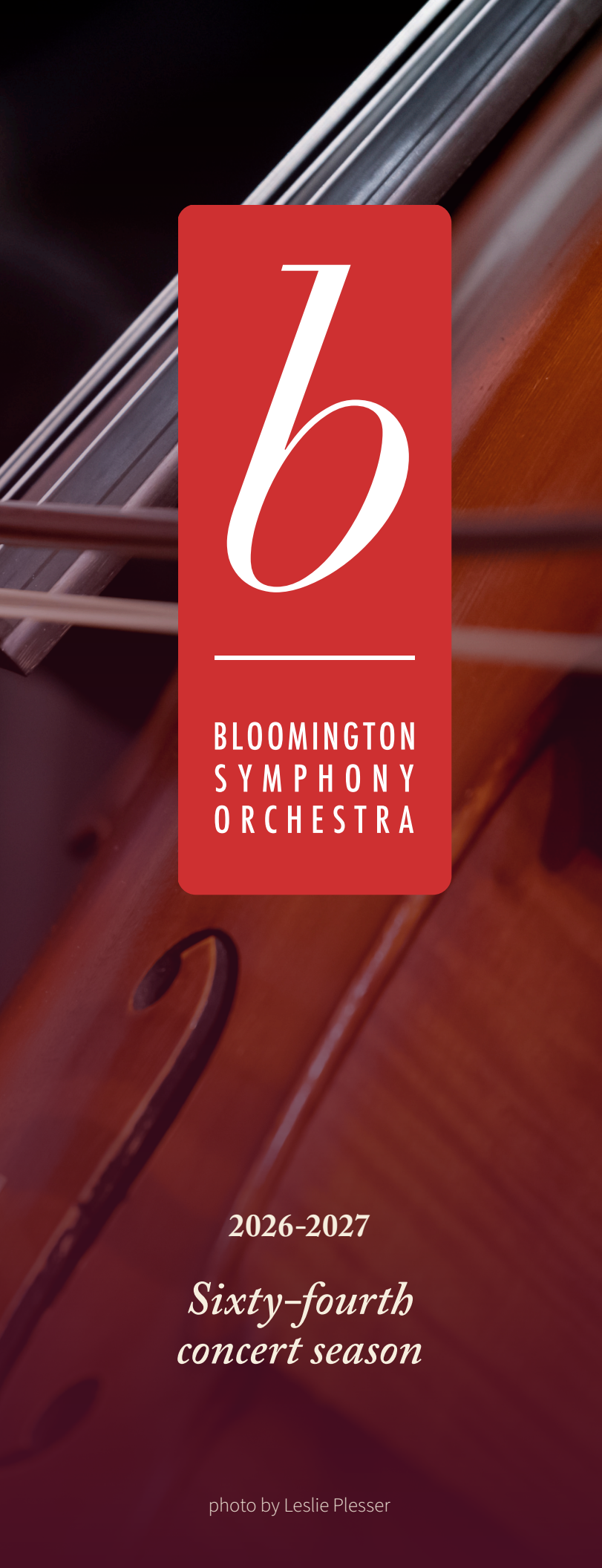




b

BLOOMINGTON
SYMPHONY
ORCHESTRA

2026-2027

*Sixty-fourth
concert season*

photo by Leslie Plessner

American Journey

Sunday, October 11, 2026
2:00 p.m.

St. Michael's Lutheran Church
9201 Normandale Boulevard
Bloomington

Manny Laureano
Music Director & Conductor

Concert Benefactors

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

Season Sponsors

*Minnesota Masonic Heritage Center
Friendship Village*



Say "I Do"

Somewhere
Extraordinary

Masonicheritagecenter.org

952-948-6500



*Not your typical wedding venue.
And that's the point.*

From ceremony to reception, our flexible spaces, tailored catering options, and thoughtful amenities make it easy to create a wedding that fits your vision, not a preset package.



MINNESOTA MASONIC HERITAGE CENTER

The Program

William Schuman

“Chester” from *New England Triptych*

William Grant Still

Symphony No. 1, “Afro-American”

Moderato assai

Adagio

Animato

Lento, con risoluzione

*Performance made possible by the Karen Hansen Gurstelle Fund for
Creative Repertoire Expansion*

— INTERMISSION —

George Gershwin

An American in Paris

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

by Manny Laureano

“Chester” from *New England Triptych*

William Schuman (1910—1992)

Like so many Americans, William Schuman grew up loving baseball and popular song. He used his early and basic musical training to write tunes for school groups and dance bands. The turning point came in 1930, when he heard the New York Philharmonic for the first time. It was not long before he found himself studying with an established American composer of note, Roy Harris. As a result, his career included winning major awards while becoming a part of the American symphonic music scene. Schuman's presence was an important one, becoming president of The Juilliard School of Music and, later on, the Lincoln Center. He used those positions to further the case for American music and the composers this nation produced.

Schuman's fascination with the work of William Billings came from a belief that the fledgling country's musical identity was unique to the Colonial period, born in the New World rather than left over from Old Europe. Billings, the self-taught eighteenth-century composer whose hymns and fuguing tunes circulated through churches and town halls, represented something Schuman admired: a kind of rough-hewn eloquence that felt unmistakably American. Brash and unashamed, it represented us.

New England Triptych (1956) grew out of that admiration. Schuman engaged Billings as a creative ancestor. In "Chester," he chose a tune that carried enormous symbolic weight during the Revolutionary era. "Chester" was sung by soldiers who saw it printed in hymnals. It was treated almost as a musical emblem of perseverance. Schuman approached it as living material; sturdy enough to bear the weight of the modern orchestra. "Chester" becomes, in that sense, a conversation across centuries.

William Grant Still and the “Afro-American” Symphony

William Grant Still (1895–1978) was born in Mississippi just a few years before George Gershwin and raised in Arkansas. It comes as no surprise that he occupies a singular place in American music history since he was fortunate enough to grow up in a family that valued literature, education, and music as necessary parts of life. His mother, Carrie Lena Fambro, was a teacher and became a widow to a local

bandleader named William Grant Still Sr. After William Grant Still Sr.'s death in 1904 when little William was barely three months old, his stepfather, Charles Shepperson, introduced him to opera recordings and encouraged his musical curiosity. That early exposure gave the young Still a sense of musical possibility far beyond what was typically available to a young Black musician in the early twentieth century.

Still studied at Wilberforce University and later at the Oberlin Conservatory, where his talent for orchestration quickly became apparent. This does not mean that he limited himself to symphonic writing and studies. He also worked as an arranger for W. C. Handy, wrote for theater orchestras (where it is possible George Gershwin may have heard him!), contributed to early radio ensembles, and became part of what became known as the Harlem Renaissance. He absorbed blues, spirituals, and popular idioms as authentic expressions of Black life and felt that vernacular to be worthy of the same symphonic treatment as any European tradition.

By the early 1930s, Still was determined to bring those idioms into the concert hall much as Gershwin was doing around the same time. The result was the "Afro-American" Symphony, completed in 1930 and premiered in 1931. It was the first symphony by a Black composer performed by a major American orchestra, opening the door to contemporaries such as Florence B. Price and William Dawson.

Still described the work as an attempt to portray "the sons of the soil," a phrase that gives symphonic voice to the emotional landscape of Black American experience. Blues progressions, melodic inflections drawn from spirituals, and rhythmic gestures rooted in dance traditions are clearly present as pillars of the symphony's structural foundation. The piece moves through an emotional gamut—moods of longing, humor, reflection, uplift—all shaped by the musical language Still believed was a portrayal of the Black identity of the day.

The "Afro-American" Symphony is notable in its balance of ambition and familiarity. He took the symphonic form historically associated with European lineage and unashamedly infused it with materials that had grown out of American soil. In doing so, he offered a vision of American music that was creatively sincere.

The "Afro-American" Symphony remains an important symphonic statement in our musical history for it is a work that insists that America's story cannot be told without the voices that shaped it.

Program Notes

continued

George Gershwin and *An American in Paris*

By the time George Gershwin (1898–1937) set foot on his second and longer excursion to Paris in 1928, he was already a household name. Imagine: in the span of a decade, he had gone from a teenage song plugger in Tin Pan Alley to one of the most celebrated composers in America and he was not yet 30. Broadway successes, popular songs being whistled by young men as they walked down city streets, and the groundbreaking *Rhapsody in Blue* had made him famous on both sides of the Atlantic. But fame didn't quiet his passion. Gershwin wanted to grow, to refine his craft so that he could better understand the musical world beyond New York.

Paris had fascinated him for years as it still does today for many. Gershwin had visited Paris briefly in 1925, hoping to study with Maurice Ravel, whose harmonic language and orchestrations he admired. Ravel declined, knowing that the best thing he could do for the young composer is to let him be himself. That stayed with him. It wasn't a rejection so much as a reminder that his musical voice was already distinct and worth cultivating on its own terms.

By 1928, Gershwin returned to Paris as an artist seeking inspiration. He arrived after completing work on the musical *Rosalie*, eager and very ready for a change of scenery. Paris offered exactly what he needed: a city alive with modernism, jazz, café culture, and a kind of cosmopolitan energy that matched his own. He spent his days walking the boulevards, visiting museums, meeting artists, and absorbing the sounds of the city — the traffic, the street vendors, the rhythms of daily life.

As it happened with the *Rhapsody in Blue*, Gershwin once again responded to the call of a commission, only this time, it came from no less than the venerated New York Philharmonic, the orchestra of Gustav Mahler and Arturo Toscanini. The idea of writing a piece about a visiting American came naturally. Gershwin was living that experience in real time, and he understood how a city could shape a traveler's emotions — excitement, curiosity, loneliness, delight. *An American in Paris* grew out of those impressions. It was to be a musical portrait of a young American encountering Europe with open ears and an open heart.

The work, *An American in Paris*, is one of the most vivid orchestral scores of its era, full of color, humor, and unmistakable personality. Gershwin's work resulted in a piece that feels both worldly and unmistakably American. As this whirlwind of music comes to its close, it is our desire to make you feel as though you have traveled to Paris, whether for the first time or as part of series of jaunts to the city of lights, love, and an awful lot of taxi horns!

Manny Laureano, Music Director



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 2005–2006 season and served as conductor of the 2008–2009 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.

Midnight, Finland, and the Movies

November 23, 2026

Matthew Maxam - *The Colors of Midnight* (World
Premiere)

Jean Sibelius - Violin Concerto in D Minor
Michael Sutton, violin

Movie Music by American Composers including
Ernest Gold, Elmer Bernstein & John Williams

Supporting Creative Programming

Karen Hansen Gurstelle has been a member of the Bloomington Symphony Orchestra since 1980. This year, she established the Karen Hansen Gurstelle Fund for Creative Repertoire Expansion. She shares more about herself and why she established this fund in a full Musicians Musing on the Bloomington Symphony Orchestra website.

Tell us about the Karen Hansen Gurstelle Fund for Creative Repertoire Expansion. Where did you get the idea and what are your goals for the fund?

It's been an evolving idea. I've always had an international bent—studying French, German, and Norwegian; working as an *au pair* near Paris and as a bilingual salesclerk in Berlin; and studying music, theater, and art in London and Scandinavia. For a couple years I wrote arts and culture articles for *Viking*, the international magazine of the Sons of Norway. Since 2008, I've been working two or three times a year on cruise ships as an arts and music enrichment lecturer, an ideal blend of international experience with teaching and performing. Bill lectures on science and history. It's a great gig that takes us all over the world.

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



Curating culturally distinctive examples for my lectures has led me to composers I mostly hadn't encountered in my performing career. I fell in love with many of their works and want to play them with my colleagues.

Through the fund, I want to help expand the repertoire that BSO performs by covering the extra costs of programming music by women, composers with African, Asian, Caribbean, and Latin American origin or heritage, and European composers whose works don't get much play in the United States.

Why is elevating the repertoire of underrepresented composers important to you?

In preparing my arts lectures, I have "auditioned" thousands of tracks of classical, traditional, and popular music from all parts of Europe, plus Alaska, Australia, the Caribbean, Central and South America, Egypt, Japan, New Zealand, South Africa, and Russia.

There is so much beautiful music born of different individual and cultural origins, and I want the musical voices and souls of those cultures to reach more performers and listeners. It is glorious to perform beloved standard repertoire AND have the buzz and challenge of preparing works that are new to us, then draw the audience in to enjoy them with us.

After the dress rehearsal of Arturo Marquez's Danzón No. 2, Manny told us that if we performed it like that, none of us would have trouble getting a date! It made me happy that the orchestra and audience seemed to enjoy the piece as much as I do. I had asked Manny to program it because, after years of coaching many Central High School clarinetists on the solos, I hadn't gotten to perform them myself! Two of my students attended BSO's performance, making a gratifying full circle. Now that Danzón No. 2 is widely performed, it would be fun to play Marquez's Danzón No. 9 and Danzón No. 7.

What difference has music played in your life?

It is who I am and why I'm here.

Read the full Musicians Musing here: bit.ly/BSOKaren

Personnel

Violin I

Michael Sutton

Concertmaster

John Wiggins Memorial Chair

Jennifer Volby

Associate Principal

Kelly Carter

Assistant Principal

Deonne Gray

John Holm

Erik Lange

Lori Pommer

Jon West

Theresa Wise

Violin II

Rachel Christensen

Principal

Kiana Welsch

Assistant Principal

Grace Abt

Karen Bottge

Jenna Carr

Akiko Durbin

Ing-Mari Gahr

Kristin Parker

Nellie Ponarul

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

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

Isabel Johnson

Matthew Maxam

Tom Niemisto

Scott Zeltinger

Kristin Reller Memorial Chair

Bass

Charles Kreitzer

Principal

John Bulger

Assistant Principal

Gary Hede

Conrad Hultquist

Miranda Morgan Lilla

Thomas Pieper

Mark Wade+

Harp

Elisa Schiller

Principal

Keyboard

Karen Bottge

Flute

Charlotte Bartholomew

Principal

Ruth Giles Chair

Jeeyoun Kang

Piccolo

Bianca Najera

Oboe

Megan Werner

Principal

Julian Ernst+

English Horn

Maya Wellendorf

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

Clarinet

Karen Hansen Gurstelle

Principal

Marjorie Hansen Chair

Laila Stainbrook

Karen Hansen Gurstelle Chair

Jan Scholl+

Bass Clarinet

Matthew Boeckers

E-flat Clarinet

Jan Scholl+

Alto Saxophone

Aaron Hanson+

Tenor Saxophone

Jesse Ng+

Alto Saxophone

Conner Gorby+

Bassoon

Ford Campbell+

Guest Principal

Nancy Jacobson

Horn

Rebecca Jyrkas

Principal

Roger & Doreen Klages Chair

Melanie Ditter

Emily Helland

Annie Ausen

Trumpet

Steven Garcia

Acting Principal

Allan & Debby Schneider Chair

Hollyn Fellows+

James Mons+

Trombone

John Metcalfe

Principal

Ian Kronbeck

Bass Trombone

Jeff Funk+

Tuba

Michael Werner

Principal

Timpani

Trevor Haining

Percussion

Deion Kieley+

Nathan Orcutt

Lowell Stephani+

Greg Wood

Interim Principal

Music Director

Manny Laureano

Dr. Leonard & Karen

Nordstrom Chair

Executive Director

Sara Kleinsasser Tan

Personnel Coordinator & Librarian

Jon Poupore

Emily Helland, Assistant

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

Donors

Over \$10000

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

\$5000 - \$9999

Karen Hansen Gurstelle
Dorothy & Don Hodapp
Pete & Laurie Maiser
Thomas Kemp Foundation

\$2500 - \$4999

Anonymous
Jeanne Weingart
William White
Bruce & Julia Wiessner

\$1000 - \$2499

Bloomington Rotary Club Foundation
Katherine & Charles Croatt #
David & Joy Drummond #
Barbara E. Glas
Anne Hintermeister & Bruce Wells
Tim & Becky Jyrkas
Roger & Doreen Klages
Rolf & Martha Krogstad
Manny & Claudette Laureano #
Matthew Rench
Stiles Foundation
Theresa Wise #

\$500 - \$999

Anonymous
Blackbaud Giving Fund
Karen Bottge
John & Brianna Butler
Castlelake LP
Thomas & Barbara Cummins
Marjorie Hansen
Jaxon & Emily Helland
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
Sara & Kevin Tan
United Healthgroup

\$150 - \$499

Grace Abt
Steve & Jane Amundson
Emily Anderson
Annie Ausen
Charlotte Bartholomew
William Bartruff
Clair & Chase Bernard
Matthew Boeckers
John Bulger
Katherine Canon
Carter Music
Rachel Christensen
Charles & Darlene Clay
Glenn Corliss
Laurie & Jim Cory
Hilary Crosbie
Matt Cummins
Charles Ditter
Sam & Akiko Durbin
Kris Dvorak
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
Erik Lange
Suzanne Ludwig
Matthew Maxam
Janet & John Metcalfe
Joan Meyer
Gemma Miller
in memory of Greg Granum
Miranda Morgan Lilla
Bianca Najera
Thomas Niemisto
Chuck & Ruth Oliver
in loving memory of Wayne & Caryl Markel
Sarah Oxendale
Scott & Kristin Parker
Thomas Pieper
Nellie Ponarul
Gloria Pope
in honor of Sara Tan
Renee Rasmussen
Brenda Ruberto
Larry & Roz Schack Giving Fund
Elisa Schiller
Solventum
Laila Stainbrook
Maya Wellendorf
Julia Wells
Seth Moran & Elisa Wells
in honor of Julia Wells
Kiana Welsch
Lance & Janet Werner
Mike & Megan Werner
Jon West
Lyndon & Diane West
Barbara Whiteman Brown
Greg Wood #
Scott Zeltinger
Gary Zielinski

Up to \$149

Anonymous (3)
Judith Anderson
Annie Brown
Susan Byrne
Paul Madore & Debra deNoyelles
Herman Swanson & Donna Schmidt
Deborah Gartenberg
Mark Gitch
Andrea Horseman
Cynthia Jacobson
Jeeyoun Kang
David Lower
Martha Mitchell Anderson
Paul & Karla Niederberger
Debbie Noack
Patrice Pakiz
Kathleen Parker

Pamela Pommer
in memory of Jim Chlebeczek
Ruth Smestad Anglin
Mary Kaye Springer
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 September 1, 2025 and October 1, 2026.

Contact our office with any corrections.

Season Sponsors

Maestro Level
Masonic Heritage Center
Principal Level
Friendship Village, a Lifespace
Community

Program Advertisers

Minnesota String & Orchestra Teachers
Association
Sports Page Bar & Grill
Violin Guild of America

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

*Over 50 Years of
experience*



William H Bartruff
Founder and Director

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

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](https://paypal.me/bloomingtonsymphony) or Venmo @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.

Endowment Fund

Gifts may be designated to the BSO's Endowment Fund which allows the group to "harvest" a percentage of earnings each year. Consider giving to the Endowment to honor a musician or loved one, honoring their legacy and supporting the BSO for years to come.

Business Support for the BSO

Business Sponsorships

If you have or know a business that would like to engage with a vibrant community of audience members, musicians, and social media followers, contact our office.

Program Ads

We are pleased to feature businesses and organizations that make our community strong. Reach BSO audiences by purchasing affordable ads that are supplemented by social media mentions. Visit our website to learn more.

Musicians Musing: Emily Anderson

Emily Anderson is a BSO violinist, an elementary orchestra teacher, and a potter.

Read the full Musicians Musing on the BSO website at: bit.ly/BSOEmily

What inspired you to try something new? And why pottery?

My job is teaching orchestra all day long, and so there's a lot of bleed-through with orchestra as a hobby as well. I was looking for something that was just for me, where I didn't have to be a leader, I didn't have to be in charge, I could just be. I was interested in pottery because I like working with my hands, being physical, and doing something productive, where I can see results right away.

What do you find challenging or rewarding about pottery?

I like that you can think about your like physical movement and then direct that energy into the clay and see that happen in real time. It's similar to violin, where you think about your physical action but when you see the result of that energy going into the clay. I think it was rewarding, because once I saw a lot of the cause and effect of concepts, like, "this hand shape causes this to happen in the clay,"...it was a very logical response. It was like violin, where you see an immediate result of what you're physically doing, so you can build from there, and that's exciting.

Board Match 2026



Give on Venmo

\$9150



Give on PayPal

The BSO Board and Staff will match the first \$500 of every gift received by December 31, 2026

bloomingtonsymphony.org/support

Thank you for your generosity!

Acknowledgments

The BSO's 2026–27 Concert Season is sponsored by the Minnesota Masonic Heritage Center and Friendship Village of Bloomington, a Lifespace Community.

We gratefully acknowledge our concert benefactors, Dr. Leonard & Karen Nordstrom, and Allan & Deborah Schneider. Their generosity helps the BSO thrive today.

Thank you to the residents of the City of Bloomington who support the BSO through the Resident Arts Support grant program.

Sectional coaches Scott Anderson, Kate Nettleman, Sarah Switzer, and Kirsten Whitson helped prepare BSO musicians for this concert.

Thank you to Charley Rich for lending his set of taxi horns to make the performance of *An American in Paris* possible.

The Bloomington Symphony recognizes 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.



Join us on stage!

Now accepting video auditions

Seeking musicians committed to
Excellence, Collaboration & Dedication

Current Openings

- Section Violin
- Section Cello
- Section Viola

**VISIT THE BSO WEBSITE TO
LEARN MORE**

bloomingtonsymphony.org/auditions



Winter Chamber Music Concert

In response to audience and musician interest, the BSO will present a chamber music concert in December. The program will include a variety of ensembles and repertoire, both of which were proposed by BSO musicians and curated by Music Director Manny Laureano.

The venue's configuration will give you the chance to see BSO musicians up close and personal, and they will perform in configurations from harp and violin duo, to a woodwind quintet; and will also feature a string quintet and an ensemble made up of students and BSO musicians playing side-by-side.

The concert is open to the public and while there is no ticket fee, a freewill offering will be accepted.



Winter Chamber Music Concert

Tuesday, December 8, 2026 at 7 p.m.

Bloomington Covenant Church

10150 Xerxes Avenue South, Bloomington

Freewill offering

Upcoming Events



Scan to buy tickets

Midnight, Finland, and the Movies

Sunday, November 22, 2026 — 2 pm

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

Winter Chamber Music Concert

Tuesday, December 8, 2026 — 7 pm

Bloomington Covenant Church

11411 Masonic Home Drive, Bloomington

Magically Romantic

Sunday, February 21, 2027 — 2 pm

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

The Many Moods of Mahler

Sunday, April 11, 2027 — 2 pm

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

Concert Survey



Scan to complete the
survey online

bit.ly/BSOSurvey2627

We value your feedback! Share your thoughts about the concert with us so we can make your experience even better.

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/BSOSurvey2627

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.



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

