



b

BLOOMINGTON
SYMPHONY
ORCHESTRA

2025-2026

*Sixty-third
concert season*

photo by Leslie Plessner

Impressions: How Do They Do It?

Sunday, April 12, 2026
2:00 p.m.

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

Manny Laureano
Music Director & Conductor

Samuel Dangerfield
Cello

Concert Benefactors

*Dr. Leonard & Karen Nordstrom
Allan & Deborah Schneider*

Season Sponsor

Minnesota Masonic Heritage Center

Meet smarter. Gather better.



Two open floor plan events halls for up to 200

Numerous set-up options

A/V equipped meeting spaces

Partition capable hall for breakout room options

Multi-functional

Flexible catering options



What sets the Minnesota Masonic Heritage Center (MMHC) apart:
50,000 sq. ft. of flexible event space •
Evergreen Hall • Dan Patch Hall • Ives Auditorium • Executive Board Room



25% off room rental for corporate bookings* when booked between Jun-Sept.

*Valid for weekdays during business hours



For More Information
Masonicheritagecenter.org
952-948-6500

Marko Bajzer

Sky-Tinted Water

Camille Saint-Saëns

Cello Concerto No. 1 in A Minor, Op. 33

Allegro non troppo — Animato — Allegro molto — Tempo I
(pause)

Allegretto con moto — (cadenza) — Tempo I — un peu moins vite
Allegro molto

Samuel Dangerfield, Cello

Grand Prize Winner of the Minnesota String and Orchestra Teachers Mary West Solo Competition

— *INTERMISSION* —

Ottorino Respighi

Pini di Roma (Pines of Rome)

- I. *I pini di Villa Borghese (The Pines of Villa Borghese)*
- II. *Pini presso una Catacomba (Pines near a catacomb)*
- III. *I pini del Gianicolo (The Pines of the Janiculum)*
- IV. *I pini della Via Appia (The Pines of the Appian Way)*

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

Sky-Tinted Water

Marko Bajzer (b. 1989)

Sky-Tinted Water was the result of my work as the Artist-in-Residence at Voyageurs National Park. It is part of a series of works about the U.S. National Parks called From Sea to Shining Sea, in which each piece/movement tells the story of a different U.S. national park.

Voyageurs National Park is located along the Minnesota-Canada border in a semi-aquatic terrain known as the Boundary Waters. The Boundary Waters is an area that is approximately half land and half water, providing excellent recreational opportunities for hikers, boaters, canoeists, and kayakers.

Voyageurs National Park comprises a part of the larger Boundary Waters ecoregion in Minnesota. Very little of the park is accessible by foot alone. A watercraft is required to get just about anywhere in the park, making it somewhat unique within the national park system, like a “Venice of the NPS.”

The title of the piece is a reference to a translation of the name “Minnesota.” Often translated to “sky-tinted water,” or “cloudy water,” a more faithful translation of the Dakota expression is “place where the water is so still, it reflects the sky.” Whereas most national parks have specific attractions that attract visitation, the magic of Voyageurs is that the beauty of the park lies not in specific locations, but rather this relationship between the water and sky. It is ever-changing, cannot be predicted or anticipated, and requires open eyes and a mindset of being in the moment.

This piece musically depicts several scenes from my time in the park: a reedy marsh, choppy waves on big waters, tranquil stillnesses where the sky is a perfect reflection of the water, and the otherworldly Aurora. Interspersed in the piece are two musical quotes that pay homage to the cultural history of northern Minnesota: a sixteenth-century paddling song, sung by voyageurs in centuries past, and an Ojibwe melody from 1910 called “Approach of the Thunderbirds.”

The piece also employs the use of electronics, which consist of sounds one might hear when visiting Voyageurs National Park: the ripple of paddles through water, the swirling of waves on a windy day, the buzz of mosquitoes, the howl of the wolf, the chirping of crickets, and the iconic calls of Minnesota’s state bird, the common loon.

Program note by Marko Bajzer

Cello Concerto No. 1 in A Minor, Op. 33

Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns may not be the first name that comes to mind when we think of “musical genius,” but leaving him off that list would be a mistake. His God-given talent was of the sort that makes even other prodigies shake their heads. By the age of two he could read; by three he was composing little pieces at the piano; and by ten he was giving public concerts where he famously offered to play any Beethoven sonata from memory as an encore. What’s remarkable is how he carried that early brilliance into adulthood with a sense of discipline and curiosity that kept his music fresh long after the novelty of precocity had faded.

His childhood was shaped by a focused education and a deep immersion in the artistic life of Paris. His father died when Camille was an infant, prompting his mother and great-aunt to devote themselves entirely to his upbringing. They ensured he had the finest teachers and the freedom to explore his talents. What they—and his teachers—discovered was that he was something of a young sponge, absorbing languages, literature, mathematics . . . everything . . . with the same ease he absorbed music. That breadth of learning became a hallmark of his creative life, as though demonstrating he was as comfortable discussing astronomy as he was counterpoint.

By his twenties, Saint-Saëns was already a respected organist and composer, admired by luminaries such as Franz Liszt and Hector Berlioz. And in 1872, at the age of 37, he produced one of his most enduring works: the Cello Concerto No. 1 in A Minor, Op. 33. The piece brims with energy, and clarity, but with a desire to push musical forms of the time in new directions.

The concerto was written for the cellist Auguste Tolbecque, a virtuoso known for his warm tone and expressive phrasing. Saint-Saëns responded with a work that treats the cello not as a noble, brooding soloist but as a quick-witted conversationalist, taking its cues from the orchestra from the very start. In fact, the cello leaps into action in the opening measure without the usual orchestral preamble, as if Saint-Saëns simply couldn’t wait to let the instrument speak. The concerto unfolds in a single continuous movement, though its internal sections give the impression of a three-part structure. This seamless design was innovative for its time and reflects the composer’s belief in expression through economy—qualities he prized throughout his life.

Listeners often notice the concerto’s blend of elegance whilst getting caught in the whirr of the technical passages. Saint-Saëns gives the soloist moments

Program Notes

continued

of brilliant agility, but he also writes melodies of lyrical simplicity that speak to the listener with the affection of a folk song being passed down from a favored relative. For a young soloist performing it today, the concerto offers a chance to inhabit that same spirit of poised excitement. It invites the player to be both storyteller and gymnast, shaping lines that sing while navigating the work's mercurial turns. Hearing it, one understands why this concerto has endured so vibrantly in the centuries since its composer passed into the ages.

Program note by Manny Laureano

Pines of Rome

Ottorino Respighi (1879-1936)

Ottorino Respighi was one of those composers whose imagination seemed to live in two eras at once. On one hand, he was a modern Italian artist writing in the early twentieth century, surrounded by the turbulence and reinvention of a country still defining itself. On the other, he was deeply rooted in the past—an avid musicologist who spent years studying Renaissance and Baroque manuscripts and reviving forgotten works. That blend of old and new shaped everything he wrote, but nowhere is it more vivid than in the trilogy that made him internationally famous: *Fountains of Rome* (1916), *Pines of Rome* (1924), and *Roman Festivals* (1928).

Respighi grew up in Bologna in a musical household. His father was a piano teacher, and young Ottorino absorbed music early and naturally. He studied violin, viola, and composition at the Liceo in Bologna, where his talent blossomed quickly. But the turning point in his artistic life came when he left Italy to study orchestration in Russia with Nikolai Rimsky-Korsakov, one of the great masters of color and texture. That experience changed him. Rimsky-Korsakov's influence—his love of shimmering sonorities, bold instrumental combinations, and storytelling through sound—became part of Respighi's musical DNA.

By the time Respighi settled in Rome in the 1910s, he was a composer who had a scholar's respect for the past. He possessed the requisite ear for new harmonies and melodic content. All of this was wrapped in an Italian's sense of orchestral drama. Rome itself provided the final ingredient. The city overwhelmed him—not just its monuments, but its layers of history, its light, its fountains, its trees, its festivals, its ghosts. He once said that Rome “sings” if you know how to listen. His Roman Trilogy is his attempt to teach us how.

Pines of Rome, the second of the three tone poems, is perhaps the most cinematic. Respighi wasn't trying to write a symphony or a concerto; he wanted to paint with sound. Each movement is a scene, a moment in time, a place where the ancient and modern city overlap. And he chose the stone pines of Rome—those umbrella-shaped trees that seem to watch over the city—as his silent witnesses. What drove him to write the trilogy was not nationalism or propaganda, but affection. Respighi was not a political composer; in fact, he often kept his distance from the rising Fascist regime of his time. What he loved was Rome itself—the physical city, the stories embedded in its stones, the way its past and present coexist. The trilogy is his love letter to that city.

For an audience hearing *Pines of Rome* today, the piece offers something rare: a chance to experience a place through sound. Respighi invites us to walk with him—to hear children playing, to feel the hush of ancient tombs, to stand under moonlit branches, and finally to witness the grandeur of a civilization that still echoes through its ruins.

Program note by Manny Laureano

Friendship Village of Bloomington

The #1 senior living community
in Minnesota and ranked top 10 in the U.S.




Explore Senior Living possibilities.
Call 952-230-1567 or visit
friendshipvillagemn.com



FRIENDSHIP VILLAGE
OF BLOOMINGTON
A LIFESPACE COMMUNITY®

INDEPENDENT LIVING AND A FULL CONTINUUM OF CARE

 AL #408099 | SNF #409294



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.



Samuel Dangerfield
Cello

Samuel Dangerfield, 15, is a student of Mina Fisher. He started cello lessons with Carolyn Mead when he was 5. A member of the Minnesota Youth Symphonies (MYS), he recently won their Symphony Solo Competition, giving him the opportunity to perform in their February 2026 concert at Orchestra Hall. Other honors include performing in the 2024 and 2025 Mary West Solo Competition Winners Recital, and receiving 2nd prize in the 2025 Strings I Division of the Schubert Club Student Scholarship Competition. Samuel participates in a piano trio at Artaria Chamber Music School, and attended their Stringwood Chamber Music Festival in Summer 2025. He also enjoys making music with his family. As the Claire Givens Grand Prize Winner in the 2025 Mary West Solo Competition, he is excited to perform with the Bloomington Symphony.

Marko Bajzer is a Croatian-American composer, visual artist, bassoonist, wilderness guide, and educator based in the San Francisco Bay Area in California.

Bajzer has written for a variety of media, including orchestra, wind ensemble, chamber music, voice, and electronics.

Bajzer's current large-scale project is From Sea to Shining Sea; a Musical Journey through America's National Parks, a series of pieces depicting scenes from national parks across the United States. He was the Artist-in-Residence at Lassen Volcanic National Park in 2022 and wrote Lassen Awakes, which was performed by the North State Symphony in 2023. He was the 2023 Artist-in-Residence at Great Basin National Park, which will result in a performance by the Reno Philharmonic on March 22–23, 2025 of a piece entitled The Sacrifice of Prometheus. His 2024 residencies included Joshua Tree and Voyageurs National Parks, and works about those parks will premiere in 2025 and 2026.

Bajzer earned his Bachelor of Music in music composition from the University of Cincinnati, College-Conservatory of Music. He obtained his Master of Music degree in composition from the San Francisco Conservatory of Music.



Marko Bajzer
Composer

Violin Makers and
Dealers,
Teaching Violin Making
and fulfilling all your
instrumental needs.

*Over 50 Years of
experience*



**Violin
& Guild of
America**

William H Bartruff
Founder and Director

265 West 7th Street Suite 301
St Paul, Minnesota 55102
(952) 393 5844

Personnel

Violin I

Michael Sutton
Concertmaster
John Wiggins Memorial Chair
Jennifer Volby
Associate Principal
Kelly Carter
First Assistant Principal
Clair Bernard
Second Assistant Principal
Deonne Gray
Erik Lange
Lori Pommer
Jon West
Theresa Wise

Violin II

Rachel Christensen
Acting Principal
John Holm
Acting Associate Principal
Kiana Welsch
Assistant Principal
Grace Abt
Emily Anderson
Karen Bottge
Jenna Carr
Akiko Durbin
Kristin Parker
Nellie Ponar
Brenda Ruberto
Barbara Whiteman-Brown

Viola

Chris Chelgren
Principal
Clyn Barrus Memorial Chair
Sarah Oxendale
Associate Principal
Julia Wells
Assistant Principal
Will Bartruff
Chuck Clay
Rolf Krogstad
Suzanne Ludwig
Teresa Mager+
Thomas Plante

Cello

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

Bass

Charles Kreitzer
Principal
John Bulger
Associate Principal
Gary Hede
Conrad Hultquist
Miranda Morgan Lilla
Thomas Pieper

Harp

Elisa Schiller
Principal

Piano

Darin Tysdal+

Celeste & Organ

Jon Poupore

Electronics/Keyboard

Marko Bajzer+

Flute

Charlotte Bartholomew
Principal
Ruth Giles Chair
Jeeyoun Kang
Bianca Najera

Piccolo

Bianca Najera

Alto Flute

Bianca Najera

Oboe

Megan Werner
Principal
Garrett O'Connell
Maya Wellendorf

English Horn

Maya Wellendorf

Clarinet

Karen Hansen Gurstelle
Principal
Marjorie Hansen Chair

Laila Stainbrook
Karen Hansen Gurstelle Chair

Stacie Traill+

Bass Clarinet

Stacie Traill+

Bassoon

Briana O'Connell
Principal
Nancy Jacobson

Contrabassoon

Nick Ober

Horn

Rebecca Jyrkas
Principal
Roger & Doreen Klages Chair

Melanie Ditter
Emily Helland
Delaney Breen+
Henry Rieffer+

Trumpet

Steven Garcia
Acting Principal
Allan & Debby Schneider Chair

Hollyn Fellows+
Josh Coffey+

Trombone

John Metcalfe
Principal
Ian Kronbeck

Bass Trombone

Gary Zielinski

Tuba

Michael Werner
Principal

Timpani

Trevor Haining

Percussion

Greg Wood
Acting Principal
Scott Arnold+
Arush Bothra+
Deion Kieley+

Off-Stage Brass

Trumpet

Miriam Dennis+
Chris Houser
Jacob Meixner+
Olav Serres+

Trombone

Brooklynne Audette+
Quinn Munson+

Music Director

Manny Laureano
*Dr. Leonard & Karen Nordstrom
Chair*

Executive Director

Sara Kleinsasser Tan

Personnel Coordinator & Librarian

Jon Poupore

Production Coordinator

Becky Jyrkas

Stage Technician

Chuck Clay

Board of Directors

Kate Croatt, President
Theresa Wise, Vice President
Patricia J. Reller, Treasurer
Julia Wells, Secretary
Will Bartruff
Charlie Birge
Brianna Butler
Rolf Krogstad
Matthew Maxam
Scott Zeltinger
Manny Laureano, ex-officio
Sara Kleinsasser Tan, ex-officio

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

+ substitute player

Fond Farewells

Photo by Ruben Najera



Jane Amundson
BSO Cello

Looking at cellist Jane Amundson, it's hard to believe it's possible she has been a member of the Bloomington Symphony Orchestra for over four decades! As a student at the University of Minnesota back in 1985, she wanted more playing opportunities beyond the University Orchestra, and lucky for us, found her way to the BSO.

From her start during university, through marriage, children, and her calling as a math teacher, Jane has been a devoted and beloved member of our cello section. While unfailingly dedicated to the best preparation and performance, what she brought to the BSO went far beyond her excellent musicianship.

Jane has been a touchstone to all of the members of the BSO cello section during her tenure. Her personal kindness and warmth has set the example of what it means to be a community orchestra member—getting to know those around her, quietly supporting and helping, being a positive presence in the cello section and in the orchestra as a whole.

We will carry that example with us, as Jane retires from BSO and moves on to the next phase of her life with her husband, children, and grandchildren. Thank you for sharing so much of your life with us, Jane. It has been our sincere pleasure.

Tribute by Laurie Maiser

Today, Chris Houser is taking his last bow with the Bloomington Symphony Orchestra. Chris joined the BSO as fourth trumpet in 1995. Since that time, he has cheerfully played in every seat, based on whatever the BSO needed. Chris's versatility brought him some of his favorite BSO memories, including playing principal trumpet for Mahler's Second Symphony under the baton of Akira Mori in 2003. Another memorable performance was the first E-flat trumpet part in Strauss's *Ein Heldenleben*, which features a major solo of the trumpet repertoire.

Fellow musicians note his willingness to work tirelessly to make the section sound great, including attending additional sectional rehearsals. They also enjoy his dry, but very funny, sense of humor.

Chris has been a devoted player in other ensembles, including the Twin Cities Trumpet Ensemble which played for the International Trumpet Guild Conference. Chris had the opportunity to play a solo with the Minnesota Orchestra—as Trumpet 14 of 15—in Aram Khachaturian's Symphony No. 3!

We will be hard pressed to find a more committed member of the BSO, and we are thankful for all of the ways he has made the group an outstanding ensemble during his 30+ year tenure.



Photo by Darrell Owens

Chris Houser
BSO Trumpet



Schmitt Music
Home of the Steinway Piano

**Elevate your sound
from home to concert hall.**





7800 Harmony Drive | Bloomington, MN 55439 | 763-566-4560 | www.schmittmusic.com

Happy Anniversary to these BSO Musicians

<p><i>5 Years</i> STEVEN GARCIA MATTHEW MAXAM ROLF KROGSTAD</p>	<p><i>20 Years</i> JON WEST</p>	<p><i>35 Years</i> DEONNE GRAY KRISTIN PARKER</p>
<p><i>10 Years</i> CHARLOTTE BARTHOLOMEW JOHN HOLM SARAH OXENDALE</p>	<p><i>25 Years</i> HILARY SACKETT GROSBIE THOMAS PLANTE</p>	<p>— * —</p>
	<p><i>30 Years</i> BECKY JYRKAS</p>	<p>THESE MUSICIANS REPRESENT 215 YEARS OF BSO SERVICE!</p>

Donors

Over \$10000

City of Bloomington Arts Grant
Dr. Leonard & Karen Nordstrom
Allan & Deborah Schneider

\$5000 - \$9999

Dorothy & Don Hodapp
Pete & Laurie Maiser #
Thomas Kemp Foundation

\$2500 - \$4999

Anonymous
Minnesota Masonic Heritage Center
William White

\$1000 - \$2499

Bloomington Rotary Club Foundation
Beverly Chadwick
Katherine & Charles Croatt #
David & Joy Drummond #
Barbara E. Glas
Tim & Becky Jyrkas
Roger & Doreen Klages
Rolf & Martha Krogstad
Manny & Claudette Laureano #
Matthew Rench
Shawn Rockler
in memory of Sheldon Rockler
Stiles Foundation
Jeanne Weingart
in memory of John Weingart
Theresa Wise
Greg Wood

\$500 - \$999

Anonymous
Blackbaud Giving Fund
Anne Hintermeister & Bruce Wells
John & Brianna Butler
Castlelake LP
Thomas & Barbara Cummins
Estate of Jerome Dahlberg
Marjorie Hansen
Karen Hansen Gurstelle
Susan Maples
Lori Pommer
in loving memory of John Wiggins

Patricia & Don Reller
in memory of Kristin Reller
David & Jill Schatz
in honor of William "Jesse" Schatz
John & Anne Schoenhard
Sara & Kevin Tan
United Healthgroup

\$150 - \$499

Grace Abt
Steve & Jane Amundson
Emily Anderson
Annie Ausen
Charlotte Bartholomew
William Bartruff
Clair & Chase Bernard
Karen Bottge
John Bulger
Katherine Canon
Carter Music
Maya Chilcote
Rachel Christensen
Charles & Darlene Clay
Glenn Corliss
Laurie & Jim Cory
Hilary Crosbie
Matt Cummins
Charles Ditter
Sam & Akiko Durbin
Kris Dvorak
Daniel Ericksen
Ing-Mari Gahr
Steven Garcia
Deonne Gray
Amy Gudmestad
Julie Gudmestad
Trevor & Tessa Haining
Gary Hede
Don & Liz Ann Heinzman
Mary Beth Hill
in memory of David Jones
John Holm
Chris Houser
Conrad Hultquist
Nancy Jacobson
Frank & Roxy Janezich Foundation

Timothy Kelly & Anne Nugent Kelly
Charitable Fund
Glenn & Sharon Kleinsasser
Charles Kreitzer
Rolf Krogstad
Erik Lange
Suzanne Ludwig
Greg Marget
Matthew Maxam
Janet & John Metcalfe
Gemma Miller
in memory of Greg Granum
Bianca Najera
Thomas Niemisto
Chuck & Ruth Oliver
in loving memory of Wayne & Caryl Markel
Sarah Oxendale
Scott & Kristin Parker
Thomas Pieper
Lori Pommer
Nellie Ponarul
Gloria Pope
in honor of Sara Tan
Brenda Ruberto
William Schatz
Elisa Schiller
Laila Stainbrook
Karen Thomas
Seth Moran & Elisa Wells
in honor of Julia Wells
Julia Wells
Kiana Welsch
Mike & Megan Werner
Lance & Janet Werner
Jon West
Barbara Whiteman Brown
Scott Zeltinger
Gary Zielinski

Up to \$149

Anonymous (3)
Elizabeth M Andress
Ruth Smestad Anglin
Linnea & Adam Benson
Annie Brown
Susan Byrne
Paul Madore & Debra deNoyelles
Herman Swanson & Donna Schmidt
Friends of the Minnesota Orchestra
in honor of Manny Laureano
Deborah Gartenberg
Mark Gitch
Emily Helland
Andrea Horseman
Cynthia Jacobson
David Lower
Martha Mitchell Anderson
Paul & Karla Niederberger
Debbie Noack
Leonard & Karen Nordstrom
in memory of John Weingart
Patrice Pakiz
Pamela Pommer
in memory of Jim Chlebeczek
Larry & Roz Schack Giving Fund
Mary Kaye Springer
Alex Steil
Peter Stephan
Kay Talbot
in honor of Lori Pommer
Heather Tueffel
Janet Weivoda
Terrence & Susan Wolkerstorfer
In honor of Matt Cummins

Denotes an in-kind gift given in whole or in part

This listing is believed to correctly reflect donors between January 1, 2025 and March 31, 2026.

Contact our office with any corrections.

Acknowledgments

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.

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.

Donate Today!



Scan to give via
PayPal



Scan to give via
Venmo

Your financial support helps the Bloomington Symphony Orchestra be the vibrant and creative ensemble it is: in demand for volunteer musicians to play in and affordable for audience members. Give today to support the excellence, collaboration, and dedication you see onstage.

Donations help us rent and purchase music and instruments, cover guest artist fees, pay for rehearsal and concert venues, and more. We value every contribution and use it carefully to produce these high-quality concerts.

How to Give

Online: Scan the QR codes to donate at PayPal.me/bloomingtonsymphony or [@bloomingtonsymphonyorchestra](https://venmo.com/bloomingtonsymphonyorchestra)

Check: Send a check written to "BSO" to our office address

At the concert: Drop a donation in the tip jar in the lobby

Operating Fund

Unless specified, donations are used to produce the BSO's four season concerts, one or two free outdoor summer concerts at Normandale Lake Bandshell, and a side-by-side performance with the Bloomington Public School string students at the Bloomington Orchestra Festival.

Concert Survey



Scan to complete the
survey online

bit.ly/BSOSurvey2526

At the concert

Paper surveys are available in your concert program and can be returned to the box on the box office table as you leave.

At the concert or after the concert

You can complete an online survey by scanning the QR code or visiting the website: bit.ly/BSOSurvey2526

For every survey returned at the concert along with those completed online within one week, the Board of Directors will donate \$1 to Volunteers Enlisted to Assist People (VEAP). VEAP helps provide food, basic needs, and social services to our neighbors in Bloomington and in the surrounding communities.



Early Night's Menu

*Elegance Served Early.
So the Night is Yours*

3 COURSES - \$50

Six Ounce Filet
& Garlic Shrimp
Part of Our Early Diner's Menu

Catching a show, fundraiser or party?
Start your evening right with a 3 course menu for just \$50. Served from 5-6 PM, Monday through Friday.

3900 American Blvd. W.,
Bloomington, MN 55437
952.830.5200
www.bloomingtonchophouse.com

Upcoming Events

Give Back Night at Wooden Hill Brewing

Tuesday, May 12, 2026 — 5-8pm

Raise a glass and enjoy a bite while raising funds for the BSO
Wooden Hill Brewing Company
7421 Bush Lake Road, Edina

Summer Fete

Friday, July 3, 2026 — 8:30pm

Normandale Lake Bandshell
5901 West 84th Street, Bloomington

Arts in the Park

Tuesday, July 21, 2026 — 7 pm

Normandale Lake Bandshell
5901 West 84th Street, Bloomington

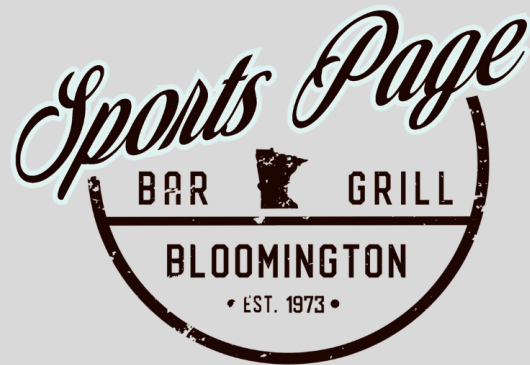
Save the Dates for the BSO's 2026-27 Concerts

Sunday, October 11, 2026

Sunday, November 22, 2026

Sunday, February 21, 2027

Sunday, April 11, 2027



**9014 Lyndale Ave South
Bloomington
sportspagebloomington.com**

Tucked away in the heart of Bloomington, The Sports Page has long been the local's best-kept secret, but word is spreading fast about this charming watering hole. Known for its laid-back atmosphere and friendly service, it's the perfect spot to unwind with friends after a long day. The menu boasts a selection of mouthwatering options, including their famously juicy burgers and perfectly crispy chicken wings, sure to satisfy any craving. Whether you're catching a game on one of their big screens or simply enjoying a lively conversation, The Sports Page offers a welcoming environment that feels like home. So, gather your friends and head down to discover what the buzz is all about!



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.

Values

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

We are guided by these values:


- Excellence
- Collaboration
- Dedication


Inclusion


The Bloomington Symphony Orchestra believes that music is something that all people - regardless of race, ethnicity, religion, gender, age, mental or physical abilities, or economic status - can and should be able to enjoy. As an equal-opportunity organization, we welcome the unique contributions and perspectives brought by our musicians, staff, board members, audience members, community leaders, and the general public. We strive to treat all people with the respect we know they deserve.

Bloomington Symphony Orchestra

1800 West Old Shakopee Road | Bloomington, MN 55431

 bloomingtonsymphony.org

 952.563.8573

 info@bloomingtonsymphony.org

