



MINNESOTA CHORALE PRESENTS

Gabriel Fauré's Requiem

Dr. Ju Young Lee, Organist
Brendon Adams, Guest Artist
Kathy Saltzman Romey, Conductor

SUNDAY, OCTOBER 5, 2025

4:00 P.M.

AUGUSTANA LUTHERAN CHURCH

MINNESOTA CHORALE PRESENTS
Gabriel Fauré's Requiem

Organist: Dr. Ju Young Lee
Guest Artist: Brendon Adams
Conductor: Kathy Saltzman Romey

Welcome.....Kathy Saltzman Romey

Reading 1: *Inkosi Namandla*..... Brendon and Gaylene Adams
Text from Traditional isiZulu Song

Inkosi Namandla..... arr. by Michael Barrett
Eugene Sandel, Djembe | Gaylene Adams, Shekere

Reading 2: *Blessing for the Brokenhearted*.....Sommer McInerney
by Jan Richardson from *The Cure for Sorrow*

Requiem in D Minor, Opus 48.....Gabriel Fauré (1845-1924)
Dr. Ju Young Lee, Organist
Joy Roellinger, Soprano
Michael Tomlinson, Bass

**I. Introit et Kyrie
II. Offertory**

Reading 3: *The Eagle Poem*..... Shekela Wanyama
by Jo Harjo from *In Mad Love and War*

**III. Sanctus
IV. Pie Jesu**

Reading 4: *Touched by an Angel*.....Walter Tambor
by Maya Angelou from *The Complete Collected Poems of Maya Angelou*

**V. Agnus Dei
VI. Libera Me**

Reading 5: *Pantokrator*.....Michael Dennis Browne
by Michael Dennis Browne from *Seven Last Voices in Words for Music 1968-2018*

VII. In Paradisum

Reading 6: *A Litany of Remembrance - We Remember Them*..... Rev. Rick Wagner
by Rabbi Sylvan Kamens and Jack Riemer from *Gates of Prayer*

Inkosi Namandla.....arr. by Michael Barrett
Eugene Sandel, Djembe | Gaylene Adams, Shekere

PROGRAM NOTES

Inkosi Namandla - arr. by Michael Barrett

This isiZulu song is a reimagining of the popular traditional Tshwane church song *Ke na le modisa*, meaning “God of Strength.” The opening is a slow and symbolic prayer, asking God for strength to stand against injustice and wrongdoing. It is followed by the promise that we, the people, will not rest even in death, fighting for what we truly believe in, and that the power of daily prayer will grant us the strength to succeed.

Inkosi Namandla	God of Strength/Power
Wenhliziyi yami	My heart
Mawuhlakaniphe	Let it be wise (gain wisdom)
Zikuhq’ izitha zakho	Enemies surround us
Zivukela wena	They rise against us
Ungalahli wena	Do not forsake (give up)
Izikhali zakho	Our voices (as armor/weapons)
Ekufeni uzoqeda	In death we shall rest
Umsebenzi wakho	from our work (struggles/strife)
Linda uthandaze	Wait and pray
Ungayek’ ukulwa	Never stop fighting
Cela ngezinsuku zonke	Ask at all times (through daily prayer)
Inkosin’ amandla	(for guidance from the) Lord of strength/power

Requiem in D Minor, Opus 48 Gabriel Fauré (1845-1924)

My Requiem has been said to express no fear of death; it has been called a lullaby of death. But that is how I feel about death: a happy deliverance, a reaching for eternal happiness rather than a mournful passing away.... Perhaps I have sought to depart from what is conventional because for so long I was organist at services of internment. I'm fed up with that. I wanted to do something different.

– Fauré discussing his Requiem in a 1902 letter to Louis Aguetant

Fauré’s Requiem is wonderfully balanced—a remarkable feat, given that its various components were created separately over the span of several years. Its seven movements are musically structured to center around the remarkable *Pie Jesu*, a solo section for soprano (or boy soprano). Similarly, the baritone soloists appears in two parallel, symmetrically placed movements. The sense of symmetry is further created by Fauré’s innovative choice

to end the work with the antiphon *In paradisum* (not considered part of the Requiem proper, but rather part of the subsequent rites of burial). Thus, the work begins and ends with the same word: requiem (rest).

Moreover, the work is marvelously controlled. There is no doubt about the emotions in the work, but they are bound up in exquisitely fashioned, highly structured musical lines. But there is also a sense of economy, too—there is nothing of a circus about the music, which says much with minimal effort. It is the antithesis of Berlioz’s Requiem (a work Fauré cordially despised), which utilizes dramatic musical effects to make its points.

The Requiem is also noted for Fauré’s deliberate and highly idiosyncratic “pruning” or adaptation of the text to fit his overall conception. For one, during the *Offertoire (Domine Jesu Christe)*, Fauré subtly edits the text to remove all mention of St. Michael and minimize mentions of Hell. Far more radically, Fauré completely jettisons the *Dies Irae* section—the portion that dramatically depicts the coming Day of Judgement. Composers since Mozart’s day have reveled in the opportunity to depict the Apocalypse through apocalyptic music, which makes the *Dies Irae*’s absence in Fauré’s work all the more striking. If Fauré’s Requiem were to be used in a liturgical setting, the *Dies Irae* text could be included, but only in the understated simplicity of the original Gregorian chant... which would give its apocalyptic text a very different feel.

Most curious of all, Fauré ends the work with the section *In paradisum*, which as noted is not part of the traditional Requiem, but a hymn sung at the burial. The text speaks of a chorus of angels welcoming the soul and leading it toward Paradise. It is a striking addition that further emphasizes the idea of comfort and Divine grace.

The final words about the Requiem should go to the composer himself: “Everything I managed to entertain by way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest.”

– From *Mask of the Flower Prince* by Scott Chamberlain

TEXTS AND TRANSLATIONS

I. Introitus - Kyrie

Requiem aeternam dona eis Domine
et lux perpetua luceat eis.

Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam
ad te omnis caro veniet.

Kyrie eleison,
Christe eleison
Kyrie eleison.

II. Offertorium

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni et de profundo lacu.

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum de ore leonis
ne absorbeat Tartarus
ne cadant in obscurum.

O Domine, Jesu Christe, Rex Gloriam
ne cadant in obscurum.

Hostias et preces tibi Domine,
laudis offerimus
tu suscipe pro animabus illis
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam
Quam olim Abrahae promisisti et semini eius.

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni
et de profundo lacu
ne cadant in obscurum.
Amen.

III. Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis.

IV. Pie Jesu

Pie Jesu, Domine, dona eis requiem
dona eis requiem sempiternam requiem.

V. Agnus Dei

Agnus Dei, qui tollis peccata mundi
dona eis requiem.

Agnus Dei, qui tollis peccata mundi
dona eis requiem.

Agnus Dei, qui tollis peccata mundi
dona eis requiem, sempiternam requiem.

Grant them eternal rest, o Lord,
and may perpetual light shine upon them.

Thou, O God, art praised in Sion,
and unto Thee shall the vow be performed in Jerusalem.

Hear my prayer,
unto Thee shall all flesh come.

Lord have mercy,
Christ have mercy,
Lord have mercy.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed from the
pains of hell and from the bottomless pit.

Lord Jesus Christ, King of glory,
Deliver them from the lion's mouth,
nor let them fall into darkness,
neither the black abyss swallow them up.

Lord Jesus Christ, King of glory,
neither the black abyss swallow them up.

We offer unto Thee this sacrifice
of prayer and praise
Receive it for those souls
whom today we commemorate.
Allow them, O Lord, to cross from death into the life
which once Thou didst promise to Abraham and his seed.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell
and from the bottomless pit,
nor let them fall into darkness.
Amen.

Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory
Hosanna in the highest.

Merciful Jesus, Lord, grant them rest,
grant them rest, eternal rest.

O Lamb of God, that takest away the sins of the world,
grant them rest.

O Lamb of God, that takest away the sin of the world,
grant them rest.

O Lamb of God, that takest away the sin of the world,
grant them rest, everlasting rest.

Lux aeterna luceat eis, Domine
Cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

VI. Libera me

Libera me, Domine, de morte aeterna
in die illa tremenda
Quando coeli movendi sunt et terra
Dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo
dum discussio venerit atque ventura ira.

Dies illa dies irae
calamitatis et miseriae
dies illa, dies magna
et amara valde.

Requiem aeternam dona eis Domine
et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna
in die illa tremenda
Quando coeli movendi sunt et terra
Dum veneris judicare saeculum per ignem.

VII. In Paradisum

In Paradisum deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem sanctam Jerusalem.

Chorus Angelorum te suscipiat
et cum Lazaro quondam paupere
aeternam habeas requiem.

Aeternam habeas requiem.

May eternal light shine on them, o Lord,
with Thy saints for ever,
because Thou are merciful.

Grant them eternal rest, o Lord,
and may perpetual light shine on them.

Deliver me, o Lord, from everlasting death
on that dreadful day
when the heavens and the earth shall be moved
when thou shalt come to judge the world by fire.

I quake with fear and I tremble
awaiting the day of account and the wrath to come.

That day, the day of anger,
of calamity, of misery,
that day, the great day,
and most bitter.

Grant them eternal rest, o Lord,
and may perpetual light shine upon them.

Deliver me, o Lord, from everlasting death
on that dreadful day
when the heavens and the earth shall be moved
when thou shalt come to judge the world by fire.

May the angels receive them in Paradise,
at thy coming may the martyrs receive thee
and bring thee into the holy city Jerusalem.

There may the chorus of angels receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.

May thou have eternal rest.

OUR UNITED BELONGING STATEMENT

In every environment we inhabit, the Minnesota Chorale aims to inspire unity and belonging through our music and advocating presence. We are here to safely and respectfully open doors to all of life being uplifted in song. For, the more we safely recognize and accept the depths of our individuality and life experiences, the more we discover parts of ourselves in each other and truly find sustainable common ground for a spirit of united belonging.

VOICES UNITED IN CONNECTION, COLLABORATION AND COMMUNITY

29:11 International Exchange, co-founded by Brendon and Gaylene Adams in 2002, is a unique South African music ensemble with a mission to facilitate hope and reconciliation through music, cross-cultural collaboration, and individual artist development. 29:11 has no political or religious agenda. Their universal message is centered around the ancient African concept of Ubuntu. Ubuntu roughly translates to “humanity to others”, meaning recognition that a person is who they are because of others. Ubuntu means recognizing that each of us is worthy of understanding and love, and that we can use compassion to heal and transcend barriers that divide us because we are strongest together. We use music in a variety of ways to inspire and cultivate Ubuntu, one group at a time.

In Memoriam



ROBERT MAGIL

Robert (“Bob”) J. Magil, age 69, died on April 20, 2025, following a brief illness. Bob was born in Muskegon, Michigan, on July 19, 1955, and was raised by his family both there and in Scottsdale, Arizona. He moved to New York City in the late 1970s and then resided in Detroit for a few years before settling first in Apple Valley and then in Plymouth, Minnesota. Bob was a highly successful independent insurance agent affiliated with Advanced Insurance Agency, LLC, with a focus on woodworkers, tradesmen, nonprofit groups, and restaurants. He spoke fluent Spanish; loved to travel, read, and bike; and was a passionate singer and supporter of the arts. Bob was a proud member of the Minnesota Chorale for 13 years and prior to that sang with the Oratorio Society of Minnesota for a decade and served on its Board of Directors. Bob was married twice and is survived by his beloved daughter, Abigail (Magil) Prado, and his younger brother, Joseph A. Magil. Bob was predeceased by his older brother, Daniel M. Magil. Friends and family greatly miss his intellect, wit, energy, warmth, loyalty, and joyous spirit.

To plant a beautiful memorial tree in memory of Robert, please visit our [Tree Store](#).

Published on August 3, 2025 in the Star and Tribune



STEVE PRATT

Steve Pratt, age 69, died on September 19, 2025 after contracting West Nile virus. Steve grew up in Fairfax, VA, just outside of Washington, DC. He attended MIT, graduating with a BS and MS in Electrical Engineering and worked at Honeywell for over 30 years as a research engineer. Music was an integral part of Steve’s life. He sang with the Minnesota Chorale for over 25 years, played bass clarinet with The 1st Memorial John Philip Sousa Band (Edina city band) for 45 years, and loved playing the piano, particularly his 1929 Steinway grand piano. Steve’s other great love was cycling which he did year round almost every day. He gave his all in whatever he was doing, whether it was to help a friend with a project, tutoring math at St Louis Park high school or scooping cookie dough in the bakery at Open Arms. He will be greatly missed by his wife, Lisa and dog, Bella, as well as his family and friends.

PERFORMER BIOGRAPHIES

Kathy Saltzman Romey is artistic director of the Minnesota Chorale, which serves as the Minnesota Orchestra's principal choir. Romey is also Professor Emerita of Music and former Director of Choral Activities at the University of Minnesota, where she oversaw the graduate program in choral conducting and conducted choirs for thirty years. Known for her meticulous training of choirs, Romey has conducted the Chorale in local, national, and international forums and annually coordinates BRIDGES, the acclaimed education-outreach program of the Minnesota Chorale.

Outside of the Minnesota Chorale, Romey has served as a staff member to the Oregon Bach Festival since 1984 and is chorus master of the Festival Chorus, which she prepares for annual concerts, commissions, and recording projects. Active as a guest conductor, chorus master, and clinician throughout the United States and Europe, Romey also serves on the staff of the Junges Stuttgarter Bach Ensemble and was a faculty member of the Weimar Bach Cantata Academy for six years.

Romey has received various teaching awards and grants, co-authored two book chapters, and in 2014, assisted Helmuth Rilling with his book - MESSIAH: Understanding and Performing Handel's Masterpiece. She was the recipient of Chorus America's 2021 Distinguished Service award and recognized by ACDA of Minnesota with the 2023 F. Melius Christiansen Lifetime Achievement Award for her significant service and contributions to choral music in Minnesota.

Brendon Adams, 29:11's artistic director was born and raised in the Elsie River, a township just west of Cape Town, South Africa. Growing up in apartheid South Africa, Brendon was surrounded by poverty, oppression, violence, and fear. Even amongst this darkness, Brendon was able to find hope and light through his relationship with God, and his musical gifts. Brendon drew inspiration from the power of reconciliation, as modeled by Nelson Mandela. Despite his disadvantages, Brendon was able to rise above oppressive circumstances and forgive and love his neighbors who had hurt him. From that point on, Brendon has dedicated his life to helping motivated youth in Cape Town begin to realize their immeasurable potential through the music and exchange opportunities of 29:11.

Dr. Ju Young Lee (DMA, AAGO) is an accomplished organist, pianist, and conductor from South Korea. She holds degrees in organ performance and choral conducting from Yonsei University and the University of Minnesota, and has performed widely in South Korea, the United States, the United Kingdom, Vienna, Ukraine, and Hungary. Dr. Lee has taught at several universities, including Yonsei University and Gangneung-Wonju National University in South Korea, as well as Bethel University in St. Paul, where she served as Co-Director of Keyboard Activities.

She currently serves as Organist at Christ Presbyterian Church in Edina, where she directs the Bell Choir, oversees the CPC Arts Series, and teaches music. In addition, she is the founder and Artistic Director of the K-Breeze Children's Choir and a board member of the Twin Cities Chapter of the American Guild of Organists.

Joy Roellinger, mezzo soprano, has been immersed in music since childhood, beginning her journey nestled in the children's choir at church. She pursued her passion for vocal music education at the University of Minnesota, Duluth, where she refined her vocal abilities and deepened her appreciation for the art. Joy has distinguished herself as a featured soloist in major works, including J.S. Bach's B Minor Mass and Magnificat (BWV 243), Felix Mendelssohn's Gloria and Magnificat in D Major, Antonio Vivaldi's Gloria, and Karl Jenkins' Requiem. She has also had the honor of performing for the Royal Family twice under the direction of world-renowned composer Paul Mealor.

Currently, Joy lends her voice to several esteemed ensembles, including the Minnesota Chorale (since 2017), MPLS imPulse, Woven Voices, and Elm Ensemble. Alongside her musical endeavors, she balances her career as a treasury accountant at Allianz Life Insurance Company. Joy resides in Minneapolis, MN, where she enjoys a fulfilling life with her husband and three children.

Michael R. Tomlinson, baritone, has been a contracted member of the Minnesota Chorale since 2008. He has also sung with the South Metro Chorale, where he served as assistant director. He holds a B.S. in Mathematics, Secondary Education, and Vocal Performance from Heidelberg University in Tiffin, Ohio, and an M.M. in Vocal Performance from Youngstown State University in Youngstown, Ohio. Michael has appeared as a soloist with the Chorale in works including Mozart's Requiem, Fauré's Requiem, and Bizet's Carmen ("Votre toast"). In addition to his musical work, he has directed choirs at Ebenezer Lutheran Brethren Church and now serves as choir director at Lutheran Church of the Ascension in Burnsville. Michael has also taught mathematics at Eastview High School in Apple Valley for the past 25 years.

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Sabe Dunlap*	Jon C. Lahann*	Sadhika Prabhu	Natalie Wishcop*
Marcia K. Evans*	Steven W. Landby*	Jeffrey J. Raehl*	Ty Wottrich
Heather Ford*	Michelle Liebl*	Paul Remde	
Elena Grilla	Wendy Lukaszewski	Joy E. Roellinger*	
Michelle Hackett	Pamela Marentette*	Scott Sandberg	*Section Leader

ABOUT THE MINNESOTA CHORALE

Led by artistic director Kathy Saltzman Romey since 1995, the Chorale is the Principal Chorus of the Minnesota Orchestra. The Chorale is dedicated to fostering and deepening relationships through its award-winning Bridges community engagement initiatives, educational activities, and independent presentations of choral works. A seasoned artistic partner, the Chorale continues to explore new artistic directions and collaborative opportunities, while earning the highest critical acclaim for its work on the concert stage.

Now comprising ensembles for singers from ages 8 to 80-plus, the Minnesota Chorale is a multi-generational umbrella organization. With the founding of the Minneapolis Youth Chorus in 2007, the Chorale deepened its community connections by creating this choral opportunity for Minneapolis Public School students in grades 6 through 8 to develop their musical gifts in an environment dedicated to the celebration of diversity and the pursuit of artistic excellence. The program has since expanded to include charter and home schooled students within Minneapolis. MYC's Prelude Children's Choir, for children in grades 3 through 5, provides an introductory choral experience for younger singers. Voices of Experience, established in 2010 in partnership with the MacPhail Center for Music, offers mature singers opportunities to achieve vocal excellence and enrich the community through song.

MINNESOTA CHORALE STAFF

Kathy Saltzman Romey - Artistic Director
Alyssa K. Breece - Executive Director
Barbara Brooks - Accompanist and Artistic Advisor
Heather Hood - Assistant Director, Symphonic Chorus
Timothy Kelly - Operations Associate
Jenny Kisner - Operations Director
Barbara Lundervold - Special Projects Coordinator
Linda Neuman - Librarian/Office Assistant
Jerry Rubino - Director Voices of Experience and Special Projects Conductor
Eugene Sandel - Director of Youth Choruses
Becky Sun - Pianist for Youth Choruses
Shekela Wanyama - Director of Youth Choruses
Karen Wasiluk - Volunteer Manager

BOARD OF DIRECTORS

Mariellen Jacobson, *Interim President* - Information Technology and Project Management Professional (Ret.)
Kate Graber, *Treasurer* - Project Manager, The Energy Conservatory
Paige Winebarger, *Secretary* - Attorney (Ret.)
Elwyn Fraser - Case Manager at the FATHER Project, Goodwill Easter Seals
Barbara Greene - Senior Health Consultant, Barbara Greene and Associates
Danielle J. Hill - Senior Specialist, Third Party Risk Assessments, Best Buy
Linda Lonson - Director of New Construction Sales, USA, Napoleon
Gustavo Rodriguez - Sr. Revenue Science Analyst, Federal Express Corporation
Alyssa K. Breece - Executive Director, Minnesota Chorale, ex officio
Kathy Saltzman Romey - Artistic Director, Minnesota Chorale, ex officio

SINGER REPRESENTATIVES

Jaime Anthony - Symphonic Chorus Representatives
Gloria Cazanadi - MYC/Prelude Representative
John Henrich - Symphonic Chorus Representatives
Nathan Peterson-Kindem - Contracted Singer Representative
Paige Winebarger - Voices of Experience Representative

ADVISORY BOARDS

Minnesota Chorale Advisory Board

Joanna Cortright - Music and Arts Education Consultant
Karen Larsen - Community Volunteer
Louise M. Miner - Organization Development Consultant
Peter B. Myers - Myers Communications Group LLC
John Nuechterlein - Retired President and CEO, American Composers Forum
Doreen Rao - Elmer Iseler Chair in Conducting Emeritus, University of Toronto
Helmuth Rilling - Conductor; Founder, International Bach Academy, Stuttgart
Daniel M. Satorius - Entertainment Attorney, Lommen & Abdo
Sue Tuthill Schiess - Community Volunteer
Dale Warland - Conductor and Composer
Kristen Smith Wenker - Vice President, Investor Relations, General Mills

In Memoriam

Rick Glasgow - Vice President, the Hays Groups
Stephen Paulus - Composer
Hal C. Ransom - Minnesota Chorale Charter Member, Community Volunteer

Minneapolis Youth Chorus Advisory Board

Joanna Cortright - Music Educator
David Lauth - Attorney
Christine Maefsky - Liaison to Mpls Public Schools
Charlotte Morey - Music Educator
Francisco Nuñez - Young People's Chorus, New York City
Tina Puente Sherman - CEO & Co-Founder, Bridge Consulting & Creative LLC
Dr. Eugene Rogers - Director of Choirs, University of Michigan
Yolanda Williams - Performer and Educator

Special Thanks

Kathy Saltzman Romey, Conductor
Dr. Ju Young Lee, Organist
Brendon Adams, Artistic Director and Co-founder of 29:11
Gaylene Adams, Co-founder of 29:11
Family and Friends of Robert Magil
Family and Friends of Steve Pratt
Staff at Augustana Lutheran Church
Staff at Hennepin United Methodist Church
Elizabeth Longhurst Design
Scott Chamberlain, Program Notes

READERS

Sommer McInerney
Shekela Wanyama
Walter Tambor
Michael Dennis Browne
Rev. Rick Wagner

VOLUNTEERS

Heather Ford and Joy Roellinger, Project Leads

READINGS

We thank the writers below who gave us the powerful words and sentiments included in our program today.

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UPCOMING PERFORMANCES

ORFF'S CARMINA BURANA WITH TWIN CITIES BALLET OF MINNESOTA

Barbara Brooks, conductor

Saturday, November 1, 7:30 pm - Fitzgerald Theater, St. Paul

Sunday, November 2, 2:00 pm - Fitzgerald Theater, St. Paul

BRAHMS' REQUIEM SING WITH GUEST ORGANIST JOSEPH TRUCANO

Kathy Saltzman Romey, conductor

Sunday, November 2, 4:00 pm - Westminster Presbyterian Church Sanctuary, Minneapolis

BRAHMS' REQUIEM WITH MINNESOTA ORCHESTRA

Thomas Søndergård, conductor

Friday, November 21, 8:05 pm - Orchestra Hall, Minneapolis

Saturday, November 22, 7:05 pm - Orchestra Hall, Minneapolis

HANDEL'S MESSIAH SING WITH GUEST ORGANIST LYNN TRAPP

Kathy Saltman Romey, conductor

Sunday, December 7, 7:00 pm - St. Olaf Catholic Church, Minneapolis

BACH'S CANTATA 62 AND CHRISTMAS ORATORIO CANTATAS 1, 5 AND 6 WITH BACH SOCIETY OF MINNESOTA

Matthias Maute and Kathy Saltzman Romey, conductors

Friday, December 12, 7:30 pm - St. Thomas More Church, St. Paul

Saturday, December 13, 4:00 pm - Westwood Lutheran Church, St. Louis Park

BEETHOVEN'S SYMPHONY NO. 9 AND FRANK'S PACHAMAMA MEETS AN ODE WITH MINNESOTA ORCHESTRA

Eun Sun Kim, conductor

Thursday, March 19, 11:00 am - Orchestra Hall, Minneapolis

Friday, March 20, 8:00 pm - Orchestra Hall, Minneapolis

Saturday, March 2, 7:00 pm - Orchestra Hall, Minneapolis

MACPHAIL CHAMBER CHOIR: SPRING COLLABORATION

Jerry Rubino, conductor

Tuesday, April 28, 7:30 pm - Antonello Hall, MacPhail Center for Music, Minneapolis

FAMILY CONCERT:

VOICES OF EXPERIENCE, MINNEAPOLIS YOUTH CHORUS AND PRELUDE CHILDREN'S CHOIR, MINNESOTA CHORALE

Jerry Rubino, Eugene Sandel, Shekela Wanyama, and Kathy Saltzman Romey, conductors

Sunday, May 3, 4:00 pm - Roseville Lutheran Church



MINNESOTA
CHORALE