

# The Metropolitan Symphony Orchestra

William Schrickel, Music Director



Claude Debussy



Matthew Peterson



William Schrickel



## *Beautiful, Powerful Nature*

Sunday, October 16, 2022 at 4pm

Central Lutheran Church, Minneapolis, MN

William Schrickel, conductor

Matthew Peterson, composer

*You can find more concert information, including our list of donors and how to contribute online, on our website, [msomn.org](https://msomn.org), which you can access through this QR code:*



*Special thanks to the staff and members of Central Lutheran Church for their support of this concert.*

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Sunday, October 16, 2022 – 4:00 PM  
Central Lutheran Church, Minneapolis, Minnesota

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Matthew Peterson, composer

### Program

Claude Debussy *Prelude to "The Afternoon of a Faun"*

Matthew Peterson *Symphony No. 1 - The Singing Wilderness*  
(MSO Co-Commission)

Part One – Spring  
Part Two – Summer  
Part Three – Autumn  
Part Four – Winter

*Part Three and Part Four are played without a pause.*

### Intermission

Claude Debussy *La Mer (The Sea) – (Three Symphonic Suites)*

I. *From Dawn to Noon on the Sea*  
II. *Play of the Waves*  
III. *Dialogue of the Wind and the Sea*

**The Metropolitan Symphony Orchestra** is in its 40th season. Founded in 1982 by Saint Olaf College graduates, the orchestra has grown from a small chamber ensemble to a full symphony orchestra, a magnet for some of the area's finest professional and amateur instrumentalists. The primary goal of the orchestra is to reach all sections of the metropolitan area with the full spectrum of orchestral music and to encourage audiences to experience the excitement of live symphonic performances.

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

## **Violin I**

Barbara Savereide  
*concertmaster*  
Heidi Sawyer  
*assistant concertmaster*  
Mary Becker  
Valerie Drewes  
Sofia Kaut  
Polly Logan  
Sylvia Middleton  
Sarah Wright  
Sergio Zenisek

## **Violin II**

Stephanie Swearingen\*  
Ildiko Fox-Gulyas\*\*  
Brenna Bast  
Karen Blacik  
Ellen Cornwall  
Stephen Koehler  
Taylor Lipo Zovic  
Sharon Munkwitz  
JoAnn Norheim

## **Violin II (cont.)**

Ann Sorensen  
Tom Peterson  
  
**Viola**  
Heather Phillips\*  
John Middleton\*\*  
Zach Armstrong  
Cassandra Herold  
Reed Hoffman  
Kristine Oberg

## **Cello**

LeeAnn Thommes\*  
Tom Niemisto\*\*  
Karl Brusen  
Elise Butler-Pinkham  
Lena Cicha  
Veronica Hudacek  
Dave Larson  
Paula Lindgren  
Christine Melchert  
Elianna Thorne

## **Bass**

Stuart Ronkainen\*  
John Knowles\*\*  
Chuck Kreitzer  
Bob Jennings  
Bjorn Villevik

## **Flute**

Erica Bennett\*  
Tara Meade  
Mary Laurie  
(*& piccolo*)

## **Oboe**

Julie Brusen\*  
Bryanne Presley  
Mary Ann  
Aufderheide  
(*English horn*)

## **Clarinet**

Paul Schulz\*  
Kate Berning-Alfred  
Simon Plum  
(*& bass clarinet*)

## **Bassoon**

Kate Saumur\*  
Tracy Carr  
Justin Windschitl  
Heather Neimeyer  
(*& contrabassoon*)

## **Horn**

Melissa Morey\*  
Jeffrey A. Ohlmann\*\*  
Karen Olson  
Michael Engh

## **Trumpet**

Joe Hazlett\*  
Takako Seimiya Senn\*  
Ben Alle  
Scott Ivester  
Patrick Gonsalves

## **Trombone**

Gary Zielinski\*  
Bob Jacob  
Craig Stilen

## **Tuba**

Gabe Welch\*

## **Harp**

James Buxton  
Heather Cornelius

## **Percussion**

Jon Lewis\*  
Jeff Bina  
Kendrick Lewis  
Eric Neseth

## **Cover Conductor**

Jinqi Zhu

\* Section principal

\*\* Assistant principal

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. Our members include teachers, electricians, doctors, computer programmers, and others 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 39 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 website – [msomn.org](http://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.

### **Board of Directors**

Jim Waldo, *President*  
Paul Zbaracki, *Vice President*  
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Heather Phillips  
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### **Staff**

William Schrickel, *Music Director*  
Mary Laurie, *Stage Manager*  
Ann Sorensen, *Personnel Manager*  
Stephanie Swearingen, *Librarian*  
Jon Lewis, *Executive Director*  
Karen Anderson, *Graphic Design*  
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Bryanne Kleinert, *Development Assistant*  
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### **Acknowledgments and thanks to:**

The staff of Central Lutheran Church  
Thrivent Action Teams

Ushers: Brian Anderson, Karen Anderson, Joan Cochran, Matt Crellin, Liz Lewis, Jan Loney, C Meyer and Paul Zbaracki

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Digital On Location, recording; Barnhart Percussion Services, percussion equipment; William Schrickel, program notes; Brian Anderson, web tech; R. Kingsley Elder and Craig Stilen, photography

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Members of the orchestra who perform vital services to strengthen and promote the ensemble.

**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. Schrickel 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 four MSO programs featuring the Minnesota Chorale.

### Program Notes

#### Claude Debussy: *Prelude to "The Afternoon of a Faun" & La Mer (The Sea)*

Claude Debussy (1862-1918) was seven years old when he started to play piano, and he was talented enough to enroll in the Paris Conservatory three years later. He studied piano, composition, organ, harmony, solfège, and music history and theory at the conservatory for eleven years. Over time, Ernest Guiraud, his composition teacher, grew increasingly annoyed at Debussy's continual disregard for the traditional rules of composition. Debussy won the coveted Prix de Rome in 1884 and subsequently spent two years living in Rome, where he met and became familiar with the music of Franz Liszt, the brilliant Hungarian pianist and composer. In 1902, Debussy's *Pelléas and Mélisande*, an opera based on the play by Maurice Maeterlinck (1862-1949), had its first performance at Paris' Opéra-Comique.

Debussy wrote *Prelude to "The Afternoon of a Faun"* in 1894. The music was inspired by the symbolist poem *The Afternoon of a Faun* by French writer Stéphane Mallarmé (1842-1898). The poem, originally written in 1865, then revised twice before its initial printing in 1876, comprises 110 lines and relates the erotic musings of a satyr who has awakened from a dream-filled nap in the woods. Debussy's composition (exactly 110 bars long) doesn't attempt to explicitly depict the satyr's longings and memories but rather reflects the sensual, languorous mood of Mallarmé's poem. The exotically beautiful music defies traditional methods of musical analysis, and composer and conductor Pierre Boulez extravagantly praised the piece, writing that "the flute of the *Faun* brought new breath to the art of music; what was overthrown was not so much the art of development as the very concept of form itself, ... so one is justified in saying that modern music was awakened by (Debussy's) *Afternoon of a Faun*."

Debussy began working on *La Mer (The Sea)* in 1903, and the work was premiered (to mixed reviews) in Paris in 1905. In one of music history's most remarkable understatements, the composer subtitled his magnum opus *Three Symphonic Sketches*. No artist in any medium ever produced "sketches" as brilliant, colorful, detailed, and powerful as these. In the same year he started composing *La Mer*, Debussy wrote to a friend: "Perhaps you do not know that I was destined for the fine life of a sailor, and that it was only by chance that I was led away from it. Nevertheless, I still have a great passion for her (the sea)."

The opening movement evokes the changing light on the ocean as time passes *From Dawn to Noon on the Sea*. The concluding chorale will return in the finale, one of many structural devices which underline the fact that these three "sketches" are in fact a symphony by another name. *Play of the Waves* is a scherzo, magnificently bracing in its musical depiction of rippling ocean waves breaking on the rocky shore, spraying glistening water droplets into the dazzlingly bright afternoon air. *Dialogue of the Wind and the Sea* shows the overpowering force of a storm on the ocean: the frightening approach of distant threatening clouds, the eerie calm before the violent unleashing of thunder, lightning and rain, the mysterious, haunting quiet in the eye of the storm, and the primal force of terrifying winds and 30-foot waves all make appearances in Debussy's musical "sketch" of darkest beauty and overwhelming visceral power.

## Matthew Peterson: Symphony No. 1—*The Singing Wilderness*

Matthew Peterson was born in 1984 in Grand Forks, North Dakota and lives in Dalarna, Sweden. He earned degrees from St. Olaf College and the Indiana University School of Music. He has composed a variety of vocal, orchestral, choral and chamber music works, and he has also written three operas. He composed his Symphony No. 1—*The Singing Wilderness*—in 2020 and 2021 on a co-commission from The Metropolitan Symphony Orchestra, St. Olaf College, and The Northern Symphony Orchestra to celebrate the retirement and musical legacy of Steven Amundson, who conducted the St. Olaf Orchestra from 1981 until his retirement in the spring of 2022.\* Peterson's work was inspired by conservationist Sigurd F. Olson's book *The Singing Wilderness*, a series of essays on the Minnesota Northwoods published in 1956. You will find excerpts from these essays below. The composer will discuss his work prior to this afternoon's performance.

\* Steven Amundson also served as the first Music Director and conductor of the Central Chamber Orchestra, which later became the Metropolitan Symphony Orchestra. Our first rehearsal, 40 years ago at Central Lutheran Church, was led by Amundson.  
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Excerpts from Sigurd Olson's *The Singing Wilderness*, as they appear in the orchestral score:

### PART ONE: SPRING

#### *The Winds of March*

"When March comes in...the time is ripe for signs. It makes no difference if the ice is still thick on the lakes...when that something is in the wind, the entire situation is changed...just the faintest hint of softness in the air...a promise that hadn't been there before."

#### *The Loons of Lac La Croix*

"The loons of Lac La Croix are part of the vast solitudes, the hundreds of rocky islands, the long reaches of the lake...my memory is full of their calling...Once years ago on the open reaches of Lac La Croix I heard them under the light of a spring moon, a wild, blending harmony that has haunted me ever since..."

#### *Pictographs*

"...The great surfaces of Running Rock [Warrior Hill] were alive with movement, glittering with thousands of rivulets that spread fanlike over the granite slopes, caught the light, and lost it when they ran over the mosses and lichens and into the crevices...we paddled to the cliff and sat there studying the paintings: the imprints of hands, the moose, the war canoes, the suns and moons..."

#### *Running Rock*

"...In the old days [the] young...started at the water's edge, raced clear to the top a thousand yards or more away...and ran back to their canoes."

### PART TWO: SUMMER

#### *Campfires*

"Something happens to a man when he sits before a fire. Strange stirrings take place within him, and a light comes into his eyes which was not there before."

#### *The Way of a Canoe*

"Is there any suspense that quite compares with the moment of commitment when the canoe heads toward the lip of a long, roaring rapids and then is taken by its unseen power? At first there is no sense of speed, but suddenly you are part of it...a sense of fierce abandonment when all the voyageurs of the past join the rapids in their shouting."

*Silence*

"It was before dawn, that period of hush before the birds had begun to sing. The lake was breathing softly as in sleep: rising and falling, it seemed to me to absorb like a great sponge all the sounds of the earth...This was a time for silence, for being in pace with ancient rhythms and timelessness, the breathing of the lake, the slow growth of living things. Here the cosmos could be felt and the true meaning of attunement."

**PART THREE: AUTUMN**

*Caribou Moss*

"Here the caribou moss grows and has never been disturbed...In those veins and in thousands of tiny fissures grow tufts of the silvery-gray moss...Gouged ten thousand years ago by a hard rock in the base of the ice, it provided a growing place for the first spores that drifted across the ridge after the recession. There the caribou moss is growing and will continue to grow for centuries to come."

*Smoky Gold*

"The leaves are gone from the hillsides and the glory of the red maple and of the yellow aspen and birch is strewn upon the ground. Only in the protected swamps is there any color, the smoky gold of the tamaracks...these are days of quietly falling needles when after each breath of wind the air is smoky with their drift."

**PART FOUR: WINTER**

*Trapper's Cabin*

"Charley Raney, the mad trapper who built it, found there a mystery and wildness that complemented his own nature...He loved to sit on his stoop and play his violin to the accompaniment of the rapids. He was as much a part of his setting as the Sibelius he loved was part of the forests and lakes of Finland...Charley's violin blended with the music of the rapids so closely that I could not tell them apart and I know he was feeling not only the scene around him but the wilds and hinterlands of Europe's North."

*Northern Lights*

"The lights of the aurora moved and shifted over the horizon. Sometimes there were shafts of yellow tinged with green, then masses of evanescence which moved from east to west and back again...Streaks of yellow and orange and red shimmered along the flowing borders. Never for a moment were they still, fading until they were almost completely gone, only to dance forth again in renewed splendor with infinite combinations and startling patterns of design..."

...Shafts of light shot up into the heavens above me and concentrated there in a final climactic effort in which the shifting colors seemed drained from the horizons to form one gigantic rosette of flame and yellow and greenish purple."

*Skyline Trail*

"This afternoon we will take the Skyline Trail, the trail that more than any other gives us a feeling of distance and space. Vistas of wilderness will be ours, frozen swamps and lakes and ridges and winding trails through the woods. Along that trail towards sunset the light effects are more striking than anywhere else, for here the whole country lies before us..."

...Down the last long slope our skis fairly sing."

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**You can find information on the rest of our 40<sup>th</sup> Anniversary Season, including our next concert on November 20, 2022, in our Season Brochures and Wallet Cards in the lobby, and our website at [msomn.org](http://msomn.org).**

**You can find a list of our wonderful donors by using this QR code.**

