



# Metropolitan Symphony Orchestra

William Schrickel, Music Director



Gustav Mahler

## Mahler's *Resurrection* Symphony

Sunday, November 24, 2013 at 4pm

Central Lutheran Church, Minneapolis

William Schrickel, conductor

Clara Osowski, alto and Rachel Daddio, soprano

Minnesota Chorale, Kathy Saltzman Romey, Artistic Director



William Schrickel



Minnesota Chorale

*This activity is made possible by the voters of Minnesota through grants from the Metropolitan Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.*



*This concert is supported, in part, by Target Corporation.*

The Metropolitan Symphony Orchestra  
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Sunday, November 24, 2013 – 4:00 PM  
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Rachel Daddio, soprano  
Minnesota Chorale: Kathy Saltzman Romey, Artistic Director

Program

Gustav Mahler

Symphony No. 2 (*“Resurrection”*)

- I. Allegro maestoso
- II. Andante moderato
- III. Scherzo: Peacefully flowing
- IV. *Urlicht (Primal Light)*: Very solemn, but simply  
*Clara Osowski, alto*
- V. In the same tempo as the Scherzo: Wild  
*Rachel Daddio, soprano*  
*Clara Osowski, alto*  
*Minnesota Chorale*

*(The last 3 movements are played without pause.)*

This performance is dedicated to the memory of these Metropolitan Symphony Orchestra musicians:

Barbara Jean Huestis, percussion  
Rebecca Klein, violin  
Kay Scannell, horn  
David Weber, horn



**William Schrickel** has been the Music Director of the MSO since 2000. A former Assistant Conductor of the Minnesota Orchestra, he was also Music Director of the St. Cloud Symphony Orchestra from 2002-2008 and received a prestigious Award for Adventurous Programming from ASCAP and the League of American Orchestras in 2006.

Schrickel's programs with the MSO survey a huge range of orchestral repertoire, from music of Vivaldi through works composed by some of today's finest composers, including Dominick Argento, John Corigliano, Osvaldo Golijov, Christopher Rouse and Michael Daugherty. He studied conducting with Thomas Trimborn. He has led performances of the Minnesota Orchestra, the Bloomington Symphony Orchestra, the Kenwood Symphony, The Chamber Music Society of Minnesota and The Musical Offering, and he has conducted two MSO concerts featuring the

Minnesota Chorale.

Schrickel was twenty years old when he won an audition to become a member of the double bass section of the Minnesota Orchestra. A bass student of Joseph Guastafeste, he attended Northwestern University for three years before joining the Minnesota Orchestra in 1976. He became the orchestra's assistant principal bassist in 1995. He has appeared as soloist with the Minnesota Orchestra three times under the direction of Leonard Slatkin and Andrew Litton, performing music of Giovanni Bottesini and John Tartaglia.

An active chamber musician, Schrickel has been a member of the Hill House Chamber Players in Saint Paul and was a founding member of the Minneapolis Artists Ensemble (MAE), a chamber music group that performed at the Walker Art Center and commissioned seventeen new works over seven seasons. Schrickel has recorded chamber music of Mozart, Hummel, Stanislaw Skrowaczewski, Libby Larsen, John Tartaglia, Frank Proto, Charles Ives, Michael J. Aubart, Amaral Vieira, David Canfield and Astor Piazzolla for the GM, Innova, Ten Thousand Lakes, Paulus and Ars Antiqua labels. He has participated in the Minnesota Orchestra's *Adopt-A-School* music education program since 1993, performing for and speaking to elementary school students to prepare them to attend their first live orchestra concert.

**Kathy Saltzman Romey** is Artistic Director of the Minnesota Chorale and Director of Choral Activities at the University of Minnesota. Known for her meticulous training of choruses, she has prepared programs for such internationally recognized conductors as James Conlon, Edo de Waart, Lorin Maazel, Nicholas McGegan, Bobby McFerrin, Roger Norrington, Helmuth Rilling, Robert Shaw, Leonard Slatkin, and Osmo Vänskä. She is also co-founder and director of Bridges, the Chorale's award-winning community engagement program.

A staff member of the Oregon Bach Festival since 1984, Romey is principal chorus master of its Festival Choir, which she has prepared for concerts and world-premiere performances. She has assisted with ten recordings, including the Festival's Grammy Award-winning CD of Penderecki's "Credo" under Helmuth Rilling, and, in Minnesota, the 2006 Grammy-nominated CD of Beethoven's Ninth Symphony with Osmo Vänskä, the Minnesota Orchestra and Minnesota Chorale.

Romey regularly serves as a chorus master to the Internationale Bachakademie Stuttgart and has also prepared programs with the Carnegie Hall Festival Chorus, the Westminster Symphonic Chorus, the Netherlands Radio Chorus, the Festival Ensemble Stuttgart, the Berkshire Festival Chorus, and the Grant Park Festival Chorus. She was named 2002 Conductor of the Year by the Minnesota chapter of the American Choral Directors Association and received the 2006 Arthur 'Red' Motley award for exemplary teaching from the University of Minnesota.

**Clara Osowski**, alto, carries her musicianship to all genres of vocal music including opera, chamber, and choral settings. She was a 2012 Metropolitan Opera National Council Upper-Midwest Regional Finalist, and was named Runner-Up in the Schubert Club Bruce P. Carlson Competition. She recently completed the Vancouver International Song Institute and traveled to Tours, France, as the only American to attend the Académie Francis Poulenc with pianist Mark Bilyeu. Upcoming engagements include a world premiere of James Kallembach's St. John Passion this April in Chicago. Clara is Adjunct Faculty of Voice at the University of Minnesota-Morris and resides in Minneapolis, where she sings professionally with the VocalEssence Ensemble Singers, Minnesota Chorale, and Consortium Carrissimi.

**Rachel Daddio**, soprano, was born in Racine, WI, and graduated summa cum laude from the University of Arizona, where she studied under the direction of Faye Robinson. In the past year, she has sung Handel's "Messiah" with the Minnesota Chorale as well as Mozart's Requiem with the Chorale and the St. Paul Civic Symphony. Her previous engagements include performances with the Arizona Opera, Tucson Symphony, Arizona Choir and Symphonic Choir. Rachel's operatic repertoire includes: Micaëla ("Carmen"), Countess ("The Marriage of Figaro"), Pamina ("The Magic Flute"), Mimì ("La Bohème"), Liù ("Turandot"), and Marguerite ("Faust").

### Minnesota Chorale

Celebrating its 42<sup>nd</sup> season, the Minnesota Chorale is principal chorus of the Minnesota Orchestra and ranks among the foremost professional choruses in the United States. Led by Kathy Saltzman Romey since 1995, the Chorale is best known for its work with the Twin Cities' two major orchestras, but is equally dedicated to fostering and deepening relationships through its 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.

### Program Note by Michael Steinberg

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**Gustav Mahler** was born at Kalischt near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. Mahler originally wrote the first movement of his Symphony No. 2 in 1888 as a "symphonic poem" entitled "Todtenfeier" ("Funeral Rites"). He long wavered about whether to make "Todtenfeier" the beginning of a symphony, and it was not until the summer of 1893 that he composed the second and third movements. The finale and a revision of the first movement followed in the spring and summer of 1894. Later that year, he inserted as the fourth movement the song "Urlicht" ("Primal Light"), probably composed in 1892 and orchestrated in 1893. The fair copy of the complete score of the symphony is dated December 28, 1894. Mahler revised the scoring again in 1903 and was still tinkering with the score as late as 1909.

The score of Mahler's Symphony No. 2 calls for four flutes (all doubling piccolos), two oboes (third and fourth doubling English horns), three clarinets (third doubling bass clarinet) and two E-flat clarinets, four bassoons (third and fourth doubling contrabassoon), ten horns, eight trumpets, four trombones, bass tuba, organ, two harps, two sets of timpani, bass drum, cymbals, high and low tam-tams, triangle, two snare drums, glockenspiel, three deep bells of unspecified pitch, birch brush (played against the body of the bass drum), and strings, plus soprano and alto soloists, and large mixed choir. Four each of the horns and trumpets play offstage in the finale, most of these then moving onstage. There is also an offstage group consisting of another kettledrum, triangle, bass drum, and pair of cymbals.

The Second Symphony is often called the *Resurrection*, but Mahler himself gave it no title. On various occasions, though, and beginning in December 1895, Mahler offered programs to explain the work. As always, he blew hot and cold on this question. Writing to his wife, he referred to the program he had provided at the request of King Albert of Saxony in connection with a December 1901 Dresden performance as "a crutch for a cripple." He goes on: "It gives only a superficial indication, all that any program can do for a musical work, let alone this one, which is so much all of a piece that it can no more be explained than the world itself. I'm quite sure that if God were asked to draw up a program of the world he created he could never do it. At best it would say as little about the nature of God and life as my analysis says about my C minor Symphony."

Not only was Mahler skeptical about the programs he could not resist devising—all after the event—but he changed his mind repeatedly as to just what the program was. His various descriptions all indicated that the first movement celebrates a dead hero. It retains, in other words, its original *Todtenfeier* aspect, and since the First and Second symphonies were, in a sense, of simultaneous genesis, it is worth citing Mahler's comments that it is the hero of the First Symphony who is borne to his grave in the funeral music of the Second and that "the real, the climactic dénouement [of the First] comes only in the Second". The second and third movements represent retrospect, the former being innocent and nostalgic, the latter including a certain element of the grotesque. The fourth and fifth movements are the resolution and they deal with the Last Judgment, redemption, and resurrection.

The first and last movements are the symphony's biggest, though the finale is much the longer of the two. In other ways, they are as different as possible, partly no doubt because of the six years that separate them, still more crucially because of their different structural and expressive functions. The *Todtenfeier* is firmly anchored to the classical sonata tradition (late Romantic branch). Its character is that of a march, and Mahler's choice of key—C minor—surely alludes to *the* classic exemplar for such a piece, the *marcia funèbre* in Beethoven's *Eroica*. The lyric, contrasting theme, beautifully scored for horns, is an homage to Beethoven's Violin Concerto.

Disjunctions of tempo are very much a feature of Mahler's style. At the very beginning, against scrubbing violins and violas, low strings hurl turns, scales, and broken chords. Their instruction is to play not merely *fff* but "ferociously." Here, for example, Mahler prescribes two distinct speeds for the string figures and the rests that separate them, the former "in violent onslaught" at about  $q=144$ , the latter in the movement's main tempo of about  $q=84-92$ . Later, the climax of the development is fixed not only by maximal dissonance, but, still more strikingly, by a series of three caesuras, each followed by an "out of tempo" forward rush. The thematic material of the second movement, both the gentle dance with which it begins and the cello tune that soon joins in, goes back to Leipzig and the time of the *Todtenfeier*. Like the minuet from the Third Symphony, this movement was occasionally played by itself, and Mahler used to refer to these bucolic genre pieces as the raisins in his cakes.

The third movement is a symphonic expansion of a song about Saint Anthony of Padua's sermon to the fishes; the text comes from the collection of German folk verse, *Des Knaben Wunderhorn* (The Boy's Magic Horn). Mahler worked on the two pieces simultaneously and finished the scoring of the song one day after that of the scherzo. The sardonic *Fischpredigt* scherzo skids into silence, and its final shudder is succeeded by a new sound, the sound of a human voice. In summoning that resource, as he would in his next two symphonies as well, Mahler consciously and explicitly evokes Beethoven's Ninth Symphony. *Urlicht*, whose text also comes from *Des Knaben Wunderhorn*, is one of Mahler's loveliest songs and full of Mahlerian paradox, too, in that its hymnlike simplicity and naturalness are achieved by a metrical flexibility so vigilant of prosody and so complex that the opening section of thirty-five bars has twenty-one changes of meter. The chamber-musical scoring is also characteristically detailed and inventive.

The peace that the song spreads over the symphony like balm is shattered by an outburst whose ferocity again refers to the corresponding place in Beethoven's Ninth. Like Beethoven, Mahler draws on music from earlier in the symphony; not, however, in order to reject it, but to build upon it. He arrays before us a great and pictorial pageant. Horns sound in the distance (Mahler referred to this as "the crier in the wilderness"). A march with a suggestion of the Gregorian *Dies irae* is heard, and so is other music saturated in angst, more trumpet signals, marches, and a chorale. Then Mahler's "große Appell," the Great Summons, the Last Trump: horns and trumpets loud but at a great distance, while in the foreground a solitary bird flutters across the scene of destruction. Silence. From that silence there emerges again the sound of human voices in a Hymn of Resurrection. A few instruments enter to support the singers and, magically, at the word "rief"—"called"—a single soprano begins to float free.

Although thoroughly aware of the perils of inviting comparison with Beethoven, Mahler knew early that he wanted a vocal finale. The problem of finding the right text baffled him for a long time. Once again the altogether remarkable figure of Hans von Bülow enters the scene—Hans von Bülow, the pianist who gave the first performance of Tchaikovsky's most famous piano concerto (in Boston), who conducted the premieres of *Tristan* and *Meistersinger* (and whose young wife left him for Wagner), and who was one of the most influential supporters of Brahms. When Mahler went to the Hamburg Opera in 1891, the other important conductor in town was Bülow, who was in charge of the symphony concerts. Bülow was not often a generous colleague, but Mahler impressed him, nor was his support diminished by his failure to like or understand the *Todtenfeier* when Mahler played it for him on the piano: Bülow said it made *Tristan* sound like a Haydn symphony.

As Bülow's health declined, Mahler began to substitute for him, and he was much affected by Bülow's death early in 1894. At the memorial service in Hamburg, the choir sang a setting of the Resurrection Hymn by the 18th-century Saxon poet Friedrich Gottlieb Klopstock. "It struck me like lightning, this thing," Mahler wrote to Arthur Seidl, "and everything was revealed to my soul clear and plain." He took the first two stanzas of Klopstock's hymn and added to them verses of his own that deal still more explicitly with the issue of redemption and resurrection.

The lines about the vanquishing of pain and death are given to the two soloists in passionate duet. The verses beginning "Mit Flügeln, die ich mir errungen" ("With wings I won for myself") form the upbeat to the triumphant reappearance of the chorale: "Sterben werd' ich, um zu leben!" ("I shall die so as to live!"), and the symphony comes to its close in a din of fanfares and pealing bells.

*Michael Steinberg (1928-2009) was program annotator of the Boston Symphony Orchestra, the San Francisco Symphony and New York Philharmonic. The Metropolitan Symphony Orchestra and William Schrickel would like to thank the Michael Steinberg & Jorja Fleezanis Fund for the honor of reprinting Mr. Steinberg's program note.*

### URLICHT

O Röschen rot!  
Der Mensch liegt in grösster Not!  
Der Mensch liegt in grösster Pein!  
Je lieber möcht ich im Himmel sein!  
Da kam ich auf einen breiten Weg,  
Da kam ein Engelein und wollt mich abweisen.  
Ach nein! Ich liess mich nicht abweisen!  
Ich bin von Gott und will wieder zu Gott!  
Der liebe Gott wird mir ein Lichtchen geben,  
Wird leuchten mir bis in das ewig selig Leben!

From "Des Knaben Wunderhorn" ("The Boy's Magic Horn")

### AUFERSTEHUNG

Aufersteh'n, ja aufersteh'n wirst du,  
Mein Staub, nach kurzer Ruh!  
Unsterblich Leben! Unsterblich Leben  
Wird der dich rief dir geben!  
Wieder aufzublüh'n wirst du gesät!  
Der Herr der Ernte geht  
Und sammelt Garben  
Uns ein, die starben!

Friedrich Gottlieb Klopstock

O glaube, mein Herz, o glaube:  
Es geht dir nichts verloren!  
Dein ist, Dein, ja Dein, was du gesehnt!  
Dein, was du geliebt,  
Was du gestritten!  
O glaube:  
Du wards nicht umsonst geboren!  
Hast nicht umsonst gelebt, gelitten!  
Was entstanden ist, das muss vergehen!  
Was vergangen, auferstehen!  
Hör' auf zu beben!  
Bereite dich zu leben!  
O Schmerz! Du Alldurchdringer!  
Dir bin ich entrungen!  
O Tod! Du Allbezwinger!  
Nun bist du bezwungen!  
Mit Flügeln, die ich mir errungen,  
In heissem Liebesstreben  
Werd' ich entschweben  
Zum Licht, zu dem kein Aug' gedrunge!  
Sterben werd' ich, um zu leben!  
Aufersteh'n, ja aufersteh'n wirst du,  
Mein Herz, in einem Nu!  
Was du geschlagen,  
Zu Gott wird es dich tragen!

Gustav Mahler

### PRIMAL LIGHT

O little red rose!  
Humankind lies in greatest need!  
Humankind lies in greatest pain!  
Much rather would I be in Heaven!  
Then I came onto a broad way,  
And an angel came and wanted to turn me away.  
But no, I would not let myself be turned away!  
I am from God and would return to God!  
Dear God will give me a light,  
Will light me to eternal, blissful life!

### RESURRECTION

Rise again, yes, you will rise again,  
My dust, after brief rest!  
Immortal life! Immortal life  
Will He who called you grant you!  
To bloom again you were sown!  
The Lord of the Harvest goes  
And gathers sheaves,  
Us, who died!

O believe, my heart, but believe:  
Nothing will be lost to you!  
Yours is what you longed for,  
Yours what you loved,  
What you fought for!  
O believe:  
You were not born in vain!  
You have not lived in vain, nor suffered!  
What has come into being must perish,  
What has perished must rise again!  
Cease from trembling!  
Prepare to live!  
O Pain, piercer of all things,  
From you I have been wrested!  
O Death, conqueror of all things,  
Now you are conquered!  
With wings I won for myself,  
In love's ardent struggle,  
I shall fly upwards  
To that light to which no eye has penetrated!  
I shall die so as to live!  
Rise again, yes, you will rise again,  
My heart, in the twinkling of an eye!  
What you have conquered  
Will bear you to God!

## The Minnesota Chorale

### Soprano

Jill H. Apple  
Bethany Battafarano  
Susan Benjamin  
Erin Berg  
Kate Biederwolf  
Deborah Carbaugh\*  
Charlotte Currier  
Laurel E. Drevlow  
Ariel Gaulsow  
Leola Greene\*\*  
Tricia Hanson  
Jennifer Pearson Hennen  
Suzanne L. Hotzel  
Sharanya Johnson  
Janice M. Kolles  
Genna Kunkel\*\*  
Juliann Kunkel  
Kate Lamb  
Cheryl F. LeBlanc  
Diane Lee  
Jami Lercher  
Wendy Lukaszewski  
Randi Lundell  
Barbara Temme Lundervold  
Shana Marchand  
Gilah Mashaal  
Jessica Mehlhoff  
Alvina O'Brien\*\*  
Kristin Rongstad  
Laura Schmidt  
Clare M. Sorman  
Shari M. Speer\*  
Polly Strege  
Victoria Temiz  
Deborah Croker Treece  
Tess Gabrielle Wang  
Lola R. Watson\*  
Jan Storhoff Weber  
Jan Wenndt

### Alto

Elizabeth Balay  
Sara Boss  
Rhoda Brooks\*\*  
Debra Lynn Dallin  
Susan Sacquitne  
Druck\*  
Doris Ely  
Marcia Evans\*  
Palmira Gall\*\*  
Michelle Hackett  
Dee Hein  
Katherine Scholl  
Holisky  
Danielle Jagelski  
Beth Kellar-Long  
Suzanne Kennedy\*  
Claire M. Klein  
Teresa Manzella\*\*  
Sue Melrose\*\*  
Cynthia Messer\*  
Louise M. Miner  
Mary Monson\*  
Linda J. Nygren  
Sallie O'Brien\*\*  
Molly Palmer  
Beatrice Rendon  
Sue Tuthill Schiess  
Diane Schroeder  
Althea Schaller Sell  
Lisa P. Sinclair\*\*  
Carol Stoops\*\*  
Kathleen Stuebner  
Elizabeth Sullivan\*  
Claire Tiller  
Marga Tuthill  
Suzanne Wiebusch

### Tenor

James T. Ball\*  
Mark Bergaas  
Patrick L. Coleman  
Benjamin G. Cooper  
Dana M. Dostert  
Kenneth D. Duvio  
Kevin H. Gust  
James Haugan  
Phillip Jensen  
Robert Kriesel  
Victor Lund  
Rich Maier  
Joshua McCallister  
Luke McKenty  
Scott D. McKenzie  
Geoff Michael  
Kevin Navis  
Richard O'Connor  
Bill Pederson\*  
Mike A. Pettman\*  
Mark Pladson  
Paul Riedesel  
Scott Sandberg  
Chris Sergeant  
Mark L. Trease  
Ty Wottrich  
Daniel Zillmann

### Bass

John Bassett  
George Berglund  
Peder Bolstad  
Bruce Brieese\*\*  
Richard Carrick\*  
Scott Chamberlain  
Ken Cheney\*  
Greg Dokken\*  
Karl Gilbertson  
Douglas Peter Hanson  
James Hild\*  
Steven Hodulik\*  
Steve Hughes  
Paul Karlson  
Benjamin Kucera  
Jon C. Lahann\*  
Robert Magil  
David Michel  
Douglas Muller\*  
Robert Oganovic  
Robin Partch  
Bob Peskin\*  
Nathan Petersen-Kindem\*  
David Peterson  
Steve Pratt  
Robert Rynkiewicz  
Eric Schlotterbeck  
Bob Simon  
Andrew Stoebig  
Reilly Tillman  
Rick Treece  
Rick Wagner\*  
John Walsh, Jr.

\*Section Leaders

\*\* Fantasy Campers

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## Minnesota Chorale Staff

Kathy Saltzman Romey, Artistic Director  
Robert A. Peskin, Executive Director  
Patrice Arasim, Minneapolis Youth Chorus Founding Conductor  
Barbara Brooks, Artistic Advisor & Accompanist  
Kadee Crottier, Librarian  
Elizabeth Egger, Prelude Conductor  
Larry Fuchsberg, Director of Grants & Communications  
Steven Hodulik, Bookkeeper  
Barbara Lundervold, Chorus Personnel Manager  
Linda Neuman, Operations Manager  
Jerry Rubino, Voices of Experience Conductor  
Walter Tambor, Minneapolis Youth Chorus Assistant Conductor & Accompanist

## Minnesota Chorale Contact information

Minnesota Chorale  
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Website: [www.mnchorale.org](http://www.mnchorale.org)

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Rachel Wright  
Tené Wright

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Jon C. Lahann  
Wendy Lukaszewski  
Barbara Prince

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## Metropolitan Symphony Orchestra – Concert personnel (strings listed in alphabetical order)

### Violin I

Barbara Savereide  
*concertmaster*  
Essie Commers  
*assistant concertmaster*  
Laura Dinsmore  
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Jamison Klang  
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Heidi Sawyer  
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Ildiko Fox-Gulyas\*\*  
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Joan Cochran  
Ellen Cornwall  
Nikkia Hall  
Steve Koehler  
Janelle Lanz  
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JoAnn Norheim  
Emily Pantel  
Thomas Peterson

Linnea Swenson-  
Tellekson  
Janelle East Youngblood

*Viola*  
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John Middleton\*\*  
Justin Carlson  
Forest Crocker++  
Daniel Erdmann  
Beth Hassler  
Cassandra Herold  
Jolene Johnson  
Lindsey Lamb  
Kristine Oberg  
Heather Phillips  
Jill Thompson

*Cello*  
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Elisabeth Aurand  
Karl Brusen  
Lena Cicha  
R. Kingsley Elder  
Sarah Gingerich  
David Larson  
Elaine Lewellyn  
Paula Lindgren  
Christine Melchert  
Tom Niemisto  
Ben Osterhouse

*Bass*  
Stuart Ronkainen\*  
John Knowles  
Carl Osterhouse  
Matt Pearson  
James Waldo++

*Flute*  
Erica Bennett\*  
Martha Jamsa  
Mary Laurie (& piccolo)  
Karen Anderson++  
(& piccolo)

*Oboe*  
Julie Brusen\*  
Mia Lundgren  
Mary Ann Aufderheide  
(*english horn*)  
Tammy Riste Wahlin  
(& *english horn*)

*Clarinet*  
Paul Schulz\*  
Kate Berning-Alfred  
(*e-flat clarinet*)  
Mary Beth Huttlin  
(& *e-flat clarinet*)  
Kristina Meanley  
(& *bass clarinet*)  
Sandy Powers

*Bassoon*  
Kate Saumur\*  
Marta Troicki  
Justin Windschitl  
Heather Neimeyer  
(*contra*)

*Horn*  
Melissa Morey\*  
Jeffrey Ohlmann  
Karen Olson  
Michael Engh  
Jessica Henry  
Chris Hahn  
Sarah Schmalenberger  
Annie Kezar  
Sean Boulter  
Joel Boulter

*Trumpet*  
Takako Seimiya Senn^  
Larry Prescott  
David Wall  
Jonathan Brandt  
Todd Wedekind  
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Graham Steeds  
Jaclyn Melander

*Trombone*  
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Doug Hoaglund  
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*Tuba*  
Eric Peterson\*

*Harp*  
Nicole Christopher\*  
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*Organ*  
Mark Sedio

*Percussion*  
Jon Lewis\*  
Scott Arnold\*\*  
Jeff Bina  
Julie Henry  
Kendrick Lewis  
Randy Martens  
Kevin McBeth

\* Section principal  
\*\* Assistant principal  
^ Acting principal  
++ Charter member



The members of the Metropolitan Symphony Orchestra represent diverse ages, professions, experiences and interests; however, the qualities they share (their talents, passion and commitment to high-quality music and performance) are what help the MSO transcend a traditional community orchestra. Many of our members are professional musicians in the Twin Cities community who play with the MSO not for pay but for the unique performing experiences and challenging repertoire they enjoy. Some of our members are teachers who find inspiration for themselves and their students in rehearsals and performances. Our members are also carpenters, doctors, computer

programmers, financial planners and students who find MSO an excellent outlet for their musical energy. Whatever the reason for playing in the MSO, and whether a member since the group's beginning 32 years ago or new to the orchestra this year, each musician values the opportunity to share music with other players and the greater community.

Are you interested in auditioning for the MSO?  
Please see our web site  
[www.msomn.org](http://www.msomn.org)  
for information and audition materials.

## Metropolitan Symphony Orchestral Association

### **Our Mission**

The mission of the MSO is to perform outstanding symphony concerts for diverse audiences throughout the Twin Cities metropolitan area.

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Sharon Munkwitz, *Personnel Manager*

Brian Anderson

Heather Cmiel

Laura Dinsmore

John Engelen

Janyth Loney

Kate Saumur

Rob Schneider

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Jon Lewis, *General Manager*

Karen Anderson, *Graphic and Web Design*

Essie Commers, *Bookkeeper*

Mary Laurie, *Stage Manager*

Kate Saumur, *Librarian*

Katherine Eklund, *General Manager Emerita*

### **Acknowledgments and thanks to:**

Mark Sedio, Erica Doss, Berit Aus and the rest of the Central Lutheran Church staff for their support.

Ushers: Janyth Loney, Katherine Eklund, Rob Schneider, Heather Cmiel and Brian Anderson

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Digital On Location, recording; Barnhart Percussion Services, percussion equipment; Cantus, percussion equipment; James Waldo, data base; the Michael Steinberg and Jorja Fleezanis Fund, program notes; Brian Anderson, web tech; R. Kingsley Elder, Kimleng Nhean, and Tim Rummelhoff, photography; Tom Schrickel and Tom Niemisto, videography

Top Shelf Custom Clothiers, Minneapolis (William Schrickel's attire)

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**Metropolitan Symphony Orchestra – Concert personnel from May 7, 1995 performance of Mahler’s Symphony No. 2**

<i>Music Director and Conductor</i>	<i>Violin II</i>	<i>Cello</i>	<i>Clarinet</i>	<i>Trombone</i>
Manny Laureano	Bobbi Smith*	William Malone*	Robert Haugen*	Gary Zielinski*+
	Linda Werner**	James Haugland**	Cindy Strickland*	Bob Jacob+
	Melanie Brant	Elisabeth Aurand+	Sue Allen	Brian Wistrom
<i>Central Lutheran Choir Conductor</i>	Roger Cobum	Kim Danielson Bretheim	Bruce Bissonett	Hans Arlton+
Charles Parsons	Elaine Evans	R. Kingsley Elder+	Stephanie Brachfeld	
	El Gervasio	Randy Fromme	Paul Schulz+	<i>Tuba</i>
	Allison Grove	Mim Nave Holmes		Eric Peterson*+
<i>Mezzo-soprano</i>	Rebecca Klein	Korise Rasmusson	<i>Bassoon</i>	
Laura Nichols	Daniel McAtee	Erica Rubis	Kate Saumur*+	<i>Harp</i>
	Sharon Munkwitz+	Linda Wagner	Joyce Carlson-Rioux	Valerie Weber*
<i>Soprano</i>	Ellen Reid		Tim Wells	Stephen Nelson
Mary Kay Schmidt	Ann Sather+	<i>Bass</i>	Terry Wilson	
	Linnea Swenson+	James Waldo*+		<i>Organ</i>
<i>Off-stage Conductor</i>	Christine Whyatt	Michael Bromer	<i>Horn</i>	Charles Parsons
Susan Wood		Todd Doty	Mark Ulmer*	
	<i>Viola</i>	John Gallagher	Lauralyn Gorham	<i>Percussion</i>
<i>Violin 1</i>	Kirstin Johnson*	Matt Payne	Dave Michela	Barbara Jean Huestis*+
Rick Stockton	Walter Cogswell**		Toni Miller	John Hanson
<i>concertmaster</i>	Karen Alsop	<i>Flute</i>	Kay Scannell	Randy Martens+
Janet Eberhart	Karen Anway	Melinda Hoiland*	Carol Serrine	Greg Sachs
<i>assistant concertmaster</i>	Forest Crocker+	Katherine Eklund (& <i>piccolo</i> )	Laura Tiefenbruck	Julie Olsen Schmid+
Essie Commers+	Kristine Oberg+	Jane Estenson-Strauman	David Weber	Dave Thomas
Robert Croce	Scott Simmons	Mary Laurie (& <i>piccolo</i> )+		
Tom Giles	Mary Vagt		<i>Trumpet</i>	+ Performed in both concerts
Linda Haugen+	Erika White		Luis Loubnel*	* Section principal
Julie Hoiseth		<i>Oboe</i>	Heidi Gilbert	** Assistant principal
Nancy Lange		Helen Boy*	Dean Heller	
Joni Schansberg		Wes Huisinga*	Laura Koning	
Marybeth Stull		Michael Dayton (& <i>english horn</i> )	Martin Lons	In Memoriam:
Juli Vig		Glenda Gosen (& <i>english horn</i> )	Rob Rohlfig	Barbara Jean Huestis
Rochus Voeller			Michael Suple	Rebecca Klein
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Debra Weideman				David Weber

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Please join the Metropolitan Symphony Orchestra for these upcoming performances:

***Handel's Messiah* - Minnesota Chorale and Metropolitan Symphony Orchestra**

**Kathy Saltzman Romey, conductor; Maria Jette, soprano**

**Friday, December 6, 2013 at 7:30pm  
Roseville Lutheran Church  
1215 Roselawn Avenue West  
Roseville, MN 55113**

***Operas, Ghosts and an Old Turtle: Special 1-Hour Family-Friendly Concerts***

**William Schrickel, conductor; Keith Bear, Native American flute; Linda Tutas Haugen, composer and narrator**

**Sunday, February 2, 2014 at 3:00pm  
Johnson Senior High School  
1349 Arcade Street  
St. Paul, MN 55106**

**Sunday, February 9, 2014 at 3:00pm  
St. Gabriel the Archangel Catholic Church, St. Joseph Campus  
1310 Mainstreet  
Hopkins, MN 55343**

**PROGRAM:** Giuseppe Verdi — Overture to *The Force of Destiny*  
Engelbert Humperdinck — Overture to *Hansel and Gretel*  
Linda Tutas Haugen — *The Fable of Old Turtle* (Keith Bear, Native American flute;  
Linda Haugen, narrator)  
Modest Mussorgsky/Nikolai Rimsky-Korsakov — *Night on Bald Mountain*

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