

Minnesota Orchestra

Osmo Vänskä, conductor

Sarah Wegener, soprano | Jacquelyn Wagner, soprano

Carolyn Sampson, soprano | Sasha Cooke, mezzo

Jess Dandy, mezzo | Barry Banks, tenor

Julian Orlishausen, baritone | Christian Immler, bass-baritone

Minnesota Chorale, Kathy Saltzman Romey, artistic director

National Lutheran Choir, David Cherwien, artistic director

Minnesota Boychoir, Mark S. Johnson, artistic director

Angelica Cantanti Concert Choir, Elizabeth Egger, conductor

Friday, June 10, 2022, 8 pm | Orchestra Hall

Saturday, June 11, 2022, 8 pm | Orchestra Hall

Sunday, June 12, 2022, 2 pm | Orchestra Hall

*We gratefully acknowledge the support of **Louise and Doug Leatherdale** in the presentation of these concerts, and their support for the work of Osmo Vänskä.*

Gustav Mahler

Symphony No. 8 in E-flat major, *Symphony of a Thousand*

ca. 80'

Hymnus: Veni, creator spiritus

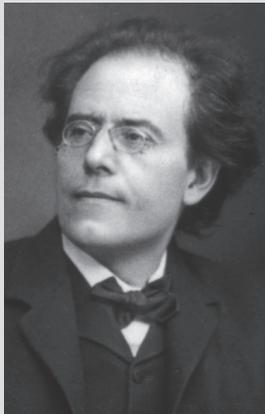
Final Scene from Faust

Profiles of the soloists and choirs, rosters of choir members, and the text and translation of Mahler's Symphony No. 8 are provided in an insert. Osmo Vänskä's profile appears on page 10 of *Showcase*. The translation will also be provided as surtitles; translation by Sandra Hyslop.

Broadcast and digital use of this concert is made possible by David and Shari Boehnen.

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of [YourClassical Minnesota Public Radio](#), including KSJN 99.5 FM in the Twin Cities.





Gustav Mahler

Born: July 17, 1860,
Kalischt, Bohemia

Died: May 18, 1911,
Vienna, Austria

Symphony No. 8 in E-flat major, *Symphony of a Thousand*

Premiering: September 12, 1910

during the decade that Gustav Mahler was director of the Vienna Court Opera, only the summer holidays were free to him for composing. Of all his symphonies, none was created more swiftly than the gigantic Eighth, written in a spirit of exultation and assurance in the span of a mere eight weeks. Because of the mass of singers and enlarged orchestra it demands, it is known as the *Symphony of a Thousand*—a title Mahler disliked but was used to publicize the work's premiere. Completing his draft of the score on August 18, 1906, Mahler jubilantly addressed the conductor Wilhelm Mengelberg: "I have just finished my Eighth! It is the biggest thing I have done so far. And so individual in its content and form that I cannot describe it in words. Imagine that the whole universe begins to vibrate and resound. These are no longer human voices, but planets and suns resolving..."

Indeed, the voices of the Symphony No. 8 seem to transcend their humanity, for Mahler puts them to work as if they were instruments. Voices and orchestra are so interwoven, sharing equally in the sublime musical ideas, that the work is no mere symphony with singing, but a genuine marriage of vocal and instrumental sonorities. Why such monumental forces? Perhaps to match the scale of the thought, which expresses not only the hope for all mankind for redemption, but of the artist for the breath of inspiration.

"my greatest work"

In 1906, as soon as Mahler had unpacked his bags at Maiernigg, on the shores of the beautiful Carinthian lake known as the Wörthersee, he was tormented by a fortnight of despairing idleness. His wife recalled that "he was haunted by the spectre of failing inspiration." One morning, just as he entered the little lakeside cottage where he tried to work (sparsely furnished, with only a piano and the collected works of Kant and Goethe), the exalted idea of the ancient Latin hymn *Veni Creator Spiritus* (Come, Creator Spirit), took hold of him and—in his own words—"shook me and drove me on for the next eight weeks until my greatest work was done." Recalling how quickly the work evolved, he noted in a letter to his wife Alma: "In art as in life I am at the mercy of spontaneity. If I had to compose, not a note would come."

While the impresario Emil Gutmann was making preparations for the premiere of the Eighth Symphony in Munich on December 12, 1910, Mahler was busy conducting in America; in his absence, Bruno Walter was charged with the preliminary rehearsals, though Mahler returned in time to lead the forces of just over a thousand participants in the final rehearsals. Walter has left a vivid account of that week:

"Those were great days for us who were privileged to attend the rehearsals of the Eighth. The immense apparatus obeyed with devotion the master's effortless direction. All performers were in a state of solemn exaltation, and this was true, above all, of the children, whose hearts he had captured from the beginning. It was a great moment when, greeted by the thousands who filled the giant exhibition hall, he took his place facing the thousand performers—at the zenith of his life and yet marked for an early death—when his music invoked the creator spiritus by whose fires it had been generated within him, and when from all lips burst forth the yearning call of his life...."

"When the last note of the performance had died away and the waves of enthusiastic applause reached him, Mahler ascended the steps of the platform, at the top of which the children's choir was posted. The little ones hailed him with shouts of jubilation and,

one-minute notes

Mahler: Symphony No. 8, *Symphony of a Thousand*

In Mahler's Eighth Symphony, a massive force of voices and orchestra are so interwoven, sharing equally in the sublime musical ideas, that the work is no mere symphony with singing, but a genuine marriage of vocal and instrumental sonorities. This mystical and stirring work, of which Mahler led the premiere performance only eight months before his death, brings together a medieval hymn (molded into an immense sonata structure) and the final scene of Goethe's verse drama, *Faust*.

walking down the line, he pressed every one of the little hands that were extended towards him...At the performance itself he seemed to be at the height of his power—the uplifting of his soul once more had given back to the tired heart its onetime vigor. But it was the last performance of one of his creations that he himself conducted.”

Eight months later, Mahler was gone, leaving a mystical and stirring work that brings together a medieval hymn (molded into an immense sonata structure) and the final scene of Goethe’s verse drama, *Faust*. Only Mahler would have dared such a conception for a choral symphony.

the music: playing by its own rules

hymnus: *veni, creator spiritus*. Like Mahler’s other symphonies, the Eighth proceeds according to its own rules. A massive chord resounding from the organ heralds the tumultuous cry of the two choruses, *Veni, veni, creator spiritus*, a march-like theme that functions as the principal subject of the 25-minute sonata movement. A contrasting theme, a sweetly expressive setting of the third and fourth line as the poet begs for grace, is given to the soprano. The development gets under way in an orchestral interlude marked by the tolling of bells. In its course, the main theme is transformed into a striking new cry (beginning with the word *Accende*—“Kindle the light of our understanding”), and its summit is crowned with the double fugue based on the original theme. Additional brass are summoned for the gleaming coda. “No other work of Mahler,” observed Walter, “is so saturated with the spirit of fervent affirmation.”

final scene from *Faust*. Of all the composers who drew inspiration from Goethe’s drama *Faust*—and the ranks include, among others, Berlioz, Liszt, Schumann and Gounod—none may have more closely paralleled the poet’s intention than Mahler. He restricts himself entirely to the closing scene of Part II, Faust’s triumphant redemption, a scene unmanageable on the stage, which Goethe never intended anyhow. The original choruses and solos are given perfect realization by Mahler, and though the sections vaguely trace the slow movement, scherzo and finale of a more traditional symphony, the unorthodox structure emanates from the flow of the poetry itself.

The final scene traces Faust’s journey to heaven, and his course to salvation counterbalances the supplication of the opening hymn to the Spirit. The setting is a mountainous landscape where, on different levels, hermits have built their cells, each symbolizing a level of perfection. Faust’s remains are borne by angels who affirm the central thesis of the drama, “Whoever strives with all his power, we are allowed to save.” He is welcomed by one of the penitents, Gretchen, who loved him on earth and now, in eternity, has been transfigured into one of the wise. The blessed

boys announce that Faust’s mission in heaven is to instruct those whose lives on earth were terminated before they could range through all the human experiences he has known. Finally, the Mater Gloriosa, symbol of the enthroned Virgin, ushers Faust into eternal happiness.

Instrumentation: 8 solo voices, double chorus and children’s choir with orchestra comprising 5 flutes (1 doubling piccolo), 4 oboes, English horn, 3 clarinets, E-flat clarinet, bass clarinet, 4 bassoons, contrabassoon, 8 horns, 8 trumpets (4 offstage), 7 trombones (3 offstage), tuba, timpani, bass drum, cymbals, tamtam, triangle, glockenspiel, chimes, 2 large bells, 2 harps, piano, celesta, organ, harmonium, mandolin and strings

Program note by *Mary Ann Feldman*.



The first American performance of Mahler’s *Symphony of a Thousand* was given on March 2, 1916, by the Philadelphia Orchestra, choir and soloists under the direction of Leopold Stokowski. The Philadelphia Orchestra was later led from 1936 to 1980 by its longest-tenured music director Eugene Ormandy, who had been the Minnesota Orchestra’s music director from 1931 to 1936 when it was known as the Minneapolis Symphony Orchestra.

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An English translation of the sung text from Mahler's Symphony No. 8 will be projected as surtitles; translation by Cori Ellison. Please join us in the lobby following the performances for a celebratory champagne toast to Osmo Vänskä.



Osmo Vänskä, conductor

Profile appears on page 10 of May-June *Showcase* magazine.



Sarah Wegener, soprano

British-German soprano Sarah Wegener approaches every role with captivating intensity and has enthralled listeners with the warmth and richness of her voice in

performances such as Strauss' orchestral songs in Munich, London and Hamburg, Mahler's Eighth Symphony in Bregenz, Hamburg and Montreal, and her *War and Peace* program shaped around works by Handel and Purcell, which she also presented at the Schwetzingen SWR Festival. She is a lieder singer of the highest order, as illustrated on her highly praised current CD *Into the Deepest Sea*. Concerts and recitals have taken her to Europe's foremost festivals and halls, and she has sung leading roles at the Royal Opera House in London, Deutsche Oper Berlin, Wiener Festwochen, Theater Bonn, Staatstheater Saarbrücken, and Tongyeong Festival in South Korea. She is highly regarded as a performer of both classical and Romantic repertoire as well as contemporary compositions, and has given the premiere of numerous works by Georg Friedrich Haas, including the opera *Bluthaus*, for which she was chosen as Singer of the Year in 2011 by *Opernwelt* magazine. At the OPUS Klassik 2019 she was nominated as Singer of the Year for Jörg Widmann's work, *Labyrinth III*, in which the composer dedicated the solo part to her. Last fall saw the release of her new Lied CD with Götz Payer, released by CAvi, with a focus on Richard Strauss. More: karstenwitt.com, sarah-wegener.de.



Jacquelyn Wagner, soprano

American soprano Jacquelyn Wagner is in high demand by such prestigious opera houses and festivals as the Paris Opera, Teatro alla Scala, Zurich Opera House, Gran Teatre del Liceu of Barcelona, Deutsche Oper Berlin and Salzburg Festival. She is enjoying resounding success in such different repertoire as Mozart, Handel, Verdi and Puccini, with a special focus on the German Fach and the iconic jugendlich-dramatische roles by Wagner, Strauss and Weber. The 2021-22 season has taken her to the Volksoper in Vienna as Marschallin in *Der Rosenkavalier*, to the Easter Festival in Salzburg as Elsa in *Lohengrin*, to Hamburg as Rosalinde in *Die Fledermaus* and Leonore in *Fidelio*, to concerts at the Bruckner Festival in Linz, to Innsbruck for her role debut of *Salome* in a new

production directed by Angela Denoke, and to the Puccini Festival Torre del Lago as Magda in *La Rondine*. Future projects include her return to Deutsche Oper Berlin, Zurich and Theater an der Wien, among other venues. More: jacquelynwagner.com.



Carolyn Sampson, soprano

Equally at home on the concert and opera stages, Carolyn Sampson has enjoyed notable successes in her native U.K. and throughout Europe and the U.S., from the title role in *Semele* and Pamina in *The Magic Flute* for English National Opera to regular appearances at the BBC Proms and with leading orchestras such as the BBC Philharmonic, Leipzig Gewandhaus Orchestra, Royal Concertgebouw Orchestra, Boston Symphony and Philadelphia Orchestra. She was the soloist in the Minnesota Orchestra's 2018 performances and recording of Mahler's Fourth Symphony. In 2013 she made her Carnegie Hall recital debut to a sold-out audience in the Weill Recital Hall. She also appears regularly in recital at Wigmore Hall in London. Her partnership with the pianist Joseph Middleton has resulted in several acclaimed recordings. Her most recent disc with Kristian Bezuidenhout, *Trennung: Songs of Separation*, was released in March 2022 on the BIS label. More: rayfieldallied.com, carolynsampson.com.



Sasha Cooke, mezzo

Two-time Grammy Award-winning mezzo Sasha Cooke is sought after by the world's leading orchestras, opera companies and chamber music ensembles for her versatile

repertoire and commitment to new music. She has sung at the Metropolitan Opera, San Francisco Opera, English National Opera, Seattle Opera, Opéra National de Bordeaux, and Gran Teatre del Liceu, among other institutions, and with over 70 symphony orchestras worldwide. In the 2021-22 season, she returns to the Metropolitan Opera for her role debut as Cherubino in Mozart's *The Marriage of Figaro*. On the concert stage, she joins the Boston Symphony, Los Angeles Philharmonic, Houston Symphony, Netherlands Radio Philharmonic Orchestra, Detroit Symphony, Oregon Symphony, St. Louis Symphony and Wheeling Symphony Orchestra. This is her second Mahler appearance with the Minnesota Orchestra this season; last November she sang *Songs of a Wayfarer*. This season also includes the release of her new CD, *How Do I Find You*, on the Pentatone label, a tribute to both the struggles and hopes of artists that have been wrought by the pandemic. More: imgartists.com, sashacooke.com.



Jess Dandy, contralto

Cumbrian contralto Jess Dandy has been praised for her instrument of velvety plangent timbre, and her artistic maturity of remarkable immediacy. Shortlisted for a Royal Philharmonic Society Award in the category of Young Artist, she was the contralto soloist at the First Night of the Proms 2021, singing Vaughan Williams' *Serenade to Music* and a new commission by Sir James MacMillan. Highlights of her 2021-22 season include Bradamante in Vivaldi's *Orlando Furioso* at the Teatro Real Madrid and the Seine Musicale Paris; *Messiah* with the Hallé Orchestra, Britten Sinfonia and Royal Liverpool Philharmonic; and appearances with the BBC National Orchestra of Wales and the Academy of Ancient Music. She will return to Wigmore Hall for a new commission by Huw Watkins as well as a solo evening recital. In past seasons she has appeared on the concert platform with the Orchestre révolutionnaire et romantique, The English Concert, Florilegium, BBC National

Orchestra and Chorus of Wales, The Academy of Ancient Music, The Dunedin Consort, BBC Symphony Orchestra and Les Arts florissants. More: askonasholt.com, jessdandycontralto.com.



Barry Banks, tenor

Barry Banks' performances of the leading bel canto roles by Bellini, Rossini and Donizetti have taken him to the world's leading opera houses including the Metropolitan Opera, Royal Opera House at Covent Garden, Gran Teatre del Liceu and the Salzburg Festival. He made his debut at the 2021 Rossini Opera Festival in Pesaro in a revival of *Elisabetta regina d'Inghilterra*. He has enjoyed a long association with English National Opera in a string of new productions and roles. In the U.S., his recent engagements include house debuts at Opera Philadelphia and Dallas Opera, and the world premiere of Matthew Aucoin's *Eurydice* at Los Angeles Opera. His 2021-22 season started at the Metropolitan Opera with performances of Aucoin's *Eurydice* under Yannik Nézet-Séguin; he also returns to the role of Pirelli in performances at Opera Omaha and he appears as Don Narciso in *Il turco in Italia* at Opéra de Monte Carlo and the Wiener Staatsoper. More: harrisonparrott.com.



Julian Orlishausen, baritone

German baritone Julian Orlishausen has drawn high acclaim for his numerous opera engagements and appearances in important concert halls and festivals such as the Leipzig Opera, Staatsoper Stuttgart, Vienna Konzerthaus, Berlin Philharmonie and International Gluck Opernfestival.

Among the ensembles he has worked with are the orchestra of the Deutsche Oper Berlin, the Leipzig Gewandhaus Orchestra and German Symphony Orchestra Berlin. His recent engagements include a return to the Opéra National de Lyon for a critically acclaimed portrayal of Peter in a new production of Franz Schreker's opera *Irrelohe*, directed by David Bösch and conducted by Bernhard Kontarsky, as well as a visit to the Kölner Philharmonie for Strauss' *Die Fledermaus*. In 2018 he became a member of the ensemble of the Staatstheater Darmstadt. More: julianorlishausen.com.



Christian Immler, bass-baritone

German bass-baritone Christian Immler is a multifaceted artist whose career ranges widely across the worlds of lieder, oratorio and opera. Recent highlights include the role of Rocco in Beethoven's *Leonore* with René Jacobs and the Freiburger Barockorchester; acclaimed recordings of the *St. Matthew* and *St. John Passions* (as Jesus) with Bach Collegium Japan for BIS Records; the cantatas of Bach, Werner and Albrechtsberger at Müpa Budapest; Haydn's *The Creation* with the Geneva Chamber Orchestra; Bach's *Magnificat* with Les Violons du Roy and *Christmas Oratorio* with the Orchester der Klangverwaltung; recital performances of Schubert's *Winterreise* and Beethoven's *An die ferne Geliebte*, and the role of the Hermit in *Der Freischütz* at the Opéra de Rouen and the Théâtre des Champs-Élysées with Laurence Equilbey. More: imgartists.com, christianimmler.com.

Minnesota Chorale

Kathy Saltzman Romey,

artistic director

Barbara Brooks,

accompanist and artistic advisor

The Minnesota Chorale, principal chorus of the Minnesota Orchestra since 2004, has sung with the Orchestra for more than four decades, most recently at last month's

performances of Joel Thompson's *Seven Last Words of the Unarmed*. Founded in 1972 and led since 1995 by artistic director Kathy Saltzman Romey, the Chorale is Minnesota's preeminent symphonic chorus and ranks among the foremost professional choruses in the U.S. Among the Chorale's multi-generational initiatives are the acclaimed Bridges community engagement program, the Minneapolis Youth Chorus and Prelude Children's Choir, the Voices of Experience choir for older adults, Side by Side for high-school tenors and basses, InChoir open rehearsals, and an Emerging Conductor program. More: mnchorale.org.

soprano

Laura E Amos
 Kristi Bergland*
 Ivy S. Bernhardson
 Alyssa K. Breece*
 Deborah Carbaugh*
 Monica deCausmeaker*
 Deyhdra Dennis-Weiss*
 Laurel E. Drevlow*
 Janine Ernsting*
 Heather Ford
 Michelle Hayes*
 Elizabeth Longhurst*
 Wendy Lukaszewski
 Mary Mann
 Pamela Marentette
 Shannon McGuire*
 Linda S. Neuman
 Elizabeth Pauly*
 Sara Payne*
 Elizabeth Pemberton*
 Shari M. Speer*
 Polly Stregge
 Shekela Wanyama*
 Karen R. Wasiluk
 Kelly Webb*
 Heather Worthington
 Jingqi Zhu*

alto

Jaime Anthony
 Rachel Buchberger
 Elisabeth M Drost*
 Susan Sacquitne Druck*
 Marcia K. Evans*
 Debra Gilroy*
 Dee Hein
 Kris Henderson
 Heather A. Hood*
 Laura Horner
 Suzanne Kennedy*
 Claire M Klein
 Maureen Long
 Celia McCoy
 Krista J. Palmquist*
 Erica Perl*

Krista Petersen
 Barbara S. Prince*
 Deborah E. Richman
 Joy E Roellinger
 Elizabeth Sullivan*
 Marcia Van Camp
 Suzanne Wiebusch
 Natalie Wishcop

tenor

Matthew Abernathy*
 Samuel Baker*
 Jason José Bendézu
 Les Bendtsen
 Drew Brooks
 Jared Campbell*
 Erik Carlson*
 Ryan Cogswell*
 Patrick L. Coleman
 Benjamin G. Cooper
 Tom Knabel, MD
 Rich Maier
 Scott D. McKenzie
 David Mennicke*
 Kevin Navis
 Mark Pladson
 Jeffrey J. Raehl*
 Philip Reilly
 Anthony Rohr*
 Patrick Romey*
 Erick Sood
 Mark Trease
 Ty Wottrich

bass

Peder Bolstad
 James Bowen
 Scott Chamberlain
 Stefan Gingerich
 David Goudzwaard-Vaught*
 John R. Henrich
 James Hild*
 Steven Hodulik*
 Steve Hughes
 Evan Clay Kelly
 Jon C. Lahann*
 Bob Magil
 Paul L Nevin
 Jon Nordstrom*
 Nathan Oppedahl
 Bob Peskin*
 Nathan Petersen-Kindem*
 Jerry Rubino*
 Dylan Sauder
 Peter Scholtz
 Marcus Simmons*
 Bob Simon
 William B Smale
 Michael R. Tomlinson*
 Russ Vander Wiel
 Rick Wagner*
 * section leader

National Lutheran Choir

David Cherwien, artistic director

Under the direction of Dr. David Cherwien, the 65-member National Lutheran Choir sings a sacred and spiritual story rooted in the Lutheran choral tradition. From early chant and simple folk anthems to complex choral masterworks and new compositions, the choir brings a rich and diverse repertoire of music to its listeners. In 2020 the NLC received the Dale Warland Singers Commissioning Award, given by Chorus America and the American Composers Forum in recognition of their newly commissioned work *Lament of the Earth*, by Steve Heitzeg and Susan Palo Cherwien. The NLC is also a recipient of the Margaret Hillis Award for Choral Excellence from Chorus America. More: nlca.com.

soprano I

Allison Ackmann
Mary Halvorson
Karla Hanson
Chelsey Kearns
Myciah Lerum
Brittany Rudoii
Naomi Staruch

soprano II

Gwenn Branstad
Christine Hazel
Christina Myers
Lisa Schlotterback
Kate Tripoli
Roselyn Hanson Weber

alto I

Linda Armstrong
Colleen Cook
Caroline Freund
Sarah Koepp
Jill Maltrud Reid
Anne Zielske

alto II

Christine Cherwien
Roxanne Litchfield Holey
Jenny Kelley
Rachel Knutzen
Sybil Scott
Eldri Wittkamper

tenor I

Ian Cook
Seth Hartwell
Aaron Holmgren
Andrew Kreye
Brian Lensch
Dain Swanson
JT Torgeson

tenor II

Paul Burow
Joseph Crippen
Shaun Halland
Daniel Hellerich
Travis Karstad
Jack Strub

baritone

Eric Anderson
Will Heller
Jacob Kunkel
Matthew Olson
Rob Reid
Daniel Roth
Daniel Streeper

bass

Steven Branstad
Mike Fandel
Kenton Hunt
David Johnson
Tim Schmidt
Riley Unzicker
Tom von Fischer

Minnesota Boychoir

Mark S. Johnson, artistic director

The Minnesota Boychoir, now celebrating its 60th season, is the oldest continually operating boys choir in the Twin Cities. Their reputation for excellence has brought invitations from local and national music conventions, as well as sporting events and touring Broadway companies. The choir has performed with the Minnesota Orchestra, Minnesota Opera, Saint Paul Chamber Orchestra, Baltimore Symphony, Prague Philharmonic, and a long list of local and national performers. The Boychoir has traveled to five continents, with recent tours including performances at Sydney's Opera House, Saint Peter's Basilica at the Vatican and Montserrat Abbey in Barcelona. More: boychoir.org.

Luke Baker-Trinity
Aiden Berwald
James Bicek
Hayden Cesena
Teddy Childs
Brennan Cogswell
Linus Cuchetti
Jonathan Dierking
Torin Froslee
Aaron Gips
William Hanna
Kaleb Hansen
Bode Hosmer
Colby Hovde
Markiese Hudson

Philip Hug
Toren Klopp
Easton Kroetsch
Henry Nesje
Anthony Petruconis
Morrow Piper
Whitsun Piper
Theo Reemtsma
Evan Sherwood
Kai Swanson
Oskar Swanson
Frederick Thomann
Noah Walburn

Angelica Cantanti Youth Choirs

Elizabeth Egger, artistic director
Audrey Riddle, executive director
Andrea Dittmer, choir manager

The Angelica Cantanti Youth Choirs is one of the Twin Cities' oldest children's choir programs. Founded in 1980, Angelica Cantanti is dedicated to providing consistent, high-quality choral music education with excellence in performance. Members include singers in kindergarten through grade 12, representing communities and schools across the Twin Cities metro area. Rehearsals are held weekly in Bloomington. Singers in ACYC performed at the 2018 Super Bowl, and the organization was recently voted "Best Community Choir in Minnesota" by WCCO-TV. More: angelicacantanti.org.

Children's Choir

Paulina Artyushkova
Lucy Brunner
Elizabeth Couling
Annika Engebretson
Chloe Fider
Jordin Floyd
Anya Gronseth
Drew Halsne
Carmen Olivia Hanson
Lucien-Sinclair Herndon
Elizabeth Hersey
Mamie Holm
Regan Isaac
Kenley Jansen
Kainalu Lazarus
Isabella Mantilla
Annabel Raney
Mckenna Reding-Kolsrud
Preston Rose
Berit Schulz
Phillip Sellner
Caroline Stockinger
Omera Syed Asif
Jack Trygstad
Adalyn Westereng