



## *Works by Forte, Chopin, and Debussy*

Featuring William Surtees, piano

Co-Winner of the 2024-25 LSO Concerto Competition

Friday, June 6, 2025

7:30 p.m.

Lawrence Memorial Chapel

*Head Up*

Matthew Forte  
(b. 1989)

- I. Prologue
- II. Running
- III. Jibe
- IV. Heading up
- V. Close Hauled-Port Tack
- VI. Tack
- VII. Close Hauled-Starboard Tack
- VIII. Finish

*Piano Concerto No. 1 in E minor, op. 11*

Frédéric Chopin  
(1810-1849)

- I. Allegro maestoso

William Surtees, piano  
LSO Concerto Competition Co-Winner

• INTERMISSION •

*La Mer (The Sea), L. 109*

Claude Debussy  
(1862-1918)

- I. De l'aube à midi sur la mer  
(From dawn to noon on the sea)
- II. Jeux de vagues (Play of the waves)
- III. Dialogue du vent et de la mer  
(Dialogue of the wind and the sea)

*We collectively acknowledge that Lawrence University is situated on  
the ancestral homelands of the Menominee and Ho-Chunk people.*

## Guest Composer Biography

Composer, conductor, and educator **Matthew Forte** is in demand across the United States as a composer of music for orchestra, band, choirs, as well as solo and chamber works; as a music educator and clinician; and as a conductor of orchestras and bands.

Most recently, Matthew was Director of Orchestral Studies both at the University of New Mexico and at the University of Toledo, revitalizing both programs and nearly doubling the size of the University of New Mexico and University of Toledo Symphony Orchestras. In addition to his work as an educator, Matt has worked with such orchestras as the St. Louis Symphony, Toledo Symphony Orchestra, and the New Mexico Philharmonic – and has collaborated frequently with the Aspen Music Festival and School.

Currently, Matt's primary vocation in music – in both professional settings and in academia – is as a composer. Ensembles and organizations that he has recently collaborated with include the Hartt School, the University of New Mexico, Grand Valley State University, Glass City Singers, Musique 21, the International Women's Brass Conference, the Pittsburgh New Music Ensemble, and the Sitka Fine Arts Camp, among others.

In addition to his activities in music, Matt maintains a parallel career on and around the water, as an active sailor and sailing instructor. He is a USCG Certified Captain and the Supervisor of Sailing Programs at the Sailing Center of the Mystic Seaport Museum – one of the largest sail education programs on the eastern seaboard, housed within the largest maritime museum in the United States.

## Program Notes

### *Head Up* – Matthew Forte

HEAD UP is a sailing term which indicates the boat turn toward a closer angle relative to the wind, in which the sailor pulls in the sails and the boat paradoxically utilizes and fights against the power of the wind – the wind that both propels the boat forward and threatens to drive it in the opposite direction. It is a term that, for me, connotes optimism, energy, and earnest effort in the face of adversity.

This piece is a portrait, in eight sections, of the second half of a sailing race – tracking and painting, in notes, the progress of the boat toward a finish. After an introduction and a quasi-summary of the first part of the race (I) it begins with the boat re-crossing the start line heading downwind (II), continues with jibing at the leeward mark (III), heading up (IV), sailing close hauled on a port tack (V), tacking (VI), sailing close hauled on a starboard tack (VII), and finally finishing the race (VIII).

Performers needn't be familiar with all of the intricacies of sailing to interpret this piece. The specific nuances of the experience – the jibe, a downwind turn that is at times leisurely and expansive but with an immense power that verges on the dangerous; the tack, an upwind turn that is intense and tight, in which the boat fights through the wind; running, a downwind course that can feel at times deceptively effortless, the close haul, an exhilarating and fast upwind beat against the wind – all of these have been written into the notes themselves. It is sufficient to note that this piece represents the moment in a given race in which the boat transitions from its languid journey with the wind to its thrilling fight against the wind.

It is my hope that this piece imparts a sense of optimism, of struggling against and of surmounting adversity, of the unstoppable and exhilarating momentum that so appeals to me in the best moments of sailing– and which musical notes, and form, are so similarly suited to convey. I think we all know well those moments in life in which ease seems somehow inglorious, and others in which the struggle brings out the best in us, and it is this my attempt to convey this concept – a celebration of the surmounting of difficulty – that recommended to me this metaphor and, therefore, the shape of this work.

-Note from the composer

## *La Mer* – Claude Debussy

Though the association has often been made, Claude Debussy was adamantly against the idea of his music being labeled Impressionistic. This art movement, which originated in France in the mid-19<sup>th</sup> century—around the time of the composer's birth—sought to move away from traditional Realism in favor of those that were less photo-like in detail, the results representing, to some, even truer forms of reality. Nonetheless, Debussy's *La Mer* (*The Sea*) does not offer a literal depiction of the sea; rather, it encapsulates the idea of the sea.

Allowed by the composer only to be performed as a single work—the individual movements of this piece, unlike other compositions of his, were not to be separated—*La Mer* was premiered in October of 1905, following its composition between 1903 and 1905. The original publication by Durand et Cie. featured on its cover the left half of Katsushika Hokusai's woodblock print *The Great Wave off Kanagawa* (Japanese prints being very popular in Paris at the time). In a letter to his publisher Jacques Durand, Debussy wrote: "P.S. Do you like the shiny outlines they've given the waves on the cover of *La Mer*? P.S.P.S. Is that the definitive form of the edition?"

*La Mer* was composed during the period of Debussy's divorce from his wife of four years, Rosalie 'Lilly' Texier. Though she was distraught, Debussy insisted on the separation. Even in the manuscript, alongside his composition, Debussy sketched grounds for divorce from, and accusations against, Lilly. This is not to say that the piece directly reflects them; in fact, it's impossible to know how exactly Debussy heard his own music. It's also unclear what the relationship of the listener is or should be to the sea. Never does Debussy specify whether we are in the sea, on the sea, or beside it. Neither, for that matter, does Debussy specify that we are observers. Eastern tonality pervades the work, a nod to Debussy's encounter with gamelan in Paris.

Debussy composed *La Mer* in three movements. Rather than each following a typical symphonic structure, Debussy instead composed an interweaving of melodic ideas, subtitled the work *trois esquisses symphoniques pour orchestre*, or *three symphonic sketches for orchestra*. In the first movement, "De l'aube à midi sur la mer" ("From Dawn to Noon on the Sea"), Debussy evokes images of sunrise over the sea. The orchestra builds from a tremulous opening into fragments and grand gestures, the music offering different colors of what the title might represent. "Jeux de vagues" ("Play of the Waves") moves in a similar manner to a Scherzo. Faster, spritely figures are often intertwined with longer sweeping lines, with sketches swirling around each other as the waves play. The third movement, "Dialogue du vent et de la mer" ("Dialogue of the Wind and the Sea") begins with rumbles and is tumultuous in nature. In the midst of this storm of sound appears a delicate, intimate moment of stillness. At the close of the work, the first movement is recalled before a triumphant, chorale-like ending.

During a rehearsal of *La Mer*, Debussy commented that a section should be a bit faster. When Maestro Chevillard replied that they were playing at the tempo Monsieur Debussy had given, the composer responded with: "But I don't feel music the same way every day."

-Note by Annika Schmidt (LSO musician)

## 2025 Graduating Seniors

### **Nick Chrisman**

Major/Degree: B.Mus. in cello performance / B.A. in classics

Post-Graduation Plans: Taking a gap year to apply for a master's in historical performance, and teaching with Seattle Historical Arts for Kids

Favorite LSO Memory: Playing Mozart's *Great Mass* my junior year!

### **Josie Dale**

Major/Degree: B.Mus. in flute performance / B.A. in psychology

Post-Graduation Plans: Gain work experience in the psych field while applying for clinical psychology grad school programs.

Favorite LSO Memory: Being able to play with all of my string friends after many years of Wind Ensemble.

### **Sophia Eckdale-Dudley**

Major/Degree: B.Mus. in cello performance / B.A. in linguistics with a minor in Russian

Post-Graduation Plans: Pursuing a Master of Music in cello

Favorite LSO Memory: Playing Beethoven's *Sixth Symphony* (especially the stormy fourth movement)!

### **Autumn Fitch**

Major/Degree: B.A. in neuroscience

Favorite LSO Memory: For the Children's Concert, seeing various instruments dress up a little for the part they played in *Peter and the Wolf*.

### **Jackson Guha**

Major/Degree: B.Mus. in music composition

Post-Graduation Plans: Gap year to work and travel

Favorite LSO Memory: During our performance of *Peter and the Wolf*, I remember vividly sitting on the Chapel stage in the ensemble during the concert as we reached the point in the narrative in which Peter parades the captured wolf through the streets. I remember being greatly moved as the horns played Peter's theme in harmony and I could feel the excitement and raw energy of everyone else around me in the orchestra. It was a very triumphant feeling.

### **Henry Hale**

Major/Degree: B.A. in music and creative writing

Post-Graduation Plans: I plan to move to Seattle and pay rent.

Favorite LSO Memory: I really enjoyed watching the LSO concert my first year and being inspired by the professionalism of the older students.

### **Jacob Hanekamp**

Major/Degree: B.Mus. in percussion performance

Post-Graduation Plans: I plan to move back home to take some time off before deciding what's next.

Favorite LSO Memory: My favorite memory was at the Children's Concert last year where I got to throw a stuffed duck at the end of *Peter and the Wolf*.

### **Iris Huang**

Major/Degree: B.Mus. in viola performance

Post-Graduation Plans: Go to the UK to start my master's degree

Favorite LSO Memory: There was a concert, like two years ago or something, when we played several parts from movie scenes, like *Lord of the Rings*, *Star Wars*, this was what I'll never forget. Also, every year when we rehearsed Beethoven was also so much fun.

### **Arthur Johnson**

Major/Degree: B.Mus. in cello performance

Post-Graduation Plans: Pursuing master's in cello at New England Conservatory

Favorite LSO Memory: Beethoven 5! Was my first and favorite LSO concert.

### **Mia Kraker**

Major/Degree: B.Mus. in violin performance

Post-Graduation Plans: Teaching Assistantship Program of the Austrian Federal Ministry of Education (BMB), administered by Fulbright Austria

Favorite LSO Memory: When Prof. Dupere's baby was born a day before our concert and he conducted the concert with his hospital wristband still on!

**Ellie Lutterman**

Major/Degree: B.A. in music

Post-Graduation Plans: Going to Oregon!

Favorite LSO Memory: Playing Berlioz *Symphony Fantastique*

**Tara Maycroft**

Major/Degree: B.Mus. in music education (instrumental/general)

Post-Graduation Plans: I will be on the Mile of Music music education team this summer and will be doing student teaching in the fall at Houdini Elementary and Neenah Middle Schools. I hope to become either a middle school band director or a general music teacher (or both)!

Favorite LSO Memory: Playing *Symphonie Fantastique*!

**Megan Mendyke**

Major/Degree: B.Mus. in viola performance / B.A. in mathematics

Post-Graduation Plans: Taking a gap year to work while applying to grad schools

Favorite LSO Memory: Performing *Peter and the Wolf*

**Shoko Nakamura**

Major/Degree: B.Mus. in clarinet performance / B.A. in mathematics

Post-Graduation Plans: I will have scored three films by the end of this year, and I aspire to score more films. I also want to compose more music in general.

Favorite LSO Memory: Solo clarinet in *Peter and the Wolf*

**Skylar Niang**

Major/Degree: B.Mus. in cello performance

Post-Graduation Plans: Online master's in music leadership at Eastman

Favorite LSO Memory: Probably the very first orchestra rehearsal I got to play in. Playing *American in Paris* (one of my favorite pieces) was a dream coming out of COVID and after cello choir!

**Louisa Olsen**

Major/Degree: B.A. in government

Post-Graduation Plans: Campaign management/community organizing

Favorite LSO Memory: Getting to play Beethoven 7



### **Sherilyn Patterson**

Major/Degree: B.A. in music and history

Post-Graduation Plans: One more term at Lawrence in the fall, then pursuing a master's in education

Favorite LSO Memory: Dressing up to play "The Duck" in *Peter and the Wolf*!

### **Sarah Pedlar**

Major/Degree: B.Mus. in flute performance with minors in music theory and pedagogy

Post-Graduation Plans: M.Mus. in contemporary performance at Manhattan School of Music

Favorite LSO Memory: Finding out that *La Mer* was on the program this year!

### **Seth Ploeckelman**

Major/Degree: B.Mus. in percussion performance with a minor in pedagogy

Post-Graduation Plans: Attend Northern Arizona University for a master's in music performance

Favorite LSO Memory: Performing Tchaikovsky's *Fifth Symphony*

### **Nina Schifano**

Major/Degree: B.Mus. in violin performance / B.A. in English literature

Post-Graduation Plans: Music library school at University at Buffalo

Favorite LSO Memory: Shostakovich 5 was a dream piece for me

### **Lawrence Schreiner**

Major/Degree: B.Mus. in music education and tuba performance

Post-Graduation Plans: Student teaching at McKinley Elementary School and Kaukauna High School

Favorite LSO Memory: Playing in the Tchaik 5 low brass section

### **Laurel Thompson**

Major/Degree: B.Mus. in music education (instrumental/general)

Post-Graduation Plans: Student teaching at Badger Elementary and Wilson Middle School!

Favorite LSO Memory: The Children's Concert! Working with Leila to help put the slides together and then performing in it might actually be the highlight of my whole Lawrence career!

**Greta Thoresen**

Major/Degree: B.A. in biochemistry and biology

Post-Graduation Plans: Ph.D. program in ecology and evolution at the University of Chicago in the fall

Favorite LSO Memory: Dressing up in wolf ears with Aimee Patch and Lauren Coon for the *Peter and the Wolf* performance at the Children's Concert.

**Esme Watkins**

Major/Degree: B.A. in psychology and music

Post-Graduation Plans: Working in Colorado and applying to Master of Social Work programs

Favorite LSO Memory: Professor Michelie's sectionals spiel about viola-playing composers being the coolest and the violas wearing matching shirts in rehearsal.

**Thea Weinbeck**

Major/Degree: B.Mus. in violin performance with minors in string pedagogy and art history

Post-Graduation Plans: I will be attending the University of Massachusetts Amherst for my master's degree, where I will be a graduate teaching assistant in their Graduate String Quartet Program.

Favorite LSO Memory: Playing Sibelius *Symphony No. 2* last spring!

# Lawrence Symphony Orchestra

Mark Dupere, conductor

## **VIOLIN I**

Rebecca Brojanac  
Ben Frueh+  
Alex Hu  
Agnes Huang  
Eli Jordan  
Mia Kraker  
*concertmaster*  
Ellie Lutterman  
Sylvia McMullin  
Nina Schifano

## **VIOLIN II**

Charlie Ennis  
Autumn Fitch  
Paolo Gonzalez  
Audrianna Hall  
Fiona Petrie+  
Will Siegl-Gesin  
Thea Weinbeck\*‡

## **VIOLA**

Celia Goldstein  
Kat Green  
Griffin Haltom  
Iris Huang  
Metta Mayes\*†  
Megan Mendyke  
Penelope Sligh+  
Izzie Smith  
Kyle Smith  
Esme Watkins

## **CELLO**

Troy Cassidy  
Nick Chrisman  
Ronan Connell  
Sophia Eckdale-Dudley+†  
Nicole Frias  
Vivian Frobish  
Thomas Gable  
Arthur Johnson+  
Merle Mayes‡  
Alice Miller  
Daniel Moskovits  
Skylar Niang  
Annika Schmidt\*‡  
Abby Sliwinski  
Laurel Thompson  
Nayantara Vyas  
Callum White

## **BASS**

Max Janssen  
Cooper Luedtke‡  
Calvin Mendoza  
Hien Ngo  
Louisa Olsen\*  
Vivian Shanley+

## **FLUTE**

Laura Cortes  
Josie Dale  
Sarah Pedlar\*  
Rebecca Reynolds (picc)

## **OBOE**

Keaton Anderson  
Sherilyn Patterson (EH) †  
Jack Thompson  
Michael Van Dervoort\*

## **CLARINET**

Shoko Bunch\*  
Julianne Dumm  
Tyler Workinger (E-flat)

## **BASSOON**

Colin Hutton (contra)  
Tara Maycroft  
Kai Outzen\*  
Heriberto Velez

## **HORN**

Lauren Coon\*  
Sofie Cunliffe-Owen  
Greta Engelstad  
Isaac Keith  
Greta Thoresen

## **TRUMPET**

Joey O'Connor  
Alex Poplawski  
Matthew Vross\*

## **CORNET**

Henry Hale  
Adler Tyburski

## **TROMBONE**

Jackson Guha\*  
Owen Johnson  
Thomas McGowan

## **TUBA**

Lawrence Schreiner

## **TIMPANI & PERCUSSION**

Jacob Bartelme  
Brianna Castillo\*  
Jacob Hanekamp  
Seth Ploeckelman\*

## **HARP**

Yvie Pacatang  
Leila Ramagopal Pertl

\* principal/section leader

+ assistant principal

† librarian

‡ stage crew

We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in music history and theory, to our colleagues in sight-singing, aural skills and keyboard skills, and to our colleagues in the liberal arts. We give special thanks to the studio instrumental faculty.

**Special Thanks to the Lawrence University Conservatory  
Instrumental Artist Faculty**

Samantha George, violin	Ann Ellsworth, horn
Wen-Lei Gu, violin	Nadje Noordhuis, trumpet
Jenny Snyder Kozoroz, viola	Tim Albright, trombone
Kivie Cahn-Lipman, cello	Michael Clayville, trombone
Mark Urness, bass	Zach Marley, tuba and euphonium
Nathan Wysock, guitar	Jean Carlo Ureña González, percussion
Erin Lesser, flute	Catherine Kautsky, piano
Andy Hudson, clarinet	Michael Mizrahi, piano
Nora Lewis, oboe	Anthony Padilla, piano
Joseph Connor, saxophone	Daniel Schwandt, organ
Brigit Fitzgerald, bassoon	

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of paper and cellophane wrappers are magnified in the hall. Please silence all electronic devices. And please, no flash photography.