



BLOOMINGTON
SYMPHONY
ORCHESTRA

2025-2026

*Sixty-third
concert season*

photo by Leslie Plessner

Sutton Plays Mendelssohn!

Sunday, October 5, 2025
2:00 p.m.

Gideon Ives Auditorium
Minnesota Masonic Heritage Center
11411 Masonic Home Drive
Bloomington

Manny Laureano
Music Director & Conductor

Michael Sutton
Violin

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The Program

Russell Holsapple

Neptunian Shores

*This world premiere is dedicated to the memory of
Vicki Krueger*

Felix Mendelssohn

Violin Concerto in E Minor, Op. 64

- I. Allegro molto appassionato
- II. Andante
- III. Allegretto non troppo—Allegro molto vivace

Michael Sutton, Violin

— *INTERMISSION* —

Maurice Ravel

Daphnis et Chloé, Suite No. 2

Lights will be kept on during the concert to facilitate the reading of programs.

Out of consideration for the musicians and audience members, please turn off your cell phone and refrain from using flash photography.

Program Notes

Neptunian Shores

Russell Holsapple (b. 1974)

Neptunian Shores is an orchestral tone poem that attempts to conjure the majesty and mystery of the sea through the mythic lens of Neptune, the Roman god of the oceans. With surging tides of sound, the piece evokes Neptune's dual nature—at once serene and tempestuous, able to calm the waters or unleash their fury. From the vantage point of the shoreline, the music invites the listener to witness the divine play of forces just beyond the surf.

Yet *Neptunian Shores* is not solely mythic in scope. Grounded in personal memory, the work is also in part inspired by Neptune's Net, a beloved seaside restaurant perched along the Pacific Coast Highway north of Los Angeles. Here, amidst the scent of fresh seafood and the sight of sunlit waves, one can witness the sight of beachgoers enjoying their day. The piece balances myth and memory, offering a sonic portrait of sea, story, and stillness.

Program notes by Russell Holsapple

Concerto for Violin in E Minor, Op. 64

Felix Mendelssohn (1809-1847)

The journey that is enjoying classical music includes becoming familiar enough with repertoire that you recognize the music within a few notes played. Our response to the opening of Beethoven's C-minor symphony is almost Pavlovian when we hear the first four notes, as we all sing along mentally or loudly to the chagrin of those around us.

So it is with the Concerto for Violin and Orchestra, Op. 64, by Felix Mendelssohn-Bartholdy. Whether it was from its constant plays on the radio, or the oft-played performances by great artists such as Jascha Heifetz in film (*They Shall Have Music*), or even enduring it as a punchline by comedian Jack Benny, it is recognizable, even if one doesn't know the name of the piece. Would that this were the case for many more great works by the masters.

Music critic Michael Steinberg goes further, noting the observations of legendary violinist Joseph Joachim in 1906, regarding the four great German violin concerti of the day: "The greatest, the most uncompromising, is Beethoven's. The one by Brahms vies with it in seriousness. The richest, the most seductive, was

written by Max Bruch. But the most inward, the heart's jewel, is Mendelssohn's." Joachim may be allowed a prejudiced thought due to his mentoring by Mendelssohn starting at the age of twelve, and having played his concerto an astonishing two hundred times during his career.

From conception to completion, six years elapsed, and the world was treated to what would eventually become a very familiar work following its 1845 premiere by Ferdinand David. But what is it that draws the ear to this piece of music?

First and foremost, this concerto is tremendously tuneful. The opening is gripping in its plaintive, almost troubled quality. Daring to ascend the upper register with the character of a distressed soul, the soloist is called upon to remain on the thinnest string for the first several phrases until it releases passionately in a downward waterfall of triplets only to ascend and fall, ascend and fall, until it achieves a placid secondary theme. On and on, the battle rages until a solo cadenza roils the waters white, then on to the finish of the movement. In essence, Mendelssohn has captured humanity in this first movement.

The second movement is a subtle shift to C major, of all things, as tradition often demands he should go to the sub-dominant of A minor. Instead, Mendelssohn borrows the empty key signature of A minor and gives us the relative C major. If the melody is at all familiar upon first hearing, it may be because you recognize the acquisition of the melody by Andrew Lloyd-Webber in his musical, *Jesus Christ Superstar*. Lloyd-Webber affectionately changes the time signature from 6/8 to 4/4 and gives us "I Don't Know How to Love Him."

On to our third key for the finale of the concerto, E major. Ending in the major is certainly par for the course, as Mendelssohn challenges the soloist to an all-encompassing romp of technique for the purpose of unadulterated joy. If this "joy" is transportive, it explains again the love of the piece over so many years. Try to listen to it without smiling. I dare you.

Program notes by Manny Laureano

Program Notes

continued

Suite No. 2 from *Daphnis et Chloé*

Maurice Ravel (1875-1937)

Pity the poor conductor who has to present the orchestral music of a ballet, either in complete form or in excerpts. Absent the dancers, one has to rely on the music being very descriptive of something, if not the actual plot the ballet portrays. After all, remember that in opera, at least there is sung text to give you the story, even if some singers forsake diction for cultivated wailing. In the music of dance, notes do help give an overall picture, but not the play-by-play a flamboyance of dancers can provide.

Maurice Ravel comes to the rescue with music of the French Impressionist period that is so rich it's almost embarrassing. He spares no expense to obtain the colors and moods he sets, although Igor Stravinsky manages to take things to another level with his orchestration of the revolutionary *Rite of Spring* just one year later. Perhaps, upon reflection, this is even more of a feather in Ravel's cap—to achieve the stunning clarity he does with somewhat fewer orchestral forces.

This approach of his to create a *symphonie chorégraphique* serves Ravel well, since the work has been performed more often as a concert work or as a set of suites without the dancers, than as a ballet with dancers. He uses the concept of the *leit motif* to give you an idea of who's doing the dancing, but not knowing a stitch about the plot doesn't ruin the enjoyment of the music in the least.

Here's the ancient Greek plot whittled down to a nutshell for the sake of the ballet by Mikhail Fokine (1880-1942), the librettist, and whittled down even further by yours truly:

When a bunch of youths in a grotto get together and want to dance about nymph statues, inevitably someone's going to get jealous. First, the lovely Chloé, and then the young and virile Daphnis, who is now annoyed at the advances of Dorcon, a cowherd. How to settle the dispute? A dance-off, naturally, with the prize being a genuine kiss from Chloé. Dorcon is clumsy and Daphnis graceful, leading to predictable results.

When Chloé is temporarily taken away by the crowd, a lovely shepherd girl tries to playfully but unsuccessfully, seduce Daphnis. She fails and mocks him. But there are greater concerns, as the sounds of pirates are heard. They capture Chloé and take her away, leaving Daphnis in despair to plead to the nymphs who have conveniently come to life to help Daphnis ask for help from the god, Pan.

Meanwhile, Chloé is held captive by the pirates who force her to dance in supplication to their leader. As the dance ends, the leader begins to carry her off. Not to worry, as Pan has sent a group of horned satyrs to battle the pirates into defeat as Pan, himself, appears to rescue Chloé.

Our portion of the suite begins while the grieving Daphnis lies about the rocks and dawn breaks: A shepherd lets him know that Chloé has been rescued and is on her way. The two lovers are reunited and, to honor Pan, they recreate the story of Pan and his lover for a time, Syrinx. As the lovers end with an embrace, everyone participates in a general dance of gratitude and all live happily... well, you know.

Program notes by Manny Laureano



b

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Featured Performers

Photo by Dawn Anderson



Manny Laureano
Music Director & Conductor

The Bloomington Symphony appointed **Manny Laureano** the Artistic Director and Conductor in April 2013. Laureano has worked with a variety of ensembles, ranging in roles from the Music Director of the Calhoun-Isles Community Band in Minneapolis, and Music Director of the Metropolitan Symphony Orchestra, to several appearances in Young People's Concerts with the Minnesota Orchestra. He has been in demand as a clinician for youth orchestras and bands throughout the state of Minnesota.

In 2002, Manny and his wife Claudette were invited to guest conduct the National Suzuki Youth Orchestra Festival Orchestra and were invited to serve again in 2004. Manny served as Co-Artistic Director of the Minnesota Youth Symphonies (MYS) from 1988-2020. Laureano served as Assistant Conductor of the Minnesota Orchestra during the 2005-06 season and served as conductor of the 2008-09 Minnesota All-State Orchestra.

Manny was the conductor for concerts given by Musicians of the Minnesota Orchestra at Lake Harriet and various Twin Cities high schools, as well as for a Young Person's Concert for inner city youth in North Minneapolis under the auspices of the ACME/El Sistema program. He is also in demand as a guest conductor of community orchestras and clinician for school ensembles all over the Twin Cities metropolitan area.

Manny and Claudette live in Plymouth, Minnesota.

Photo by Zoe Priinds-Flash



Michael Sutton
Violin

Michael Sutton was appointed Concertmaster of the Bloomington Symphony Orchestra in May 2014. Sutton has been a proud member of the Minnesota Orchestra since 1997. Sutton grew up in Minneapolis, studying at MacPhail Center for Music. He left for Manhattan School of Music where he earned two degrees.

Next, Michael went to Miami Beach to join the New World Symphony. After living abroad for two summers each in Japan and Europe playing in music festivals—and getting New York and paradise out of his system, it was great to come full circle...back to the Twin Cities.

Sutton is a regular coach for the Greater Twin Cities Youth Symphonies, and teaches part-time at MacPhail Center for Music. Michael is married to the ever-vivacious Beatrice Blanc, a Suzuki teacher, also at MacPhail.

Growing up in rural north-central Minnesota, **Russell Holsapple's** fascination with movie music started at an early age. No matter the activity, be it throwing a football around or building a fort in the nearby woods, there was always an accompanying soundtrack playing in Russell's head.

Piano studies started in middle school, where he picked up the trombone and euphonium under the most excellent tutelage of the local band teacher, Charlie Johnson. Russell's trombone skills led him to the Minnesota Youth Symphonies and to conductor Manny Laureano, who became a huge influence and encouraged his composing. Russell graduated from the University of Minnesota, studying composition with Dominick Argento and Alex Lubet, and piano with Duncan McNab and Paul Shaw. At age 30, Russell finally decided to follow his dream and move to California after being accepted to the USC Screen Scoring graduate program.

Since, Russell has been a frequent collaborator with writer/director Patrick Coyle, scoring films *Unholy Communion* and *Into Temptation*, as well as Coyle's stage production, *The Big Blue River*. Other scoring credits include an Emmy-winning docuseries, *America's Wall*, for KPBS in San Diego. He has composed many concert works that have been performed nationally. Russell currently lives in Los Angeles with his wife and wishes to give special thanks to all of his friends, family, and mentors, without whom none of this would be possible.



Russell Holsapple
Composer

Personnel

Violin I

Michael Sutton
Concertmaster
John Wiggins Memorial Chair
Jennifer Volby
Associate Principal
Kelly Carter
Assistant Principal
Karen Bottge
Deonne Gray
Barbara Lamb+
Erik Lange
Lori Pommer
Nellie Ponarul
Karen Thomas
Jon West
Theresa Wise

Violin II

John Holm
Principal
Rachel Christensen
Associate Principal
Kiana Welsch
Assistant Principal
Grace Abt
Emily Anderson
Jenna Carr
Akiko Durbin
Thomas O'Keefe+
Kristin Parker
Brenda Ruberto
Ing-Mari Gahr Ryan
Barbara Whiteman-Brown

Viola

Chris Chelgren
Principal
Clyn Barrus Memorial Chair
Sarah Oxendale
Associate Principal
Jon Poupore
Assistant Principal
Will Bartruff
Chuck Clay
Rolf Krogstad
Suzanne Ludwig
Thomas Plante

Cello

Laurie Maiser
Principal
Dorothy & Don Hodapp Chair
Daniel Ericksen
Associate Principal
Sylvia Pickett Memorial Chair
Greg Marget
Assistant Principal
Kristin Reller Memorial Chair
Jane Amundson
Katherine Canon
Matthew Cummins
George E. Harding Memorial Chair
Matthew Maxam
Tom Niemisto

Bass

Charles Kreitzer
Principal
John Bulger
Associate Principal
Gary Hede
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Thomas Pieper

Harp

Elisa Schiller
Principal
Cathy Victorsen+

Celeste

Franco Holder+

Flute

Charlotte Bartholomew
Principal
Ruth Giles Chair
Jeeyoun Kang
Leslie Pietila+

Piccolo

Bianca Najera
Jeeyoun Kang
Leslie Pietila+

Alto Flute

Bianca Najera

String section players are listed in alphabetical order. String section personnel, with the exception of titled players, rotate on a per-concert basis.

Oboe

Megan Werner
Principal
Maya Chilcote

English Horn

Julian Ernst+

Clarinet

Laila Stainbrook
Acting Principal
Marjorie Hansen Chair
Samantha Rabang+
Karen Hansen Gurstelle Chair

E-flat Clarinet

Kate Berning-Alfred+

Bass Clarinet

Peregrine Hartmark+

Bassoon

Ford Campbell+
Acting Principal
Nancy Jacobson
Ellen Maas+

Contrabassoon

Nick Ober+

Horn

Rebecca Jyrkas
Principal
Roger & Doreen Klages Chair
Melanie Ditter
Emily Borra+
Annie Ausen

Trumpet

Brad Shermock
Principal
Allan & Debby Schneider Chair

Steven Garcia
Chris Houser
Hollyn Fellows+

Trombone

John Metcalfe
Principal
Gavin Carney+

Bass Trombone

Gary Zielinski

Tuba

Michael Werner
Principal

Timpani

Alex Gedstad+

Percussion

Scott Arnold+
Julie Henry+
Nick Lyle+
Eric Neseth+
Nathan Orcutt
Greg Wood

Music Director

Manny Laureano
*Dr. Leonard & Karen Nordstrom
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Barbara Osadcky
Sarah Oxendale
Scott & Kristin Parker
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Contact our office with any corrections.

The BSO's 2025–26 Concert Season is being sponsored by the Minnesota Masonic Heritage Center. Thank you for your generous support which helps us offer our concerts in this beautiful venue.

We gratefully acknowledge our concert benefactors, Dr. Leonard & Karen Nordstrom, and Allan & Deborah Schneider. These friends have been supporting the Bloomington Symphony Orchestra and the arts in Bloomington for decades. We are grateful for their impact and encouragement.

Thank you to the residents of the City of Bloomington who support the BSO through the Resident Arts Support grant program. We are grateful for your trust that has made the BSO possible for 63 years.

We share our gratitude for the gifts given in memory of John Weingart, who served on the BSO Board at the turn of the century. Although he didn't play with the BSO, John played violin and was a regular presence at BSO concerts. We will miss his smiling face and encouraging words.

Sectional coaches Scott Anderson, Kate Nettleman, Sarah Switzer, Kirsten Whitson helped prepare BSO musicians for this concert. We thank them for sharing their time and expertise with our musicians.

The Bloomington Symphony would like to recognize the late Mr. & Mrs. Bernard M. Granum for the donation of the Adams timpani set, given in 2003. Their gift is an enduring legacy to the BSO.

Thank you to Jane Bishop, Jane VeVea, Dan Lenort, and the congregation at Christ the King Lutheran Church in Bloomington, for hosting our weekly rehearsals.

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Schneider Theater at the Bloomington Center for the Arts
1800 West Old Shakopee Road, Bloomington

Florence Price - Concert Overture No. 1

Ralph Vaughan Williams - Concerto for Oboe and Strings

Megan Dvorak Werner, oboe

Antonin Dvorak - Symphony No. 8 in G Major, Op. ii



February Tickets

bit.ly/BSOFeb2025

Let's Fall in (Star-Crossed) Love

Sunday, February 8, 2026 — 2pm

Ives Auditorium at the Minnesota Masonic Heritage Center
11411 Masonic Home Drive, Bloomington

Joan Tower - *Fanfare for the Uncommon Woman*

Sergei Rachmaninoff, Piano Concerto No. 1, Op. 1, F-sharp Minor

Soojung Hong, piano

Sergei Prokofiev - Selections from *Romeo and Juliet*



April Tickets

bit.ly/BSOApril2025

Impressions: How Do They Do It?

Sunday, April 12, 2026 — 2pm

Ives Auditorium at the Minnesota Masonic Heritage Center
11411 Masonic Home Drive, Bloomington

Marko Bajzer - *Sky-Tinted Water: Place Where the Water is so Still it Reflects the Sky*

TBA - Grand Prize Winner of the Mary West Solo Competition

Ottorino Respighi - *Pines of Rome*

Summer Fete

Friday, July 3, 2026 — 8:30pm

Normandale Lake Bandshell
5901 West 84th Street, Bloomington

This concert is free and open to the public



BLOOMINGTON SYMPHONY ORCHESTRA

Mission

The mission of the Bloomington Symphony Orchestra is to bring music lovers and accomplished musicians together to experience inspirational performances of orchestral music, with community as our cornerstone.

Vision

The Bloomington Symphony Orchestra will continue to be a vibrant, creative, and ever-evolving ensemble that is recognized as a leader in the Twin Cities for its accomplished volunteer musicians, capacity audiences, and an engaged community.

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Since 1963, the Bloomington Symphony Orchestra has been rooted in community, with the conviction that music is vital and enriches lives.

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