

Manitowoc Symphony Orchestra

Healing the Community

**A Chamber
Concert Honoring
our First Responders
and Essential
Workers**



Saturday
May 22 2021
Capitol Civic Centre

Dylan Chmura-Moore
Music Director

STRONGER WITH MUSIC

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Program

Seventieth Season
STRONGER WITH MUSIC

Manitowoc Symphony Orchestra
Dylan T. Chmura-Moore, Music Director

Saturday, May 22, 2021
Capitol Civic Centre, Manitowoc

Dylan T. Chmura-Moore, Conductor

OSVALDO GOLIJOV (b. 1960)
Tenebrae (2002) arr. Chmura-Moore

PYOTR ILYICH TCHAIKOVSKY (1840-1893)
Andante Cantabile from String Quartet No. 1
in D minor, Op. 11 (1871)

ADOLPHUS HAILSTORK (b. 1941)
Sonata da Chiesa (1991)
Exultate (Exaltation)
Adoro (Adoration)
Jubilate (Jubilation)
Agnus Dei (O Lamb Of God)
Dona Nobis Pacem (Grant Us Thy Peace)
Exultate (Exaltation)

INTERMISSION

ANTONÍN DVOŘÁK (1841–1904)
Serenade for Strings, Op. 22 (1875)
Moderato
Tempo di valse
Larghetto
Finale: Allegro vivace

Program Message

Today we take a moment to pause, reflect, heal. Just a little bit. I think music can help. I think we are stronger with music because music is ultimately about people—it's how our story is told. It's how our loved ones' stories are told. Music offers us the space to grieve as well as love more deeply. We've endured unthinkable tragedy this past year yet we choose to move forward and lift up ourselves and our community. It's because of people that we choose to persevere. Though we're not through the pandemic, yet, today we show appreciation for our essential workers. We are incredibly grateful to our police, fire, ambulance, and medical professionals; all that have selflessly given to keep others safe. We are forever in their debt. Manitowoc is forever in their debt.

Special thank you to Sister Natalie Binversie, Community Director of the Franciscan Sisters of Christian Charity, Father David Beaudry, Director of Mission and Discipleship at Roncalli High School, The Honorable Justin M. Nickels, Manitowoc Mayor, and Mr. Greg Buckley, Two Rivers City Manager, for their participation and leadership in today's program of healing.

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**Don't miss our
4th of July
Appearance!**



**MSO will perform
from 12-1 pm
at the Museum, on
the East Parking
Lot Stage**

Program Notes

Dylan Chmura-Moore, MSO Music Director

GOLIJOV

“Tenebrae” is Latin and means “darkness” or “shadows.” It refers to ceremonies performed in the Catholic Church on the eves of Maundy Thursday, Good Friday, and Holy Saturday of Holy Week. During Tenebrae candles are extinguished amongst readings and recitations. The Lamentations of Jeremiah the Prophet are studied, recalling the destruction of Jerusalem. The fundamental issue is whether people will be faithful to God in the midst of a challenging situation.

Golijov notes, “I wrote *Tenebrae* as a consequence of witnessing two contrasting realities in a short period of time in September 2000. I was in Israel at the start of the new wave of violence that is still continuing today, and a week later I took my son to the new planetarium in New York, where we could see the Earth as a beautiful blue dot in space. I wanted to write a piece that could be listened to from different perspectives. That is, if one chooses to listen to it ‘from afar’, the music would probably offer a ‘beautiful’ surface but, from a metaphorically closer distance, one could hear that, beneath that surface, the music is full of pain. I lifted some of the haunting melismas from Couperin’s *Troisième Leçon de Tenebrae*, using them as sources for loops, and wrote new interludes between them, always within a pulsating, vibrating, aerial texture. The compositional challenge was to write music that would sound as an orbiting spaceship that never touches ground. After finishing the composition, I realized that *Tenebrae* could be heard as the slow, quiet reading of an illuminated medieval manuscript in which the appearances of the voice singing the letters of the Hebrew Alphabet (from Yod to Nun, as in Couperin) signal the beginning of new chapters, leading to the ending section, built around a single, repeated word: Jerusalem.”

Golijov was born in Argentina to an Ashkenazi Jewish family. He was inspired both by the country’s rich musical heritage, especially the tango, as well as Jewish liturgical and klezmer music. Golijov, personally, has long straddled cultural divides and thus his music does too. In *Tenebrae* he composed music that speaks to the literal darkest days of the Christian church while also reminding us that when we find ourselves in darkness, as is the saying, only then can we see the stars. We now have a new perspective, one that offers us an opportunity to reimagine and build something new and stronger.



TCHAIKOVSKY

Andante cantabile? These two Italian words have come to mean much more than their usual translation: “moderately slow and in a lyrical manner.” *Andante Cantabile* has come to define a musical subgenre synonymous with a certain lyricism, pacing, and expressivity that is lost in these two words alone. I prefer to translate the words more toward their etymology: “going,” “continuous,” and “worthy of being sung.” To sing is to be human. To do so without relenting is to heal and to inspire.



Since its premiere *Andante Cantabile* has been one of Tchaikovsky’s most well known compositions, rapturing all who’ve happened upon it. It shares much with Samuel Barber’s popular Adagio for Strings. Both are second movements of a string quartet, most frequently performed on their own rather than in their original form, and coincidentally both are opus 11. Also like the Barber, *Andante Cantabile* is not the saddest-music-in-the-world. The music is actually about hope.

Famously, when *Andante Cantabile* was performed in 1876, Tchaikovsky wrote in his diary, “Probably never in my life have I been so moved by the pride of authorship as when Lev Tolstoy, sitting by me and listening to the Andante of my Quartet, burst into tears.” Tolstoy wrote to Tchaikovsky a few days later, “Never have I received such acute pleasure in the rewards of my literary works as on that wonderful evening.” Following the performance Tolstoy offered Tchaikovsky and the members of the quartet their pick of his literature, autographed in appreciation. Tchaikovsky, asked for *The Cossacks*—a story about locating and living into one’s true self. Tchaikovsky was “going” toward healing.

HAILSTORK

Sonata da chiesa is a term from the seventeenth century that simply means: an instrumental work suitable for church. Today, think a wordless choral mass. *Sonata da Chiesa* was inspired by Hailstork’s experiences singing in church, both the physical structure of it, The Cathedral of All Saints in Albany, NY, as well his lessons learned. The music is analogous to the physical structure of his Episcopalian cathedral, the fifth largest church in America. The first and last movements of the composition feature giant blocks of sound that represent the church’s impressive (flying buttress) stone walls, encapsulating the inner movements, which represent the distinct “rooms” of the sanctuary.

Simultaneously, Hailstork was inspired by the music of Arcangelo Corelli, celebrated baroque composer, modeling his *Sonata* on Corelli's blueprints and the Latin mass. Whatever it is, it verges on ecstasy.

Hailstork's compositional style is eclectic, and that's made evident in *Sonata da Chiesa*. At one time or another his music is reverent and functional, boisterous and dancelike, contrapuntal and wondering, and repellent and atonal. He believes this stylistic approach is akin to "code switching," the linguistic technique of adjusting one's speech to reflect social context. He's said, "I think some future musicologist will be pulling his hair out trying to figure out who this Hailstork guy was, and that's OK." His music fully embraces his American roots, sometimes focusing on African American folk song, while leaning into his European schooling. Hailstork studied with Nadia Boulanger, the preeminent teacher of composition in the twentieth century guiding such luminaries Aaron Copland, Darius Milhaud, and Elliott Carter.



DVOŘÁK

Famously, the revered music critic (and philosopher) Eduard Hanslick stated in his seminal book, *The Beautiful in Music*, that emotion is embodied in music. Emotion is in music like a hummingbird dances, water calms, or how a rose is fragrant. Thus, Hanslick believes emotion "lives inside." *Serenade for Strings* is then pure joy, love, and peace. When Dvořák composed his *Serenade* he had recently become a father, was newly married, and had just received a large sum of cash to compose, freeing himself from the anxiety he associated with creative work. He was on his way up and it didn't hurt he had just earned the admiration and support of the illustrious Johannes Brahms and Hanslick too.

Origins of the Serenade idiom are what you assume—Romeo singing to Juliet outside her balcony in the eve for romance. Taking place outside these vocal works could more easily incorporate instruments so soon the singer was fired. (They're always difficult anyway.) What followed was the transformation of the Serenade into instrumental music written for special events to be heard outside; a naming ceremony, weddings, serenades were commissioned party music. Mozart's *Eine kleine Nachtmusik* is a famous example, which more accurately is translated as "A little serenade." Soon the party made its way inside and thus the Serenade became concert music, and a sort of early variant of the Symphony—how we're treating the music today.

Like Tchaikovsky, Dvořák’s gift for lyricism was immense and he freely used folk song in his compositions. Allowing himself to be inspired by folk song, which is aurally passed down from generation to generation, his music then honestly speaks from where it’s from—the people; intimate moments in a family or communal moments of coming together. Dvořák displays his expert melodic writing in the opening movement of the *Serenade, Moderato*, which has a dance-like middle section. *Tempo di valse* is a slow waltz of melancholy and remembrance. *Larghetto* references the waltz except its mournful disposition evolves into music reminiscent of intimacy, devotion, and tenderness. The work concludes with *Allegro vivace*, jubilant and reminiscent of what we expect when we hear music by Dvořák, his Slavonic Dances—something that’s a bit rowdy, imitative, plain fun.



Roster of Musicians

VIOLIN I

Carrie Kulas,
*Jean Clark Memorial
Concertmaster Chair*

Jim VanLanen Jr.
Monica Hrudik
Jaci Collins
Justyna Lutow-Resch
Luis Fernandez
Heidi Barker
Rebecca Bartels

VIOLIN II

Joan Geraldson,
*Virginal Bare
Memorial Chair*
Ryan Kraemer

VIOLIN II, cont.

Lizbeth Getman
Judy LaGrow
Audrey Nowak
Tiffany Chang
Janet Bond Sutter
Dan Ognavic
Joyce Malloy

VIOLA

Jane Bradshaw Finch,
Principal
T.J. Hull
Ann Stephen
Sarah Oftedahl
Mary Ellis Moran

CELLO

Charles Stephan,
*Karen Steingraber
Principal Cello Chair*
Wendy Scattergood
Kenneth Wiering
Rori Beatty
Nancy Kaphaem

DOUBLE BASS

Brian Kulas,
Principal
Ann Boeckman
Jessica Otte

About the MSO Music Director

Dylan Thomas Chmura-Moore, D.M.A., is in his second year as Music Director of the Manitowoc Symphony Orchestra. He is honored to be just the fourth director of the Symphony and call Manitowoc his new home. In addition, Dylan is Director of Orchestral Activities and Associate Professor of Music at UW-Oshkosh. He frequently conducts the Oshkosh Symphony Orchestra and was previously Director of Orchestras at Ripon College. Dylan has conducted ensembles of Harvard University, New England Conservatory, Longy School of Music, Northeastern University, Baldwin-Wallace College Conservatory of Music, and other groups such as Callithumpian Consort and Shivaree Ensemble. Some of the conductors with whom Dylan has had the opportunity to intimately observe and work are Pierre Boulez, Robert Page, Larry Rachleff, Gunther Schuller, Joseph Silverstein, and Benjamin Zander.

In addition, Dylan is an active solo, chamber, and orchestral musician, and has recently performed with Madison Symphony Orchestra and Wisconsin Chamber Orchestra. Notable international appearances include performances at the Internationale Ferienkurse Fur Neue Musik in Darmstadt, Germany, and the Lucerne Festival in Lucerne, Switzerland. Dylan can be heard on Mode, Summit, EuroArts, Albany, TZADIK, and the Accentus record labels. His solo album, *Flag*, was recently released by Peer 2 Records.

Dylan was awarded the Doctor of Musical Arts degree from UW-Madison. He was a Paul Collins Wisconsin Distinguished Graduate Fellow at the university and focused his studies on the research and performance of newly composed music. Previously, Dylan studied at New England Conservatory in Boston, Massachusetts where he received two Master of Music degrees. Upon graduation, Dylan was awarded academic honors, a distinction in performance, and the Gunther Schuller Medal, the highest honor awarded by the conservatory. Dylan received the Bachelor of Music degree from Baldwin-Wallace College Conservatory of Music in Berea, Ohio. Dylan comes to Wisconsin from Oberlin, Ohio, residing here with his spouse Sharon and their two children Sophia and Elliot.



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