly prolific output. That changes from December 31 to January 14, when the Minnesota Orchestra presents a Tchaikovsky Marathon that features the Russian composer’s six numbered symphonies, five of his works for soloist and orchestra, a suite from the ballet *Swan Lake*, and an additional mixture of familiar and rarely-heard works.

The Tchaikovsky Marathon begins on New Year’s Eve and Day with performances of the First Symphony and First Piano Concerto, and concludes a fortnight later with the Violin Concerto and the Sixth (*Pathétique*) Symphony. Soloists include violinist James Ehnes, the featured artist of the 2016–17 season; pianists Inon Barnatan, Adam Neiman and FRIENDS of the Minnesota Orchestra Young Artist Competition winner Kyle Orth; and the Orchestra’s Principal Cello Anthony Ross. All eight Orchestra concerts are conducted by Music Director Osmo Vänskä. In addition, a NightCap chamber performance of Tchaikovsky’s A-minor Piano Trio follows the January 13 concert. We extend our gratitude to Kathy and Allen Lenzmeier, whose extraordinary generosity we recognize during the Tchaikovsky Marathon.

January also features singer-songwriter-pianist Ben Folds’ return to Orchestra Hall for a pair of performances with the Orchestra under the baton of Sarah Hicks. The month is capped by a tour of the Midwest, as the Orchestra visits the Windy City for a performance on the Chicago Symphony Orchestra’s Symphony Center Presents series, and engages in residencies and performances on the campuses of Indiana University and the University of Illinois at Urbana-Champaign. For more information and tickets to all performances at Orchestra Hall, visit minnesotaorchestra.org.

famous Finns at Orchestra Hall

This month marks the official 100th anniversary of Finland’s Declaration of Independence, and the Minnesota Orchestra celebrated a few months early, with concerts on September 22 and 23 featuring music by Finnish composers Jean Sibelius, Kalevi Aho and Jaakko Kuusisto. Several special guests were on hand for the occasion. Pictured backstage on September 22 are (left to right) Finnish President Sauli Niinistö, First Lady of Finland Jenni Haukio, Music Director Osmo Vänskä, Concertmaster Erin Keefe, violin soloist Elina Vähälä, and Helena Koivu and her husband Mikko Koivu, captain of the Minnesota Wild.
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These are just a few of the approximately 9,657 things we consider when we design a home. Asking, listening and exploring are vital to the process and evident in the final project. You can see the listening—in that window seat or cupola you’ve always dreamed of.

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www.tea2architects.com
Audience members at *Raiders of the Lost Ark* in October.

Audiences near and far are engaging with the Minnesota Orchestra through social media, and you can join the fun as well by using the hashtag #MNorch—and you may see your photos and content shared in an upcoming issue of *Showcase* magazine!

Visit us on Facebook for exclusive videos and photos of concerts and rehearsals; interviews with audience members and performers such as conductor Nathalie Stutzmann and Orchestra violinist Sarah Grimes; a video look inside our Sensory-Friendly Concerts; an essay by guest blogger Mandy Meisner that takes you behind the scenes of an Orchestra rehearsal; and an interactive guide to the orchestra that includes instrument demonstrations by Principal Tuba Steve Campbell, First Associate Concertmaster Susie Park and others. Exclusive content on the Orchestra’s Twitter feed includes live videos and photos as select concerts take place, while our Instagram account has been “taken over” for a day with video stories by Associate Conductor Roderick Cox and violist Sam Bergman, and includes audience interactions at the November 10 Campus Night, to name a few highlights. Hop online and join us in the social media fun!

Associate Conductor Roderick Cox backstage with guest conductor Nathalie Stutzmann in October.
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If you’ve arrived early for a Minnesota Orchestra Family Concert, then you’ve seen the Orchestra Hall lobby bustling with pre-concert activities geared specially for young people. The creative force behind these interactive learning experiences is FRIENDS of the Minnesota Orchestra—a nonprofit organization that presents engaging educational and volunteer programs like Learning in the Lobby. FRIENDS members and volunteers carefully plan and produce activity and learning stations that are designed specifically to align with the themes of each concert. It’s no wonder, then, that the lobby is full an hour before Family Concerts, as entire families benefit from this curated pre-concert experience. “We know how special it is for families to engage in music and are thrilled to make these experiences possible,” says Andrew Christensen, operations manager of FRIENDS of the Minnesota Orchestra.

The young and young-at-heart can experience Learning in the Lobby prior to these upcoming Orchestra programs: Stories in Music (March 4) and Cirque Goes to the Movies (May 19). FRIENDS also produces Kinder Konzerts, Accent events that bring you behind the scenes with Orchestra musicians, the Young Artist Competition, and other events that further connect our community with the Orchestra. Join FRIENDS if you love the Orchestra and are looking for additional volunteer and social engagement activities—visit friendsofminnesotaorchestra.org to learn more.

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**critics’ corner: recent concert reviews**

“Under the direction of the orchestra’s music director Osmo Vänskä and featuring Canadian violinist James Ehnes as soloist, [Anders Hillborg’s Violin Concerto] was among the most exciting new violin concertos I’ve encountered in recent years.”


“[Associate Conductor Roderick] Cox drove home the tumultuous final climax [of Rachmaninoff’s Symphonic Dances] with an expert sense of theatricality and timing. Good as Cox’s Minnesota Orchestra subscription debut was in January, this second concert was even better.”

– Terry Blain, *Star Tribune*, October 6, 2017
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I have a friend who spends each June 21, the summer solstice, crying on every available shoulder, “This is the saddest day of the year!” I can never quite match her pathos on such glorious days as late June brings, but I can agree with her logic, which by extension makes late December the happiest season, the Most Wonderful Time of the Year.

I do love the Holidays, I confess, this season of cheery defiance when winter comes charging at the door like a neckless repo man, only to be pulled into the party and handed a plate of cookies and a songsheet.

It’s an egalitarian time, when the cold and dark chase us all from our various outdoor amusements and indoors toward pretty much the same things: warmth and light, sugar and fat, familiar company and something besides sleep to fill the long hours.

And it’s a season that calls forth the impulse to sing like no other season does. At least this is what I’ve observed from my seat at the piano, having spent a bit of my career plinking away in restaurants and lounges and at people’s parties.

At any time of year, my favorite thing is to try and lure people into singing together, even when (especially when) the host isn’t crazy about the idea. My Pied Piper routine sometimes pays off handsomely, sometimes not at all.

But December is special, reliable. Winter’s silence demands a rebuttal, so we sing. Lucky for us it’s a season with a song list we know by heart, a beloved and sacrosanct repertoire that belongs to this month and this month alone. (Even songs about snow, like “Winter Wonderland,” must not—Miss Manners would agree—be sung after New Year’s.)

Clearing our throats, we sing out into this dark night of the year. Respectable strangers at parties gather around the piano, drape their arms over one another and belt out “Rudolph” and “Frosty” like third-graders. Parents walk their wide-eyed preschoolers up to the pianist at the mall and, crouching down, encourage them through “Jingle Bells,” skipping the complicated verse where Fanny Bright gets upset in a drifted bank. The troupe of old friends and their bundled-up kids ventures out into the frigid night caroling door to door until the accordionist (yours truly) can’t feel the buttons anymore and the trumpeter has to quit for reasons of personal safety.

Enjoying ourselves, surprising ourselves, we venture out into December’s silent night brandishing a torch of song, giving voice to the whispers—finally audible in the darkness—of miracle and mystery and awe that elude our hearing in brighter, noisier seasons.

Soon enough, if experience can still be trusted, the sun will begin its slow triumphant march to reconquer the night and before long we’ll bask once again in voluptuous midsummer. But for now we indulge the luxury of wonder as we wander through the Holidays, welcoming winter with a song of joy and hope.

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 2018 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.
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IN THE ROLE OF THE MAGICIAN. A SELECTION OF SILK TWILL SCARVES
Charles Lazarus, a member of the Minnesota Orchestra since 2000, has masterminded several original productions with the Orchestra, serving as soloist, composer and bandleader. In April 2018 he will be 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’ 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 or 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 is 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, and he is bass department head at McNally Smith College of Music. David Schmalenberger performs with nationally renowned artists and is active as a clinician. He is also assistant head of the percussion department at McNally Smith College of Music. 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.
Rufus Wainwright
with the Minnesota Orchestra

Rufus Wainwright, vocals and piano | Sarah Hicks, conductor

Live at Orchestra Hall

Saturday, December 2, 2017, 8 pm | Orchestra Hall

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

Rufus Wainwright, one of the great male vocalists, composers and songwriters of his generation, has released eight studio albums, three DVDs and three live albums. He has collaborated with artists ranging from Elton John, David Byrne, Robbie Williams, Mark Ronson and Joni Mitchell to Burt Bacharach. His album Rufus Does Judy, recorded at Carnegie Hall in 2006, was nominated for a Grammy Award.

His acclaimed first opera, Prima Donna, premiered at the Manchester International Festival in July 2009 and has since been presented in London, Toronto and BAM in New York. This summer it will be performed at the Armel Opera Festival in Hungary and Augsburg Theatre in Germany. In 2015, Deutsche Grammophon released a studio recording of the opera recorded with the BBC Symphony Orchestra.

Rufus celebrated Shakespeare on the 400th anniversary of his death with the release of his latest album Take All My Loves: 9 Shakespeare Sonnets on Deutsche Grammophon, made available worldwide in spring 2016. The Canadian Opera Company commissioned Wainwright’s second opera, about Roman Emperor Hadrian, to be premiered in Toronto in the fall of 2018. More: rufuswainwright.com.

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 2017-18 season, she conducts Orchestra performances with Ben Folds, Pink Martini, Cloud Cult and Cirque de la Symphonie, a brand-new “Home for the Holidays” program conceived and directed by Peter Rothstein and written by Kevin Kling, the Inside the Classics series and film music concerts including Harry Potter and the Chamber of Secrets™. She debuts this season with the Calgary Symphony and the Danish National Symphony Orchestra. She has recently conducted the San Francisco Symphony, Cincinnati Pops Orchestra and San Diego Symphony, and debuted with the major orchestras in Melbourne, Brisbane, Montreal, Toronto and Lisbon. More: minnesotaorchestra.org.
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Minnesota Orchestra

Helmut Rilling, conductor
Julia Sophie Wagner, soprano | Lidia Vinyes-Curtis, mezzo
Nicholas Phan, tenor | Tyler Duncan, baritone
Minnesota Chorale, Kathy Saltzman Romey, artistic director

Holiday Concerts

Saturday, December 9, 2017, 8 pm | Orchestra Hall
Sunday, December 10, 2017, 2 pm | Orchestra Hall

Johann Sebastian Bach  
*Christmas Oratorio*, BWV 248  
ca. 50’

Cantata I: On the First Day of the Festival of Christmas  
(The Nativity)
Cantata II: On the Second Day of the Festival of Christmas  
(The Annunciation to the Shepherds)

INTERMISSION  
ca. 20’

Johann Sebastian Bach  
*Christmas Oratorio*, BWV 248  
ca. 30’

Cantata III: On the Third Day of the Festival of Christmas  
(The Adoration of the Shepherds)

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

The performance on Sunday, December 10, will be broadcast live on stations of Classical Minnesota Public Radio, including KSJN 99.5 FM in the Twin Cities.
**Artists**

Julia Sophie Wagner, soprano

Soprano Julia Sophie Wagner debuts with the Minnesota Orchestra in these performances. Known for specializing in the vocal works of J. S. Bach, she has worked closely with the great Bach specialist Helmuth Rilling for the past decade. She has also worked with renowned orchestras including the Leipzig Gewandhaus Orchestra, Munich Chamber Orchestra, Radio Symphony Orchestra Berlin, RTVE Madrid, RAI Torino and National Symphony Orchestra, as well as with leading Baroque ensembles. Her performance of Beethoven’s Missa Solemnis at the Kennedy Center was voted the number one Kennedy Center Event of 2014 by Washington Life Magazine. She has won several national and international competitions and earned scholarships from the DAAD (German Government) and the Leipzig Opera, where she has been featured in several productions. More: juliasophiewagner.de.

Helmuth Rilling, conductor

German conductor Helmuth Rilling, who last appeared with the Minnesota Orchestra in April 2016 for performances of Brahms’ German Requiem, is one of the world’s leading interpreters of choral-orchestral music. He has toured internationally, collaborating with the world’s foremost orchestras, and he has founded numerous ensembles and music festivals including the Gächinger Kantorei, Internationale Bachakademie Stuttgart and Oregon Bach Festival. The first to record Bach’s complete cantatas, Rilling guided a project to record a 172-disc cycle of Bach’s entire compositional output. His extensive recording repertoire on television, radio and disc has been recognized with a Grammy Award and additional Grammy nominations. In 2015 he published a book about Handel’s Messiah that was co-authored by Kathy Saltzman Romey, choral adviser to the Minnesota Orchestra. Among his many honors, he has been awarded the Stauffer Gold Medal, the Herbert von Karajan Music Prize and the ECHO Klassik Award. More: opus3artists.com, helmuth-rilling.de.

Lidia Vinyes-Curtis, mezzo

Barcelona native Lidia Vinyes-Curtis, now making her Minnesota Orchestra debut, sings regularly on major concert and opera stages worldwide, from Madrid and Paris to Moscow and Hong Kong. She has often been a soloist under Helmuth Rilling’s direction since the 2013 Bachakademie Stuttgart. Other conductors she has worked with include Martin Gester, Kay Johannsen, Philippe Pierlot, Jordi Savall and Sigiswald Kuijken. Her recent and upcoming engagements include singing Bach repertoire at the Amsterdam Concertgebouw and in Japan; a performance of Massenet’s Thaïs alongside Plácido Domingo at Madrid’s Teatro Real; and performances with the Spanish National Orchestra, Barcelona Symphony Orchestra and BBC Orchestra, with which she is recording Granados’ Goyescas for Harmonia Mundi. She began her musical studies in violin, earning high honors at top conservatories in Spain and France, and later played violin professionally in Baroque orchestras. More: biamartists.com, lidiavinyescurtis.com.

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**one-minute note**

**Bach: Christmas Oratorio**

The Christmas season of 1734–35 in Leipzig, Germany, 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 the first three cantatas. In the first, the orchestra, choir and soloists jubilantly celebrate the birth of Christ with regal chorale melodies and arias, punctuated by the addition of trumpets and drums. The second cantata, marking the Angel’s announcement to the shepherds, opens with a pastoral orchestral sinfonia—the only one of its kind that Bach includes in the oratorio. Elation is apparent in the third cantata as brilliant choruses and trumpet fanfares depict the shepherds’ adoration of the newborn King.
Tyler Duncan, baritone

Tyler Duncan, now in his first appearance with the Minnesota Orchestra, has performed on the concert stage with many major orchestras worldwide, most recently debuting with Milwaukee Symphony and the Baroque Chamber Orchestra of Colorado. He has performed with the Metropolitan Opera as Yamadori in Madama Butterfly and as Fiorello in The Barber of Seville. Other opera engagements have included the American Spoleto Festival, Pacific Opera and Greensboro Opera. His 2017-18 season includes recitals in Houston, New York and Montreal, return engagements with the Toronto Symphony, Toronto’s Tafelmusik and the Calgary Philharmonic, and debuts with Hartford Symphony, National Philharmonic and Ottawa’s National Arts Centre Orchestra. His recordings include the title role in John Blow’s Venus and Adonis, Bach’s St. Matthew Passion with Portland Baroque, Purcell works and Carissimi’s Jepthe with Les Voix Baroque, and a DVD of Messiah with the Montreal Symphony. More: tylerduncan.ca.

Nicholas Phan, tenor

American tenor Nicholas Phan, now making his Minnesota Orchestra debut, has appeared with many leading orchestras including the Cleveland Orchestra, New York Philharmonic, Boston Symphony, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, Philadelphia Orchestra and BBC Symphony, among many others. His opera credits include appearances with the Los Angeles Opera, Houston Grand Opera, Glyndebourne Opera, Maggio Musicale in Florence, Deutsche Oper am Rhein and Frankfurt Opera. Highlights of the current season include a debut with the Orquestra Sinfônica de São Paulo for Britten’s War Requiem with Marin Alsop, and returns to the Chamber Music Society of Lincoln Center, Philharmonia Baroque and Toronto Symphony. He serves as artistic director of Collaborative Arts Institute of Chicago’s Collaborative Works Festival and guest artistic director of the Laguna Beach Music Festival. His most recent solo album is Gods and Monsters, released on Avie Records last January. More: opus3artists.com, nicholas-phan.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 23rd 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 the acclaimed Bridges program, the Minneapolis Youth Chorus, Men in Music for high-school boys and InChoir for adults. More: mnchorale.org.

guest artists

soprano
Alyssa Breece
Deborah Carbaugh
Cathy Crosby-Schmidt
Monica deCausmeaker
Laurel Drevlow
Angie Eckel
Michelle Hayes
Heather Hood
Anika Kiltegaard
Amy Madson
Linda Neuman
Sara Payne
Elizabeth Pemberton

alto
Sara Boss
Krista Costin
Carol Diethelm
Susan Druck
Timothy Faatz
Leanne Kampfe
Mary Monson
Erica Perl
Barbara Prince
Debbie Richman
Kathleen Stuebner
Joanna Zawislak
tenor
James Ball
Claude Cassagne
Ryan Cogswell
Chris Crosby-Schmidt
Rich Maier
David Mennicke
David Nordli
Mike Pettman
Patrick Romey
Jake Thede

bass
Peder Bolstad
David Goudzwaard-Vaught
Steven Hodulik
Joe Kastner
Nathan Landby
Nathan Oppedahl
Bob Peskin
Nathan Petersen-Kindem
Chad Shultis
Ross Vander Weil
n 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 child “born King of the Jews” (the Sunday after New Year’s Day), and finally the Magi’s worship with their gifts (January 6). On each of these six 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. Like the composer’s Matthew and John passions, it includes 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, the oratorio’s initial audience.

The compiler of the libretto remains unknown, but most scholars believe that Christian Friedrich Henrici (under the pseudonym Picander), a German poet and the librettist for many of Bach’s Leipzig cantatas, probably gathered and arranged the texts.

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 first, second and third cantatas of the Christmas Oratorio, thus condensing three days of celebration, as Bach’s original audience would have experienced this music, into a single performance.

the cantatas in brief
On the First Day of the Festival of Christmas (The Nativity). The opening chorus of the Christmas Oratorio is a paraphrase, taken from the secular birthday cantata for Maria Josepha, Queen of Poland and Electress, BWV 214, from which Bach subsequently parodied a number of movements for the oratorio. The text for the original chorus called upon drums, trumpets and strings to fill the air. Bach’s transformation of this material to wonderful and idiomatic Christmas music is a marvel. The opening chorus begins with the drums and is followed up by a mighty rush with the strings and winds to the dazzling entrance of the trumpets. Surrounded by two oboes d’amore, the mezzo recitative expresses contentment with the impending birth, leading us to the first aria, a paraphrase from BWV 213, a cantata originally composed for the House of Saxony. The original text, a denunciation of lust and the serpents of sin, now becomes a call to action: prepare yourself Zion, to behold the fairest.

The first and final chorales of the oratorio are a setting of the Passion chorale, which we usually associate with Lent. However, Bach’s congregations would have been familiar with it as it exists in previously-heard cantatas. The movement that follows for bass soloist and the sopranos of the choir is among one of the most interesting movements in Bach’s entire cantata canon. Bach gives the sopranos four chorale phrases, each in a different key, and each is preceded and followed by an instrumental ritornello framing the entire movement. Furthermore, the chorale statements are extended by the bass’s additional explanatory comment. This unique hybrid structure leads us to the powerful bass aria, another paraphrase from BWV 214, whose original form was a song of homage to the queen. A wonderful and grand setting of Vom Himmel hoch, da komm ich her (From heaven
above to earth I come), with trumpets and drums punctuating each cadence, ends the first cantata.

On the Second Day of the Festival of Christmas (The Annunciation to the Shepherds). This is the only one of the six Christmas Oratorio cantatas not to begin with a celebratory chorus but rather with an expansive sinfonia. With the oboes as shepherds accompanied by flutes and strings as the heavenly choir of angels, the gently undulating dotted rhythms shape a lush, pastoral effect.

The Evangelist then paints the picture of the shepherds in the fields when the Angel of the Lord appears. The unsophisticated, yet beautiful chorale Brich an, o schönes Morgenlicht (Break forth, o lovely light of morning) contemplates the child's radiance. Two short recitatives act as a bridge to the first aria of the cantata, the first accompanied by strings and the second by the oboe choir. In the first the Angel, encompassed by a halo of sustained strings, announces the birth of the savior. The bass, backed by emphasizing woodwind chords, brings a reminder of the ancient promise. The tenor and flute aria is a call for them to gather, hasten and see for themselves the child who can refresh body and spirit, as depicted by sweeping melismas (multiple notes extending the same syllable) in the voice and flute.

The Evangelist then describes the infant Jesus in the manger. The chorale tune Vom Himmel hoch (From heaven above), one of the most beloved of the chorales, paints a darkish picture of the child in the gloomy stable where oxen once fed setting the scene for the gorgeous slumber aria for mezzo, flute and strings. Notice how the flute hovers above the mezzo voice like a halo. The chorus then sings, without instrumental introduction, the energetic “Glory to God” chorus. There are two stunning moments when “peace on earth” is called for, compelling the choir to sing in hushed tones while the primarily eighth-note-driven continuo line temporarily subsides. The section ends with Vom Himmel hoch, this time accompanied by motives from the opening sinfonia.

On the Third Day of the Festival of Christmas (The Adoration of the Shepherds). The third cantata completes the narrative wherein the shepherds and others hasten to the manger, extolling Jesus’ powers. It begins with a brilliant chorus, again recycled from an earlier secular cantata, with trumpets and drums. The Evangelist tells of the shepherds making their way to Bethlehem. These words are encapsulated in the following chorus, less fully orchestrated and even shorter than the first. One of Bach’s typically energized bass lines suggests determination while the flowing flute and violin melody intimates a flurry of activity.

A rather lengthy contemplative section follows. The first of the three plainly harmonized chorales Gelobet seist du, Jesu Christ (Praise be to You, Jesus Christ) offers a summation of what the shepherds have been told. The jaunty, rustic duet for bass, soprano, and two oboes d’amore is addressed to the child, placing emphasis upon love and devotion. The Evangelist continues telling of the shepherds finding Mary, Joseph and the Child. The mezzo then sings an aria with violin describing Mary’s innermost feelings of the miracle of the birth. The shepherds retreat, praising God for what they have witnessed. The final chorale is the only one in a minor mode and is, perhaps, the most potent of the hymn tunes used in the oratorio so far. It is serious, direct, and delivers an authoritative message of great significance. The opening chorus is repeated to close the cantata.

Instrumentation: 2 flutes, 2 oboes (both doubling oboe d’amore), 2 English horns, bassoon, 3 trumpets, timpani, portative organ and strings
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Leslie Odom Jr. Helps Pay Tribute to Ella and Dizzy at Hollywood Bowl

LATEST NEWS
Harry Potter and the Chamber of Secrets™ in Concert

with the Minnesota Orchestra

Sarah Hicks, conductor
Minnesota Boychoir, Mark S. Johnson, artistic director

Holiday Concerts

Friday, December 15, 2017, 7 pm
Saturday, December 16, 2017, 7 pm
Sunday, December 17, 2017, 2 pm

starring
Daniel Radcliffe as Harry Potter
Rupert Grint as Ron Weasley
Emma Watson as Hermione Granger

Music by John Williams | Directed by Chris Columbus
Based on the novel by J.K. Rowling

Harry Potter and the Chamber of Secrets™ In Concert is produced by CineConcerts

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David Hoffis, Sound Engineer/Production Supervisor
Ed Kalnins, Playback Operator and Synthesizer Production
Marketing Director: Kory Kelly
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Today’s performance lasts approximately three hours, including a 20-minute intermission.
John Williams, composer

In a career spanning more than five decades, John Williams has become one of America’s most accomplished and successful composers for film and for the concert stage, and he remains one of our nation’s most distinguished and contributive musical voices. He has composed the music and served as music director for more than one hundred films, including all eight Star Wars films, the first three Harry Potter films, Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone and The Book Thief. His 45-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood’s most acclaimed and successful films, including Schindler’s List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind, the Indiana Jones films, Munich, Saving Private Ryan, The Adventures of Tintin, War Horse and Lincoln. His contributions to television music include scores for more than 200 television films for the groundbreaking, early anthology series Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre and Playhouse 90, as well as themes for NBC Nightly News (“The Mission”), NBC’s Meet the Press, and the PBS arts showcase Great Performances. He also composed themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games. He has received five Academy Awards and fifty Oscar nominations, making him the Academy’s most-nominated living person and the second-most nominated person in the history of the Oscars. He has received seven British Academy Awards (BAFTA), twenty-three Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records. In 2003, he received the Olympic Order (the IOC’s highest honor) for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honors in December of 2004. In 2009, Mr. Williams was inducted into the American Academy of Arts & Sciences, and he received the National Medal of Arts, the highest award given to artists by the U.S. Government. In 2016, he received the 44th Life Achievement Award from the American Film Institute, the first time in their history that this honor was bestowed upon a composer.

In January 1980, Williams was named nineteenth music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor which he assumed following his retirement in December, 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos commissioned by several of the world’s leading orchestras, including a cello concerto for the Boston Symphony Orchestra, a bassoon concerto for the New York Philharmonic, a trumpet concerto for The Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. In 2009, Mr. Williams composed and arranged “Air and Simple Gifts” especially for the first inaugural ceremony of President Barack Obama, and in September 2009, the Boston Symphony premiered a new concerto for harp and orchestra entitled “On Willows and Birches.”

Sarah Hicks, conductor
Profile appears on page 22.

Minnesota Boychoir
Mark S. Johnson, artistic director
Todd Price, accompanist
Phillip Radtke, assistant to the director

The Minnesota Boychoir, now in its 56th season, is the oldest continually operating boys choir in the Twin Cities. Its reputation for excellence has brought invitations from local and national music conventions, as well as sporting events and touring Broadway companies. The choir has performed locally with such ensembles as the Minnesota Orchestra, Saint Paul Chamber Orchestra and Minnesota Opera, and has toured both nationally and internationally. More: boychoir.org.

Sam Abelsen
Jonathan Andry
Torstein Baxter-Zink
Ellington Brunelle
Billy Canter
Nick Cecchi
Theodore Dobbins
Joseph Dusek
Bennett Gilson
Adam Gips

Noah Gips
Jaeger Hosmer
Mark Hug
Tyler Janey
Nurain Jiwani
Isaiah Koester
Carter Kraft
Leo Lewandowski
William McDonough
Daniel Nykamp

Carter Oyen
Griffith Pugh
Max Reemtsma
Aaron Ropers-Huilman
Liam Saldanha
Harrison Schlosser
Isaac Siechen
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Travis Anderson Photography
A Minnesota Orchestra Christmas: Home for the Holidays

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

Holiday Concerts
Thursday, December 21, 2017, 11 am and 7:30 pm | Orchestra Hall

The concert is 75 minutes and is performed without an intermission.

ensemble
Christina Baldwin*
Dieter Bierbrauer*
Kevin Kling*
Thomasina Petrus*
Alejandro Vega

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

Jim Lichtscheidl, movement director
Alice Fredrickson, costume designer
Eric McEnaney, rehearsal pianist
Aaron Wheeler*, production stage manager
Courtney Yung, assistant stage manager
Abbee Warmboe, properties master

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

Dieter Bierbrauer, ensemble

Singer-actor Dieter Bierbrauer has performed in and around the Twin Cities for more than a decade, and previously appeared with the Minnesota Orchestra in Bernstein's Mass, Candide and a Casual Classics Musical Theater program. He has appeared in productions at the Ordway, Theater Latté Da, Guthrie, Theatre de la Jeune Lune, the Children's Theater, Chanhassen Dinner Theatres, Illusion Theater, Park Square Theatre and Bloomington Civic Theater. He has also soloed with the Minnesota Boychoir and for the Plymouth Music Series. Regionally, he has performed at Pittsburgh Public Theater; A.R.T. in Cambridge, Massachusetts; the Tennessee Williams festival in Provincetown, Massachusetts; and the Midtown Theater in New York City.

Sarah Hicks, conductor

Profile appears on page 22.

Thomasina Petrus, ensemble

Thomasina Petrus has become one of the premier vocalists on stages both local and abroad, known for her multifaceted artistic range. She 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., Javetta Steele, T. Mycheal 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 Jerome Foundation, and many others.

Kevin Kling, writer and ensemble

Monologist and playwright Kevin Kling has been awarded fellowships from the National Endowment for the Arts, the McKnight Foundation, the Minnesota State Arts Board, the Bush Foundation, the Jerome Foundation, and many others. His plays have been produced by major theaters in the Twin Cities, including the Guthrie and the Jungle Theater, and around the country. His autobiographic piece Home and Away premiered at the Seattle Rep and moved to Second Stage Theater, off Broadway, where it received a Drama Desk Award nomination. He has written plays for Children’s Theatre Company, Seattle Children's Theatre and Stageworks at Open Eye Figure Theatre. He has also authored five books published by Borealis Books and six storytelling CDs. A frequent commentator for NPR and MPR's All Things Considered, Kling was named the Minneapolis Story Laureate by then-Mayor R.T. Rybak in 2014. More: kevinkling.com.

Christina Baldwin, ensemble

Christina Baldwin returns to the Minnesota Orchestra having previously performed in its staging of Humperdinck's Hansel and Gretel, in numerous concerts and as a recording artist on Stephen Paulus’ To Be Certain of the Dawn. As a soloist, she has worked with the Bakken Trio, VocalEssence, Schubert Club, Skylark Opera, Ex Machina, Astoria Music Festival, Fort Smith Symphony and Colorado Symphony. She serves as Artistic Associate, music director and performer with The Moving Company. Her collaborations at the Guthrie Theater range from Shakespeare and contemporary plays to musical theater and operetta. A collaborator with Theatre de la Jeune Lune for nearly 10 years, she co-adapted and performed the title role in their critically-acclaimed touring production of Carmen. More: christina-baldwin.com.
Artists
dec 21

Center McKnight Theatre Arts Fellow, and in a departure from her stage work, she is the creator of Thomasina’s Cashew Brittle.

Alejandro Vega, ensemble

Alejandro Vega has performed with Theater Latté Da in *Oliver!*, *Gypsy*, and the NEXT Festival 2017. He appeared in *The Shining* with the Minnesota Opera, *Damn Kids These Days* in the Minnesota Fringe Festival, *The Passage* with 7th House Theater/Guthrie Theater, and in Hennepin Theatre Trust’s Spotlight Showcase. He has also performed with the Children’s Theatre Company in *The Abominables*, *Peter Pan The Musical* and *The Wizard of Oz*. He is in 7th grade at Minnetonka Middle School East in the Chinese immersion program. He will next be seen in the world premiere of *Five Points* at Theater Latté Da.

Robert Elhai, composer and arranger

Robert Elhai has written music for productions at Fortune’s Fool Theatre, Nautilus Music-Theater and Theater Latté Da. He also arranged music for The New Standards’ performance with the Minnesota Orchestra in July 2016. He is the recipient of Tony and Drama Desk nominations for best orchestrations for the Broadway production of *The Lion King*. He has contributed orchestrations to some 150 movies, among them *Fences*, *Avengers: Age of Ultron*, *Across the Universe*, *The Sixth Sense*, *Pirates of the Caribbean: The Curse of the Black Pearl* and five films from *The Fast and the Furious* series. More: robertelhai.com.

Peter Ostroushko, composer and mandolin

Mandolinist, composer, arranger and teacher Peter Ostroushko grew up listening to tunes played at family get-togethers in the Ukrainian community of northeast Minneapolis; this music provides the basis for many of his compositions. Since picking up his father’s old bowl-back mandolin around age three, he has been committed to a lifelong odyssey with the instrument. His first recording session was an uncredited mandolin set on Bob Dylan’s *Blood on the Tracks*. Since then, his works have been performed by the Minnesota Orchestra, the Saint Paul Chamber Orchestra and the Kremlin Chamber Orchestra, among other ensembles, and his music has been featured on public television specials such as Ken Burns’ film *The National Parks* and *Minnesota: A History of the Land*, for which Ostroushko won an Emmy. His recordings include *The Mando Chronicles*, a three-CD box set released on Red House Records. More: redhouserecords.com.

Peter Rothstein, stage director

Peter Rothstein is the Founding Artistic Director of Theater Latté Da, where he has staged 57 productions, including nine world premieres. His other recent collaborations include productions with the Guthrie Theater, Children’s Theatre Company, Minnesota Opera, Ten Thousand Things, Seattle’s 5th Avenue Theatre and the Utah Shakespeare Festival. He is the creator of *All Is Calm: The Christmas Truce of 1914*. Rothstein has received nine Ivey Awards for overall excellence, and he was named the 2015 Minnesota Artist of the Year by the *Star Tribune*. He has been awarded grants and fellowships from the National Endowment for the Arts, Theatre Communications Group, Minnesota State Arts Board and the McKnight Foundation. He holds a B.A. in Music and Theater from St. John’s University and a Master of Fine Arts in Directing from the University of Wisconsin-Madison. More: peter-rothstein.com.
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Folk piano icon George Winston, a Twin Cities favorite since 1981, has performed numerous solo piano concerts at Orchestra Hall, many during the holiday season. He is now working on solo piano interpretations of pieces by many of his favorite composers, among which he cites the great New Orleans R&B pianists Henry Butler, James Booker, Professor Longhair, Dr. John and Jon Cleary.

Winston grew up listening to the radio in Montana during the late 1950s—the heyday of rock and R&B artists Floyd Cramer, the Ventures, King Curtis, and Booker T and the MGs, among others. His melodic impressionist style draws from those legendary influences, as well as from North American folk music and stride piano technique. He has released 14 solo piano CDs, including the Grammy Award-winning album Forest and, most recently, Spring Carousel – A Cancer Research Benefit, which was released in March 2017.

In addition to performing piano concerts, Winston gives solo guitar and harmonica concerts, and is in the process of recording on both instruments. In 1983 he founded Dancing Cat Records, which has subsequently released more than three dozen albums, many featuring Hawaiian slack key guitar masters. He has recorded soundtracks for audio children’s books narrated by Meryl Streep, Danny Glover and Lily Tomlin, and has performed music by Vince Guaraldi for the animated film This Is America, Charlie Brown. For more information, visit georgewinston.com.

George Winston is partnering with Hunger Solutions Minnesota in connection with tonight’s concert, and invites you to share your support through contributions of canned food.
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Jan 1 2pm
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Osmo Vänskä, conductor / Inon Barnatan, piano
Minnesota Dance Theatre

Symphony No. 4 and Piano Concerto No. 2
Jan 5 8pm
Osmo Vänskä, conductor / Kyle Orth, piano

Symphonies No. 2 and 5
Jan 6 & 12 8pm
Osmo Vänskä, conductor / Anthony Ross, cello

Symphony No. 3 and Piano Concerto No. 3
Jan 11 11am
Includes complimentary coffee and donuts
Osmo Vänskä, conductor / Adam Neiman, piano

Symphony No. 6
Jan 13 8pm / Jan 14 2pm
Osmo Vänskä, conductor / James Ehnes, violin
NightCaps in the Target Atrium
Tchaikovsky’s Piano Trio
Jan 13 10:30pm
Includes complimentary beverage
$10 with ticket to Jan 13 8pm concert
Music Director Osmo Vänskä takes a bow with cellist Yo-Yo Ma, one of many stellar guest artists to perform alongside the Orchestra’s world-class musicians during the 2016-17 season, at a June 2017 performance at Orchestra Hall. The season began across downtown Minneapolis in September 2016 with a special halftime performance of music by Beethoven and Prince at the inaugural Minnesota Vikings game at U.S. Bank Stadium, the first of the season’s many community collaborations.

Photos: Greg Helgeson, Travis Anderson.
LETTER FROM OUR LEADERSHIP

Two extraordinary events bookended the Minnesota Orchestra’s 2016-17 season. Together, they say a lot about the ways our organization engages with community now. In September, the Orchestra offered a high-profile, high-energy halftime performance at the Minnesota Vikings’ inaugural game at U.S. Bank Stadium. Playing music by Beethoven and Prince, the latter with the supremely-talented Steeles, Osmo Vänskä and musicians connected with a live audience of 66,000 and hundreds of thousands more fans via exuberant social media posts. The Pioneer Press wrote: “You can have your Beyoncé and your Gagas; the Minnesota Vikings booked Vänskä for halftime entertainment.”

Fast-forward to June, and the Orchestra concluded its subscription season fueled by a different type of artistic adrenaline. Superstar cellist Yo-Yo Ma returned to play with the ensemble for the first time in 15 years, sharing an emotional performance in which the rapport between Ma and the Orchestra created an electrifying evening for both the capacity Orchestra Hall crowd and the live radio and internet streaming audience. “I’ve known this Orchestra for over three decades,” Ma later said. “And I love this institution, as I love the Twin Cities, because of its social engagement.”

Engagement—the foundation of our Minnesota Model strategic plan—was central to the success of the entire season that unfolded between that Vikings game and Yo-Yo Ma’s return. New audiences engaged with the Orchestra through our Campus Night initiatives, which brought nearly 900 music-loving students from nine colleges into Orchestra Hall; through our first collaborative concert at Shiloh Temple on Minneapolis’ north side that “shook the room,” according to the Star Tribune; through tour performances across the state to Bemidji, Grand Rapids and Willmar; and at a record-breaking Symphony Ball that drew the circle of engagement ever wider.

Students connected with the Orchestra through a new digital engagement point: the Orchestra’s first Young People’s Concert webcast which reached audiences in 315 cities across 22 countries last spring. Music fans around the globe heard the Orchestra at the peak of its artistry through two new, critically-acclaimed recordings. And, of course, the year-round connection between Minnesota audiences and Orchestra musicians forms the joyful heart of the organization.

Our financial results bear witness to the power of community engagement, combined with financial discipline. For the third consecutive season, the Orchestra ended the year with a balanced budget, while holding our endowment draw for operations to a five percent policy. Audiences filled the house to 87 percent capacity and our total earned revenue increased over the prior year by $1 million. Contributions for the year totaled more than $18 million and our number of unique donors continues to grow, now reaching over 7,400 individuals. Importantly, we are on track for a fourth consecutive balanced budget in the current season.

Whether from a sports arena, school auditorium, computer or Orchestra Hall itself, the Minnesota Orchestra strives every season to increase our range, reach and impact, as we engage audiences with the transformational power of great music. We are thankful beyond measure for our community’s role in making that possible in 2016-17—and for laying the groundwork for bright seasons ahead.

“There was nothing routine...about the performance [of Mahler’s Fifth Symphony].... Vänskä, always an animated figure at the podium, looked on this occasion to be in constant motion, urging the musicians to deliver ever-bigger, ever-more-vivid sound, as if his life depended on the outcome; and the orchestra...responded with 86 minutes of precise, artfully sculpted, cohesive playing.”

—Michael Anthony, Star Tribune, June 18, 2017
A GREAT VIRTUOSO ORCHESTRA

The Minnesota Orchestra showed great virtuosity and great versatility during the 2016-17 season, with Music Director Osmo Vänskä guiding a year that featured four centuries of repertoire ranging from Handel to Hollywood to hip-hop. Among high points were a subscription-season opener with violinist Joshua Bell; performances of Mahler’s Resurrection Symphony with the Minnesota Chorale; a halftime mini-concert at the Minnesota Vikings home opener for which musicians including Principal Bass Kristen Bruya entered the field to a rock star’s welcome; performances of Copland’s Lincoln Portrait with retired Minnesota Supreme Court Justice Alan C. Page narrating; and the release of two acclaimed albums, including the first in a Mahler symphony project. Cheers greeted the news that Vänskä’s contract was extended through 2022.

FAREWELLS AND TRIBUTES

“The recording of the Mahler Fifth is, in a word, revelatory.”
—Classical Voice, August 22, 2017

The season will also be recalled as one of tributes and sad farewells. Former Music Director Sir Neville Marriner passed away in October at age 92; three months later, concerts he had been scheduled to conduct instead became tributes to his memory, with Courtney Lewis leading the repertoire Marriner had chosen. Conductor Laureate and former Music Director Stanislaw Skrowaczewski led two moving Bruckner performances in October that proved to be his last in the Hall he inaugurated in 1974; he died in February at age 93. The Orchestra saluted the late Minnesota composer Stephen Paulus with a performance of his Mass for a Sacred Place, and mourned the passing of Life Director Nicky Carpenter and Directors Emeritus Hella Mears Hueg and Dolly Fiterman. Carpenter and Fiterman are shown here with Principal Cello Anthony Ross in 2004.
2016–17 SEASON

STARS LIGHT UP THE HALL

Musical stars in all genres visited Orchestra Hall throughout the season. Among prominent names on the classical subscription series were violinists Joshua Bell and Leila Josefowicz, and cellists Yo-Yo Ma and Alisa Weilerstein (both at right)—the last of whom also joined the Orchestra on a three-city Florida tour. The Live at Orchestra Hall series, led by conductor Sarah Hicks, was headlined by stage and screen star Kristin Chenoweth, Grammy-winners the Okee Dokee Brothers, R&B icons Boyz II Men (far right) and, in her Orchestra debut, Minnesota-grown singer-rapper-writer Dessa (right), who took audiences on a memorable musical journey of love, heartbreak and perseverance.

AN ELECTRIC CONNECTION TO THE COMMUNITY

The 2016-17 season brought the Orchestra into its community and vice versa. Shiloh Temple International Ministries welcomed the Orchestra to its north Minneapolis home, where Associate Conductor Roderick Cox led a collaborative concert that featured the Orchestra and Shiloh soloists, dancers and choirs (left). Cox also led the Orchestra on a Common Chords State Tour to Willmar, Bemidji and Grand Rapids. Chamber ensembles served as musical envoys in the Twin Cities community, as a brass quintet delivered the national anthem before the Twins home opener, while Pint of Music brought small groups to six brewpubs. At Minnesota Orchestra Fantasy Camp, 51 amateur musicians rehearsed and performed alongside Orchestra musicians at Orchestra Hall, where First Associate Concertmaster Susie Park shared a light moment with participant Julie Lin (left).

Photos this page: Greg Helgeson, Frank Merchlewitz, Courtney Perry, Paul Phillips
OUR MUSICIANS IN THE SPOTLIGHT

Orchestra musicians taking turns in the solo spotlight included Concertmaster Erin Keefe (right), Principal Second Violin Peter McGuire, Principal Cello Anthony Ross, Principal Flute Adam Kuenzel, flutist Wendy Williams, Principal Horn Michael Gast (below), horn player Brian Jensen and Principal Harp Kathy Kienzle. Trumpet player Charles Lazarus starred in a “Merry and Bright” holiday show, while violist Sam Bergman continued as host of the audience-favorite Inside the Classics series (below right), with Sarah Hicks conducting. Associate Conductor Roderick Cox (below middle) made his subscription debut, earning acclaim and becoming a social-media phenomenon via a concert clip seen by millions worldwide. Chamber and NightCap performances showcased small ensembles in the Target Atrium. New Orchestra musicians included Principal Clarinet Gabriel Campos Zamora, Associate Principal Cello Silver Ainomâe, violinist Sarah Grimes and Principal Librarian Maureen Conroy.

“Privileged as always to hear these first-rate performances in my home city!”

— Andrew Keller, @akeller4265 on Instagram | #MNorch

TODAY AND TOMORROW

The Orchestra kept an eye on the future by championing contemporary music and establishing new traditions. Composer-performer Claudio Puntin premiered his own Clarinet Concerto, and seven young composers (below left) were on hand for the Future Classics concert and Composer Institute—in its third year under Kevin Puts’ leadership. New audiences turned out in droves for Campus Nights (right), and for film music concerts, including screenings of the first Harry Potter film with John Williams’ score played live. Pianist Jeremy Walker enlisted jazz stars, including bassist Jeff Bailey (far right), in the Jazz in the Target Atrium series. OH+ activities engaged audiences in the lobby and established new and lasting partnerships with dozens of local organizations.
A FOUNDATION OF EDUCATION

Young People’s (YP) Concerts, led by Roderick Cox, engaged tens of thousands of students at Orchestra Hall, and many more worldwide accessed the first-ever YP Concert video webcast. The Orchestra visited three high schools for Symphonic Adventures concerts, and worked alongside students at Side-by-Side Rehearsals with MYS and GTCYS youth orchestras, as Principal Clarinet Gabriel Campos Zamora offered advice for his student stand partner (below middle). Key volunteer organizations also served students, including YPSCA, which provided volunteer ushers and funding for select schools’ tickets and busing, and FRIENDS of the Minnesota Orchestra, which offered Kinder Konzerts and lobby activities at Family Concerts, among numerous other initiatives. Clarinetists Jonathan Cohen and Anders Peterson (below right), past winners of YPSCA and FRIENDS competitions, made solo debuts at YP Concerts. The Orchestra collaborated with students from ComMUSICation (below left), Ascension School and Harvest Preparatory School through an Arts Access program funded by the Minnesota State Arts Board.

SUMMER CELEBRATIONS

Sommerfest Artistic Director Andrew Litton (right) was celebrated as he concluded his record-setting 15-year tenure as the festival’s leader; summer highlights included a Gershwin collaboration with dancers from New York City Ballet, a visit from eminent pianist André Watts, and a finale of Strauss’ provocative opera Salome—a Sommerfest first. The Orchestra saluted another key figure in its history, Pops Conductor Laureate Doc Severinsen—flanked below by Principal Trumpet Manny Laureano and Charles Lazarus—with a pair of 90th birthday concerts showcasing Doc’s masterful skills as a trumpet soloist, conductor and storyteller. Roderick Cox led four Symphony for the Cities concerts in the great outdoors, drawing large crowds to venues including the Hilde Performance Center in Plymouth.

“...the Minnesota Orchestra honored [Litton’s] 15 years’ service with playing of thrilling commitment and viscerality.”

—Star Tribune, August 6, 2017
MINNESOTA ORCHESTRA

SYMPHONY BALL 2017

The 2017 Symphony Ball was a fabulous success, raising $1.4 million—the most in the Ball's 61-year history—thanks to the contributions of the many committed people who invested their time and energy on the Symphony Ball Committee, led by Co-Chairs Paula DeCosse, Laurie Hodder Greeno and MaryAnn Goldstein, shown here to the right of Marilyn Carlson Nelson, who became the Orchestra's Board Chair in December. Under the direction of Osmo Vänskä, the Orchestra performed a custom-created Silk Road Symphonic Fantasy, then was joined onstage by special guest Dessa.

FINANCIAL REPORT 2016-17

A Letter from the Treasurer

For the third consecutive year the Minnesota Orchestra has ended its season with a balanced budget, with its Fiscal 2017 net operating result yielding a surplus of $79,000. The Orchestra's total net assets increased, year over year, from $175 million to $183 million. Overall, the 2016-17 season saw robust ticket sales, substantial fundraising support and a decreased reliance on the Orchestra's invested assets for operations—all priorities in our Building the Minnesota Model strategic plan.

Total revenue, gains and other support for the year totaled $33 million, an increase over Fiscal 2016's $32 million. Earned revenue results were particularly strong, bringing in a total of $10.5 million or a nearly $1 million increase from the 2015-16 season's $9.6 million. Total capacity for all concerts held strong at 87 percent, mirroring the previous year's result, and income from rental opportunities and food and beverage sales continued to be an important driver of earned revenue, exceeding more than $1.5 million in revenue, a 19 percent increase over the prior year.

Exceptional fundraising efforts remain a critical factor in achieving a balanced operating result. Total contributions, including the annual Guaranty Fund, Symphony Ball, Oakleaf Trust distributions, Investing in Inspiration gifts and gifts released from restrictions, reached $18.4 million in Fiscal 2017, an increase over the prior year's $18 million. Our total number of contributors continues to rise, now numbering more than 7,400 donors.

Board-designated draws from investments for operating support totaled $3.8 million and were limited to a 5 percent draw for operations across all endowments and trusts. The Orchestra's three main endowments (MOA, Oakleaf and Building for the Future) grew year over year to $121.9 million, up from the $119.3 million reported at the end of Fiscal 2016. However, in accord with a key strategic plan objective, the Orchestra retired an outstanding $5.6 million debt related to the 2013 Orchestra Hall renovation project which brought the organization's total invested assets from $132 million in F2015 to $130 million in F2017. The renovation loan was paid from the Hall Maintenance Fund, a reserve fund intended to support the upkeep and repair of the venue.

Total expenses for 2016-17 rose to $32.6 million; expenses in Fiscal 2016 were $31.7. A large portion of the increase was related to generating additional earned revenue in the form of the successful Harry Potter film concerts during the holiday season, and earning more revenue from rental and food and beverage activity. As we close the books on Fiscal 2017, and the first year of the four-year strategic plan, we are financially tracking on plan and adhering to its essential fiscal goals: maintaining balanced operating budgets, eliminating debt and building long-term assets. We offer great thanks to our audiences and donors for their whole-hearted support which has made the achievements of the season past possible.

Photos this page: Courtney Perry, Playatta

MARTIN R. LUECK
Treasurer
2016-17 SEASON

SUMMARY OF FINANCIAL POSITION

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>August 31</th>
<th>August 31</th>
</tr>
</thead>
<tbody>
<tr>
<td>CURRENT ASSETS</td>
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<tr>
<td>Cash and Cash Equivalents</td>
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<td>Contributions and Other Receivables</td>
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<td>Prepaid Expenses and Other</td>
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<td>Hall Renovation Pledges and Receivables</td>
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<td>Total Current Assets</td>
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<td>Long-Term Pledges and Receivables</td>
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<td>Long-Term Hall Renovation Pledges</td>
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<td>INVESTMENTS</td>
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<td>MOA Endowment</td>
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<td>Beneficial Interest Held in Trust</td>
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<td>Oakleaf</td>
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<td>Building for the Future</td>
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<td>Hall Maintenance Fund</td>
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<td>Other Investments</td>
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<td>Total Investments</td>
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<td>Capital Assets, Net of Depreciation</td>
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<td>Leasehold Improvement Asset, Net of Depreciation</td>
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<td>Other Assets</td>
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<td>TOTAL ASSETS</td>
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<td>$198,432</td>
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SUMMARY OF OPERATING RESULTS

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<tr>
<th>Year Ending August 31</th>
<th>Year Ending August 31</th>
</tr>
</thead>
<tbody>
<tr>
<td>REVENUE, GAINS &amp; OTHER SUPPORT</td>
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<tr>
<td>Earned Revenue</td>
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<td>Other Revenue</td>
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<td>Total Concert &amp; Other Operating Revenue</td>
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<td>Contributed Revenue</td>
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<tr>
<td>Contributions</td>
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<td>Oakleaf &amp; Other Trust Distributions</td>
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<td>Symphony Ball</td>
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<tr>
<td>Total Contributed Revenue</td>
<td>18,416</td>
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<tr>
<td>Board-Designated Draws for Operations</td>
<td>3,835</td>
</tr>
<tr>
<td>TOTAL REVENUE, GAINS &amp; OTHER SUPPORT</td>
<td>$32,710</td>
</tr>
</tbody>
</table>

EXPENSES

Musician Salaries & Benefits | $14,912 | $13,767 |
All Other Salaries & Benefits | 7,828 | 7,743 |
Direct Concert Expense | 5,376 | 6,053 |
Advertising & Promotion | 1654 | 1,780 |
Symphony Ball | 382 | 287 |
Interest & Financing | 77 | 34 |
General Administration & Facility Operations | 2,403 | 2,067 |
TOTAL EXPENSES | $32,831 | $31,731 |

FINANCIAL OVERVIEW

INCOME BY SOURCE

| Board-Designated Draws | 12% |
| Contributions | 56% |
| Earned Revenue | 32% |

EXPENSE BY ACTIVITY

| Administration | 8% |
| Fundraising | 5% |
| Program | 87% |

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 express how deeply grateful we are to our community of donors. Your tremendous support helped us achieve a balanced budget for the third consecutive year. THANK YOU!

Contributions from generous individuals, businesses, foundations and public grants totaled $18.4 million in the 2016-17 fiscal year, a 3 percent increase over last season. The number of donors to the Minnesota Orchestra grew to over 7,400 and several individuals made major gifts for special initiatives that led the Orchestra to achieve new artistic heights. Your gifts are fueling the Orchestra’s continued growth so that it can fulfill its mission to “enrich, inspire and serve” our community. Below are a few highlights of the 2016-17 season, made possible by your exceptional generosity.

The Orchestra was conducted by 15 world-renowned guest conductors including Ludovic Morlot, Santu-Matias Rouvali and Juraj Valčuha (above).

“Cello superstar Yo-Yo Ma sparkles with the Minnesota Orchestra,” read the Star Tribune headline. It was his first performance with the Orchestra in 15 years.

Music Director Osmo Vänskä and the Minnesota Orchestra released two new recordings on the BIS label, including an album featuring Sibelius’ Kullervo which The Guardian described as “thrilling and commanding.”

Each year tens of thousands of students visit Orchestra Hall to hear the Minnesota Orchestra. The March 2017 Young People’s Concert featured the Orchestra’s first-ever webcast, experienced by students in 315 cities across 22 countries.

Designed to add fresh dimensions to the concert experience, OH+ pre-concert activities featured new partnerships, including a performance by MacPhail’s Northside Youth Orchestra with students from the Ascension School and Harvest Preparatory School.

Supported by Rosemary and David Good, the Orchestra launched a fellowship designed to encourage greater diversity in the orchestral field. Trombone player Myles Blakemore and tuba player Jason Tanksley won nationwide auditions and were appointed as the Orchestra’s first Rosemary and David Good Fellows.

The 2016-17 season has been one of exceptional artistic and programmatic achievements funded through the generosity of you, our dedicated Guaranty Fund donors. Your steadfast commitment provides the financial stability that allows the Orchestra to create programs which broaden our musical offerings and bring great music to life for everyone.

You continue to make a profound impact on the artistic and financial well-being of the Minnesota Orchestra. Thank you!

With gratitude,

Joseph T. Green
Guaranty Fund Chair

GUARANTY FUND COMMITTEE

Joseph T. Green, Chair
Margee Bracken
Paula DeCosse
Betsy Frost
MaryAnn Goldstein
Laurie Hodder Greeno
Kathy Junek
Lloyd G. Kepple
Michael A. Lindsay
Warren E. Mack
Richard Marshall
Anne W. Miller
William P. Miller
Herbert Winslow

GUARANTY FUND COMMITTEE
2016–17 SEASON

THANK YOU FOR YOUR GENEROUS SUPPORT!

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

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

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

Maestro’s Circle

Dimitri Mitropoulos Society
$50,000 and above
Kathy and Charlie Cunningham
Kenneth N* and Julia W. Dayton
Beverly Grossman
Hella Means Hueg
Doug and Louise Leatherdale
Kathy and Al Lenzmeier
Virginia and Ron Lund
Linda and Warren Mack
Mary Agnes and Al McQuinn
Marilyn Carlson Nelson
The Wurtele Foundation

Founders Society
$25,000 – $49,999
The Julie and Doug Baker, Jr. Foundation
Donald E. Benson
Nicky Benz Carpenter* Dolly J. Fiterman
Dr. Stanley M. and Luella G. Goldberg
Arthur Higginbotham
Hubert Joly
Kathy and John Junek
Nancy and John Lindahl
Betty Myers
Jennine and Jack Speier

Second Century Society
$15,000 – $24,999
Margie and Pete Arkency
Martha and Bruce Atwater
Shari and David Boehn
Margaret and Paul Grangeard
Orville C. Hoglund, Jr.
Cynthia and Jay Ihlenfeld
Milla and Phil Isachsen
Karen and Lloyd Keple
Anne and Eldon Miller
Katie and William Miller
Caryl and Ernest Person
Dr. Rick and Jean Simmons

Jean and Robert Spong
Lisa and Tim Welsh
Trudy and John Wilgers

Platinum Circle
$10,000 – $14,999
Judee Arinstein and Michael Lindsay
Karen Baker
Maria Bales
Ruth and Paul Bauhahn
Belch and Jeff Blease
Rodney and Barbara Burwell
Family Foundation
E. Tim Carl and Jean Garbarini
Marie and Richard Carlson
Ellie Crosby – The Longview Foundation
Betty J. Dahlberg
Cy and Paula DeCosse Fund of The Minneapolis Foundation
Eittmann Family Fund
Kathleen and Gerald Erickson
W. Anders Folk and Angela Pennington
Bonnie and Bill Frees
Betsy Frost and Charlie Anderson
Cynthia Goplen and Michael Roos
Joseph T. Green and Trudi J. Anderson
Laurie and Ed Greeno
Karen and John Hinkle
Ruth and John Huss
Michael J. Klingsnsmith and Ruth A. Shields
Suzanne and Douglass Kubach
Martin S. Lueck and Molly K. Mullins
Mike Luger and Nancy Heim
Carol Ann and Harvey Mackay
Charles N. Marvin, in memory of Alice Cheek Sanders Marvin
Dick and Joyce H. McFarland Family Fund of The Minneapolis Foundation
The McKay Foundation
Dr. Steven H. Miles and Ms. Joline Gits
Anita M. Pampuch, Ph.D.
Lynn and Kevin Smith
Anne and Matthew Spanjer
Dee and Gorty Sprenger
Judy and Paul Trump
Osmo Vänskä and Erin Keefe
Laurel and Frank Winkor
Sri and Aks Zaeher

Gold Circle
$5,000 – $9,999
Darren Achenon and Carol Peterson
Bob and Nancy Anderson Family Fund of The Minneapolis Foundation
Karen and James Ash
Annette Atkins and Tom Joyce

Emily and Eric Backstrom
In memory of June and Sid Barrows
Dr. and Mrs. Ford Watson Bell
Ruth and John Bergerson
Dorothy Boren
Carol and Michael Bromer
Buuck Family Foundation
Jean and Brian M. Carlson
Dorothy and Douglas Chapman
Synya and Jay Cohn
Gisela Corbett and Peter Hyman
Alyce Mae Cranston
Arlene* and John Dayton
Thomas C. and Mary S. Detwiler
Janet and Steve Detrich
Joyce and Hugh Edmondson
Camie and Jack W. Eustiger
Tennace Fox
James M. and Elizabeth K. Fulford
Julie and James Gasper
Charles A. Geer Family Fund of The Minneapolis Foundation
Stella and Tim Geoffrey
Meg and Wayne Gisslen
Goodele Family Foundation
Jane and David Gregerson
Grinnell Family Fund of The Minneapolis Foundation
The Gerald and Patrice Halbach Charitable Fund
William H. Halverson
Alfred and Ingrid Lenz Harrison
John and Cynthia Hart Fund of The Minneapolis Foundation
Martha Head
Polly Henderson
Drs. Robert and Sondra Howe
Penny Hunt
Margaret Kinney
Nancy and Bob Klotope
Solveg Kramer
Nancy M. Lange
Julie and Michael Langley
Sheila and Stephen Leberman
Helen E. and Daniel T. Lindsay Family Fund of The Minneapolis Foundation
Janet and David Little
Dr. Diana Lee Lucker
Joseph and Janice Lueken Family Foundation
Jane and James Matson
Barbara McBurney
Nancy and Roger McCabe Foundation
Michael Merrick
Carolyn and Charles Meyer
Evelyn Miller
Sandy and Bob Morris
Ravi and Amanda Norman

Dr. David and Karen Olson
Donal G. and Beverly A. Oren
Charitable Gift Foundation
Paradis Family Fund
Lois and John Rogers
Shirley and Michael Santoro
Kathleen Kay Simo, MD
Stanislaw Skrowaczewski*
Jacqueline Smith
Christopher Stewart and Laura Thompson
Ruth A. Stricker
Mary and Greg Summers
James D. Torbert
Marcia K. Townley
Josephine S. Trubek
Mary W. Vaughan
Trish and Ed Vargio
Maxine Hall WALIN
Catherine R. and Steven Webster
Betty Ann and Corrie Wiens
Rear Admiral Ray C. and Jean K. Witter
James Zeese and William Herrmann

Silver Circle
$2,500 – $4,999
Anonymous (2)
Dr. Thomas and Donna Alt
Jo Ann and Tom Ambrose
Suzanne Ammerman
Beverly Anderson
Lois Susan and Stanley J. Anderson Jr. in memory of Rear Admiral Stanley Joseph Anderson, USN (Ret)
Susan and Lloyd Armstrong
Arnar Family Fund
In honor of Pam Arinstein
Jenny L. Arzt
Kay C. Bach
Carole and Doug Baker
Janet and Mary Balej
Barb and George Berquist
Rebecca and Russell Bierbaum
Ms. Warren Bjorklund
Michael J. Blum and Abigail Rose
Philip Bohl and Janet Berts
Bob Boldt
Betty Borman
J.S. and Priscilla W. Braun Family Fund of The Minneapolis Foundation
Diane Brennan
Carolyn* and Bob Bri
Lonne and Dave Broden
Richard Brunning
Tyrone and Dela Bujold Fund of The Minneapolis Foundation

Dr. John D. and Elizabeth Heefner Charitable Fund
Paradis Family Fund
Lois and John Rogers
Shirley and Michael Santoro
Kathleen Kay Simo, MD
Stanislaw Skrowaczewski*
Jacqueline Smith
Christopher Stewart and Laura Thompson
Ruth A. Stricker
Mary and Greg Summers
James D. Torbert
Marcia K. Townley
Josephine S. Trubek
Mary W. Vaughan
Trish and Ed Vargio
Maxine Hall WALIN
Catherine R. and Steven Webster
Betty Ann and Corrie Wiens
Rear Admiral Ray C. and Jean K. Witter
James Zeese and William Herrmann

2016–17 GUARANTY FUND / INDIVIDUAL GIVING

DECEMBER 2017 / ANNUAL REPORT

MINNESOTA ORCHESTRA
MINNESOTA ORCHESTRA

Maestro’s Circle continued

Diane and Tony Hofstedt
Cara Gould Holmburg and David Holmburg
Beverly S. and John R. Holt
Jean McGough Holten
Dorothy J. Horns and James P. Richardson
Robert Howard
Shirley and Lloyd Hubbard
Kenneth Huber and Stephen Jon Hamilton
Andrea and Gary Isemingr
Bruce Jacobs and Ann Jenden
Marlene and Ceci Jacobs
Ray Jacobsen
Cathryn and Dale Jacobson
Benjamin S. Jeffay
Charlie Johnson
Dr. Linda Johnson
Marshall and Barbara Johnson
Paula and Bryce Johnson
Gail M. Jones
Keryn and Patricia Kaplan and John Kaplan
Janice and Robert Keefe
Patty and Warren Kelly
Andrea and Robert Kricher
Karen and Stephan Kistler
Brian Kleinei and Erin Winchell
Rebecca Knittle and Howard Vogel
Dr. Kevin Kooker and Cindy LaBelle
Cleo Kriesel
Judith Krow and David MacMillan
Barbara and Robert Kueppers
Judith and Harold Kuller
Harold and Grace Kurtz Fund
Manny and Claudette Laureano
Judy Lebedoff and Hugh Klein
Stephanie Lenway and Tom Murtha
Peggy and Ilo Leppik
Barbara S. Longellow
Holly MacDonald and John Orbison
Karen and Keith Carlson
Ruth and Alan Carp
Mr. and Mrs. Benton J. Case, Jr.
Marinly and Gerald Catcchart
Sarah and Matt Chaplin
Joan Christenson and Michael Gast
Arnold Chu and I-ming Shih
Dean and Patricia Clarke
David Colwell
Gary L. Cunningham and Betsy Hodges
Norma Danielson
Donald Davies
Bob and Jean De Vere
Dottie Decker
Charles M. Denny, Jr. and Carol E. Denny Fund of the Minneapolis Foundation

Linda and Keith M. Donaldson
Lindsey Eady
Barbara Economon, in memory of Sally Eady
Laura and Tim Edman
Norma and Merle Elrod
John J. Erickson
Lee Ann and Jeff Ettinger
Corrine and Thomas Feinberg
Norman Feit
Michelle Fitzgerald and Jonathan Guyton
Kenneth and Gwendolyn Frey
Roger and Michele Frisch
Carole and Roger Frommelt
Martha and John Gabbett
Phillip and Joy Carp
Nancy and Jack Garland
Joyce and Charles Gauk
Lisa Gauthier
Mr. and Mrs. Allen Gehrad
Lynne A. Gesner
Debra and Todd Grant

Katherine and Douglas Skor
Robert Snyder
Patricia and Anne Sorenson
Dottie Spedel
Robert J. Spikings and Jeffery P. Perkey
Dr. Michael Splaine
Peter Spokes
Gwen and Steven Starr
Robert and Sandra Stein
Dr. David M. Steinhans
Julie Stewart and John Bassett
Marcia and John Stout
Mary Streitz
Donald Sullivan, in memory of R. Patricia Sullivan
Claudia and Dick Swager
Marsha and Gary Tankenoff
Barbara J. Telander
E. Scott Thatcher
Doris and Delroy Thomas
Dora A. and John Tockmorton*
Louise A. Town, M.D.
Emily Anne Staples Tuttle Fund
Dr. Chris Sigurdson
Edward Wagner
Mrs. Murray B. Walker
The William and Barbara Welke Charitable Fund
Rev. Don Allan Wells*
Marion and Dave Williams
Philip Heffelfinger Willie
Georgia and Peter Windhorst
Renata Winson
Barbara Winthrop
Peg and Dick Woellner
Dottie Speidel
Robert and Sandra Stein
Dr. David M. Steinhans
Julie Stewart and John Bassett
Marcia and John Stout
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Renata Winson
Barbara Winthrop
Peg and Dick Woellner
Dottie Speidel
Robert and Sandra Stein

Concertmaster’s Circle

$1,000 – $2,495

Anonymous (3)
Alden and Elizabeth (Bette) Abraham Charitable Gift Fund
Alberta Adams
John and Cheryl Adolphson
Lucille Arnes
Frederick M. and Catherine B. Asher
Kristin and William Bahl
Rosalyn Baker
Andi and Allen Barnard
John and Anne Bartoloni
Bernard Barton and Elsa Carpenter
Karl Beach and Teresa Workman
Mr. and Mrs. Carl Behr
Barbara Belk
Mary Anne and Donald Bennett
Carolyn Bisson and Richard Miller Breyer Family Fund of The Minneapolis Foundation
David R. Brink
Ronnie and Roger Brooks
Mona W. Brown
Kristen Bruya and Andy Chappell

Ron and Mary* Budd
Elwood F. Caldwell
Martha A. and Ronald F. Caldwell
James P. Callahan
Richard J. and Lorraine H. Carlander
Gretchen E. Carlson
Joan and Keith Carlson
Ruth and Alan Carp
Mr. and Mrs. Benton J. Case, Jr.
Marinly and Gerald Catcchart
Sarah and Matt Chaplin
Joan Christenson and Michael Gast
Arnold Chu and I-ming Shih
Dean and Patricia Clarke
David Colwell
Gary L. Cunningham and Betsy Hodges
Norma Danielson
Donald Davies
Bob and Jean De Vere
Dottie Decker
Charles M. Denny, Jr. and Carol E. Denny Fund of the Minneapolis Foundation

Linda and Keith M. Donaldson
Lindsey Eady
Barbara Economon, in memory of Sally Eady
Laura and Tim Edman
Norma and Merle Elrod
John J. Erickson
Lee Ann and Jeff Ettinger
Corrine and Thomas Feinberg
Norman Feit
Michelle Fitzgerald and Jonathan Guyton
Kenneth and Gwendolyn Frey
Roger and Michele Frisch
Carole and Roger Frommelt
Martha and John Gabbett
Phillip and Joy Carp
Nancy and Jack Garland
Joyce and Charles Gauk
Lisa Gauthier
Mr. and Mrs. Allen Gehrad
Lynne A. Gesner
Debra and Todd Grant

Jack and Marilyn Gray
Roger Gross and Mary Dunnavan
Thomas C. Gross
Joan Gove and Tom Moore
Jean Kristiansen Grussing and Bruce D. Grussing Family Fund
Heather and Nils Harker
Roger B. Halgren, M.D.
Dr. Jo-Ida C. Hansen
Deborah Healey
Dr. John D. and Elizabeth Heeber
David and Kris Henderson
Judith and Walter Hinck
Barbara Walters Hodges
Karen Lundmark Holme
Nancy and Spencer Holmes
Margaret and Jack Hooper
Randy and Thang Holt
Karen and Stanley Hubbard
Carlton Hurke
Sandy Isomura
Sachia J. Isomura

SHOWCASE
2016–17 SEASON

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These lists include Guaranty Fund gifts made for the Minnesota Orchestra’s 2016–17 fiscal year, September 1, 2016, to August 31, 2017. Every effort has been made to ensure their accuracy. If your name has inadvertently been omitted or incorrectly listed, please accept our apology and contact the Development department at 612-371-5600 or at support@mnorch.org.
The Laureate Society

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

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If you would like information about planned giving, please contact Emily Boigenzahn at 612-371-7138 or eboigenz@mnorch.org.
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The Minnesota Orchestra thanks the following individuals and organizations for making gifts to honor and remember loved ones and friends.

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**BY MAIL:** Please send your check payable to the Minnesota Orchestral Association to 1111 Nicollet Mall, Minneapolis, MN 55403. For more information, contact Emily Boigenzahn at 612-371-7138 or eboigenzahn@mnorch.org.

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**2016–17 SEASON**

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The Minnesota Orchestra Corporate Ensemble is a partnership of forward-thinking businesses that understand the role of the arts in creating a vibrant community. Hand in hand with generous contributions received from foundations and through public support, these gifts are vital to the well-being of the Orchestra, furthering our mission to “enrich, inspire and serve our community as a symphony orchestra internationally recognized for artistic excellence.”

For information about partnering with the Orchestra as a member of the Corporate Ensemble, please contact John Dunkel, 612-371-5659 or jdunkel@mnorch.org. For information about foundation support, please contact Rob Nygaard, 612-371-7114 or rnygaard@mnorch.org.

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<td>Star Tribune</td>
<td>Target</td>
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<td>Wells Fargo and Wells Fargo Foundation Minnesota</td>
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<tr>
<td>DoubleTree Guest Suites Minneapolis</td>
<td>Hoeff Family Fund of The Minneapolis Foundation</td>
<td>William H. Phipps Foundation</td>
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<td>Fehaberg Larson Foundation</td>
<td>Patterson Companies, Inc.</td>
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### $5,000 – $9,999

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<td>Anna M. Heilmaier Charitable Foundation</td>
<td>The Fredrikson &amp; Byron Foundation</td>
<td>Rahr Foundation</td>
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<td>Beaverdale Foundation</td>
<td>Harry L. and Janet M. Kitzelman Foundation</td>
<td>RTP Company</td>
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<td>Boss Foundation</td>
<td>The Hubbard Broadcasting Foundation</td>
<td>Schweigman, Lundberg &amp; Woessner PA</td>
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<td>Charston Foundation</td>
<td>Lakewood Cemetery Association</td>
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<td>Clinton Morrison Fund of The Minneapolis Foundation</td>
<td>Marbrook Foundation</td>
<td>Sir Speedy</td>
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<td>Eugene U. and Mary F. Frey Family Fund of The Saint Paul Foundation</td>
<td>Margaret Rivers Fund</td>
<td>Tennant Foundation</td>
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<td>Mayo Clinic</td>
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### $1,000 – $4,999

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<td>Anonymous (1)</td>
<td>Elizabeth C. Quinlan Foundation</td>
<td>Margaret H. &amp; James E. Kelley Foundation, Inc.</td>
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<td>Art and Martha Kaemmer Fund of HRK Foundation</td>
<td>Emerson</td>
<td>Onan Family Foundation</td>
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<td>Bailey Nurseries, Inc.</td>
<td>Federated Insurance</td>
<td>Red Wing Shoe Company Foundation</td>
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<td>Charles A. Weyerhaeuser Memorial Foundation</td>
<td>Felice E. Kronfeld Fund of The Minneapolis Foundation</td>
<td>Robinson Rubber Products Co, Inc.</td>
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<td>Dellwood Foundation</td>
<td>FRIENDS of the Minnesota Orchestra</td>
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