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ROMANTIC ERA

7:30pm

April 15, 2023

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Manitowoc



featuring **Eli Kalman**

Music Director **Dylan Chmura-Moore**

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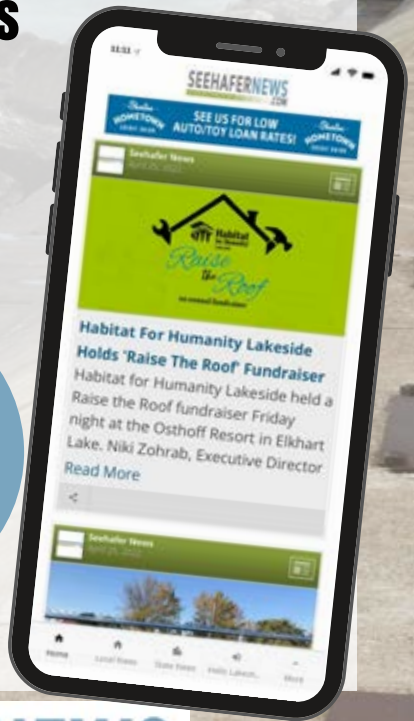


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MANITOWOC SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

ROMANTIC ERA POPS!

Saturday, April 15, 2023

Capitol Civic Centre, Manitowoc

Dylan T. Chmura-Moore, Conductor

Eli Kalman, piano

Ludwig van Beethoven

(1770-1827)

Overture to the opera Fidelio, op.72

Edvard Grieg

(1843-1907)

Piano Concerto in A minor, op.16

- I. Allegro molto moderato
- II. Adagio
- III. Allegro moderato molto e marcato

INTERMISSION**Johannes Brahms**

(1833-1897)

Symphony No.2 in D major, op.73

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso (Quasi andantino)
- IV. Allegro con spirito



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THE BEST SEAT. They're all good. It's a pretty intimate hall so there really is no bad seat in the house. That said, our diehards argue the center—downstairs or upstairs—offers the best acoustic.

ARRIVE EARLY. Once the music starts the CCC Police (the ushers) won't allow you into the hall until a break. Most concerts start with a shorter piece, often an overture, which is ten minutes or so. If you're late, after this first piece is your window for slipping in.

PARKING. I hope you didn't park on Franklin... just kidding. Anywhere's fine.

ACCESSIBILITY. The CCC has accessible seating for all on the first level. There is wheelchair access through the front door, the restrooms are ADA accessible, and the CCC does have wheelchairs available on site.

While you're in your seat

Food and drink. Yes, drinks can be brought into the auditorium. There are even cup holders in the seats on the main floor! Please imbibe responsibly and with live music. And if you haven't been to the CCC recently, there's now a bar on the second level. Sorry, the CCC does not permit food in the auditorium. I so wish we could have popcorn.

PHONES. Yes, phones are allowed, just silence them. We want you to be you. Should you wish to check in on social media and share your experience, great. Take that selfie while the orchestra warms up or with friends at intermission. Take that video of the audience jumping to their feet after the show is over. We only ask that phones are silenced and dimmed so that they're not distracting those on stage or those sitting nearby. In other words, please be respectful to those around you. We hope that your phone blows up, really we do, we just ask that you keep it to yourself that you're so popular. And, no flash photography or video recording please—you don't want YouTube to suspend your account because you owe someone \$.008 in royalties.

ETIQUETTE. Scoff. If you like something, don't sit on your hands! Clap, heck, hoot and holler if you hear something that delights. In olden days the "classical" music audience was downright rowdy. Etiquette now dictates that one is supposed to repress their applause until the very end of a multi-movement work. Double-scoff. Our policy is that if the music makes you have an emotional reaction, feel free to express it, whenever this may be. We embolden you to be you and share what you're feeling. Probably, others will want to join in with you.

SMOKING. No smoking on the premises of the CCC. Bummer.



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BEFORE THE SHOW. Enjoy a beverage and mingle! The Cawley Company Bar is located in the Mertens Lounge, just off the lobby; a second bar (made possible with funding from Tim and Heather Schneider) is located in the Webster Family Lobby on the second floor (accessible by stairs and an elevator). Bars open with doors and are typically open during intermission.

STAY MSO-INFORMED. Check out our slide show before the concert and during intermission for important dates, trivia, and pictures from recent events.

AFTER THE SHOW. Mingle with MSO at the Afterglow Party around the corner at Stage Door Pub, 701 Franklin. Enjoy drinks or cocktails or a glass of wine. Stage Door Pub will make \$1 donation to MSO with each specialty drink purchased!

DAY AFTER THE SHOW. So moved that you want to join the orchestra? Inspired to pick up that old guitar and get some lessons? Interested in giving to the Symphony? Curious about all we do in the community? Want to share a comment about tonight's concert? **manitowocsymphony.org** should be your destination. ■

A sneak peek at the MSO 2023-2024 SEASON

Sat, Oct 7, 2023 at 7:30pm
The Phantom of the Opera
A Live-to-Film showing of the 1925 silent movie with orchestra.

Sun, Dec 10, 2023 at 3:00pm
Presents for the Lakeshore
A holiday concert to support giving for kids and families.

Sat, Feb 3, 2024 at 7:30pm
Pictures and Games
A concert in support of K-12 education and Manitowoc's Kamogawa Sister City Cultural Exchange.

Sat, April 13, 2024 at 7:30pm
Our Sound—Toward 75 Years
Beethoven, Rachmaninoff and Brahms with pianist Stanislava Varshavski.

Ticket sales begin in August! Watch facebook and visit manitowocsymphony.org for details!

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October 15, LWE: Music of the Masters/ Oktoberfest	December 3, LWE: Festival of Christmas	March 4, LWE: The Winds of March
November 4, LBB: The Name Game	Jan. 15, LWE & LBB: Pop Goes the Band	March 31, LBB: Great Ladies of Song
		May 6, LWE: An American Salute

Romantic not romantic.

Who's on first? I'll put Romantic forward like a manifesto: We shall emphasize "the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental." We shall prioritize "general exaltation of emotion over reason and of the senses over intellect [...and more deeply appreciate nature.]" And we shall be fascinated with genius and heroes. (My encyclopedia helps us with this elucidation.) In sum we have our Pops! intention and aesthetic.

We've got three such figures who embody the Romantic ethos on this concert: Beethoven, Grieg, Brahms, oh my!

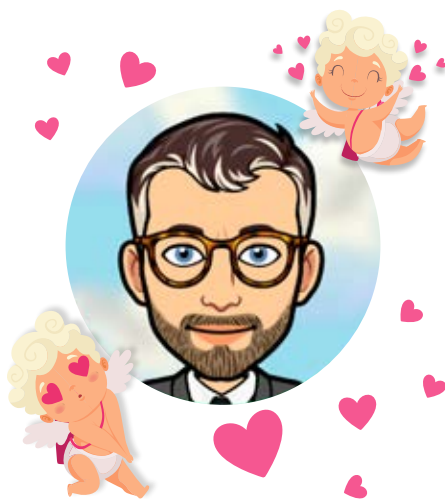
Tonight's show is number two in the concert cycle "Our Sound," where we look back on the history of MSO to better prepare for the future. Last year we performed music from two important moments in our history: our inception in 1952 and the renovation of our home, the CCC, in 1987.

Beethoven was heard last year and is seminal to this cycle as, well, all-roads-lead-to-Beethoven (sound, ensemble, style, tradition). So is Brahms. Brahms deeply-honored

tradition and part of his genius is how he connected the past to the present so future generations may continue to create anew. I think Brahms' music can tell the story of where MSO is headed. Brahms may have lived a long time ago but his message is not old.

Grieg, his *Concerto* in particular, is part of the Our Sound vision, too, speaking to what MSO should live into—something vital, energetic, and a place for all. Further, a place for beauty and enrichment where we locate harmony and friendship.

This is exactly why I invited Eli Kalman to perform with us. His music making is vibrant and personal. His technique is exceptional, sure, but so is his interpretation. His compassion is only superseded by his artistic fervor. ■





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Romanian-born pianist Eli Kalman has performed extensively in Romania, Israel, Germany, Hungary, Japan, the US, and Canada. His lifelong passion for chamber music has been featured in performances at the Weill Recital Hall at Carnegie Hall, the Kennedy Center for Performing Arts in D.C., San Francisco Performances, Tuesday Evening Concert Series at the University of Virginia, at the Sylvia Adalman Artist Recital Series at the Peabody Institute in Baltimore, on the Emmanuel Music-Schumann Chamber Series in Boston, the Myra Hess Series in Chicago and others. Additional appearances have featured him as a soloist with the Water City Chamber Orchestra and on numerous live broadcast recitals with cellist Parry Karp on "Sunday Afternoon Live from the Chazen" on WPR and from WFMT Chicago.

As a recording artist, he offers works for solo piano and cello and piano by Erwin Junger (2001) and Schumann's Sonatas for Violin and Piano with violinist Rose Mary Harbison (2006), a CD entitled *The Jewish Soul* with cellist Amit Peled from the Peabody Institute (Centaur 2009). His solo CD *Homo Ludens* (Centaur 2016), celebrates new piano music by Russian American composer-pianist Lera Auerbach and the Respighi CD album *Nebbie* (Centaur 2018) with violinist Jameson Cooper promotes his research on Italian chamber music. His 2020 project focuses on new music for horn, violin and piano, culminating in a new CD entitled *Advenio* (Centaur 2020).

As a scholar, Dr. Kalman's research interests focus on neglected repertoire for strings and piano, compositions of Romanian pianist Dinu Lipatti and Romanian Israeli composer Erwin Junger, as well as on unpublished chamber works by Ottorino Respighi.

His research has led to the world premier publication of Respighi's first Sonata for violin and piano (1897) published on A-R Editions/Special Publications, 2011. Dr. Kalman



performed in 2019 in Bologna, Italy at the invitation of the International Museum and Library of Music of Bologna honoring his contributions to the research, recording and performance of Respighi's chamber music.

Prior to his teaching appointment at UW-Oshkosh in 2006, he has been on the piano faculty at the Center of Arts, Mizra, in Israel and previously at the Lyceum of Arts, Baia Mare, in Romania. Dr. Kalman appreciates the thrill of a thirty five year-long career dedicated to music on three different continents and to the teaching of his wonderful students in four different languages. ■



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Beethoven

Leonore. Fidelio. Tomato. Tomahto. Both Leonore and Fidelio are names thrown around to describe Beethoven's only opera originally titled *Leonore, or Triumph of Marital Love*. Leonore is the opera's heroine. The plot goes: Leonore disguises herself as a young lad who calls himself (herself) Fidelio in order to rescue her husband Florestan from prison. Florestan's on death row because of his political allegiances. Even though he had the revered Johann von Goethe on speed dial, Beethoven chose to set music to a story by the relatively unknown Jean-Nicolas Bouilly because, above all, Beethoven was a moral fellow and was inspired by the story's dealings with liberty, devotion, and oppressive autocracy.

The opera premiered November 20, 1805 in Vienna. It did not find success. Maybe it was the music. Maybe it was because Napoleon's army occupied the city just days before the premiere. Regardless, from its inception, it was a significant thorn in Beethoven's side. He wrote, "...the opera will gain me a martyr's crown" and his attempts at (necessary) revisions were like attempting to renovate "...the crumbling ruins of an old castle." Still, like our heroine, Beethoven did not give up. (There's a pretty epic scene where Leonore pulls off her wig and reveals her true identity, saves her husband, then pulls a gun on the bad guy. She's pretty awesome.) He continued to revise the music, signifi-



Beethoven by Joseph Karl Stieler, 1820

cantly, until the show became a hit in 1814 and was renamed *Fidelio*. Over a ten year span he completed two major revisions, hired a second librettist, and composed four total overtures for the opera. He just couldn't get it "right." Don't get me wrong, the third overture to *Leonore* he composed is pretty great—and it's frequently performed—but I prefer Beethoven's final statement, which is what we perform tonight.

In 1814 Beethoven reached an apotheosis, of a sort. It may have been his most successful year in the eye of the public. It was when he became, if he wasn't already, seen as the most famous and successful musician in Vienna (and elsewhere too!). Finally, Beethoven's only opera was done and received praise. The adulations came because of who Beethoven was and what his music came to represent. *Fidelio* was heralded as a



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celebration of freedom—Napoleon was just defeated and in exile. The heroism, the brotherhood, the liberty that Beethoven’s music demands of the world was coming to fruition. Since, *Fidelio* has been used to tell a similar tale at the conclusion of World War II and signaled the beginning-of-the-end of the Berlin Wall. Noted conductor, Wilhelm Furtwängler famously remarked that *Fidelio* “gives us comfort and courage” and it’s the “nostalgia of liberty’ [that Beethoven] feels, or better yet, makes us feel... [that] moves us to tears.”

Grieg

This. Concerto. Wow. Without a doubt, Grieg’s *Piano Concerto* is one of the most beloved concertos of all time. Grieg wrote about his composition: “Composers with the stature of a Bach or Beethoven have erected grand churches and temples. I have always wished to build villages: places where people can feel happy and comfortable...” Hahahaha. A humble village? With his *Piano Concerto*, Grieg erected the Sistine Chapel! A happy and comfortable village for the papacy, maybe. I kid. Grieg is talking about creating accessible, inviting music for all. He does this well.

Grieg was 25 when we wrote his celebrated *Concerto*, newly married and with an infant on his lap. He was merry and he was inspired. Robert Schumann’s (1810-1856) *Piano Concerto*, to which many compare Grieg’s work, was what was artistically inspiring Grieg. (That



Edvard Grieg by Eilif Peterssen, 1891

and Norwegian folk tunes.) More so, hearing Schumann’s concerto performed by Robert’s wife Clara (1819-1896), an immense virtuoso herself, lit a creative fire so bright, inspiring the birth of his *Concerto*, that he was able to recall the experience some 35 years later:

“Inspired from beginning to end, it stands unparalleled in music literature and astonishes us as much by its originality as by its noble disdain of an ‘extravert, virtuoso style.’ It is beloved by all, played by many, played well by few, and comprehended in accordance with its basic ideas by still fewer—indeed, perhaps by just one person—his wife.” So, Grieg was a fan.

Not to worry, with his *Concerto*, Grieg started to collect some fans himself. I’ll reference just one, the acclaimed pianist and composer of great imagination, Franz Liszt (1811-1886). Grieg took his concerto to Liszt before it was published—it was just their second meeting. Liszt asked Grieg to play

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it for him but he had not practiced it so he declined the invitation to perform. In turn, Liszt grabbed the score and played-it-down, even the famous cadenza supposedly best of all. As he performed the *Concerto*, Liszt began to comment and show approval with nods of various sorts—because of course he could. Then, just five bars before the end of the *Concerto* Liszt stopped playing. Grieg recounts the happening in a letter home: “[Liszt] suddenly jumped up, stretched himself to his full height, strode with theatrical gait and uplifted arm through the monastery hall, and literally bellowed out the theme. At that particular G-natural he stretched out his arm with an imperious gesture and exclaimed, ‘G, G, not G-sharp! Splendid! That’s the real thing!’ And then, quite pianissimo and in parenthesis: ‘I had something of the kind the other day from [Bedřich] Smetana.’ He went back to the piano and played the whole thing over again. Finally he said in a strange, emotional way: ‘Keep on, I tell you. You have what is needed, and don’t let them frighten you.’” This last bit stayed with Grieg the rest of his life.

Brahms

Remember Brahms’ first symphony from last year — tempestuous, despondent? Don’t get me wrong, Brahms’ *First* offers hope, too, putting forward his *Ode To Joy*, clouds parting at the end. But the *First* is still very heaaavy. Solemn and poignant are better words. Remember, it took him



Johannes Brahms by Ludwig Michalek 1891

15 years to write the *First*, premiering the symphony 26 years after being dubbed Beethoven’s heir-apparent by Robert Schumann. Brahms’ second symphony is none of that! In composing the *Second*, I can only assume that the pressure of measuring up to Beethoven was now gone. For Pete’s-sake, his first symphony was dubbed Beethoven’s 10th! Not much higher praise exists. In sum, after he premiered his first symphony, he, perhaps, felt that he finally lived up to the prophecy. So what’s next after your climb the mountaintop? Brahms went on an extended summer holiday, jazzed I’m sure, and wrote a second symphony, just hangin’ in the Alps. This new music is sunny. It’s bucolic. Critics have even dubbed it pastoral. For perspective, Brahms spent his childhood playing piano in brothels. Brahms didn’t do pastoral. But now, now Brahms was even able to joke

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about his music. In sharing his work with his publisher, Brahms said: *"The new symphony is so melancholic that you won't be able to bear it. I have not yet written anything quite so sad, so 'minor': the score must appear with black borders and in mourning."* If the laughing-crying emoji (😂) existed in 1877 he would have used it.

We're dancing in the first movement. We're singing in the second movement. We're laughing in the third movement. And in the fourth movement we're optimistic from start to close. Yowzers. Still, it's Brahms, so the symphony is incredibly intricate. Musical complexity is one of Brahms' hallmarks. It's one way he demonstrates his brilliance. Counterpoint is the name of the technique.

For example, if we listen to the music on the Billboard Top 100, or similar, we hear music with a catchy melody supported by regularly reappearing harmony and rhythm—think a singer crooning above rhythm-guitar and drums. This technique is called *homophony*. The Classical Era gave us this sort of music. It's awesome music; meaning is intentionally communicated in a way that is straightforward, easy to quickly understand. Brahms, often, is not that. His harmony teases us. His use of rhythm intentionally challenges and delights our foot tapping. And though Brahms gives us great melody, he gives us several melodies all at once.

Moreover, his melodies never stand still, constantly evolve, and are cleverly interwoven with everything

else that's going on. It's a lot. We call this technique, this multitude of happenings, where all voices have equal import, *polyphony*. The Renaissance era gave us this sort of music. Brahms' music is like starting a complex, multi-season TV series with a smart, award winning plot. I'd bet there'd be lots taking place and it may take a few episodes for you to get hooked. But. You. Will. Get. Hooked. This is Brahms: 🤔🤔🤔

How to get hooked? Time. Imagination. Famously, when Brahms' close friend Theodor Billroth (considered the founding father of abdominal surgery and a great patron to the arts in Vienna) first played through the piece, he said: *"This music is all rippling streams, blue skies, sunshine, and cool green shadows. How beautiful it must be at [your lakeside cabin in the Alps]."* In your listening, I suggest you also embark on a vacation. Apply some sunscreen. Lie back in a beach lounger. Dream a little—you've got 40 minutes of peace and recreation before you have to get back to the real world. Take advantage of the lush sounds and extravagant texture, offering your heart and mind a break; let them wander, let them journey. Think about the Alps. Never been? Think about sailing. Never been? Think about being on a gentle hike up in Door County. Never been? I can't help you. 😊

And, remember that the burn is slow with Brahms but well worth it in the end—the climax at the end of the *Second* is one of the best in the canon. ■

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Dylan Thomas Chmura-Moore, D.M.A., is in his third year as Music Director of Manitowoc Symphony Orchestra. He is honored to be just the fourth director of the symphony and call Manitowoc a new home. In addition, Dylan is Associate Professor of Music at UW-Oshkosh, where he is director of orchestras. He frequently conducts the Oshkosh Symphony Orchestra, was director of the Ripon College Symphony Orchestra, and previously taught at Holy Family College. In addition, 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.

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 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 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. He received the Bachelor of Music degree from Baldwin-Wallace College Conservatory of Music.

Dylan came to Wisconsin from Oberlin, Ohio, originally, residing here with his spouse Sharon and their two children Sophia and Elliot. He wishes to sail more, camp more, instead spending too much time around his ancient home on projects that clearly should be done by professionals—but he loves it. ■





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Concertmaster and Principal Violinist Carrie Kulas has graced the Manitowoc Symphony Orchestra with her superlative leadership and bowing precision since 1992. As the principal violinist, Mrs. Kulas strives to cultivate the best sound that can be achieved for every musical selection.

At age nine, Mrs. Kulas developed an unexpected fondness for what some consider the most human of all instruments, setting aside her clarinet and picking up a bow. The challenges of competition and developing muscle memory heightened her interest. During high school, grieving the tragic loss of her dearest friend, Mrs. Kulas immersed herself in practicing. "I learned how to express myself through the violin music," she says.

Her burgeoning love of playing the violin motivated her to save every dime from her first job to send herself to a six-week orchestra camp. Mrs. Kulas earned her Bachelor of Music Performance from UW Stevens Point. She credits her success to a number of fine and gifted teachers, including Everett Goodwin, Margery Aber and Vasile Beluska. Mrs. Kulas also served as concertmaster for the Green Bay Civic Symphony from 1996 to 2003. She has performed with the Pamiro Opera Company, the Green Bay Symphony, the Clayton Ladue Chamber Orchestra, the St. Louis Philharmonic Orchestra and the Central Wisconsin Symphony Orchestra. Since 1985 Mrs. Kulas has been teaching violin at the Suzuki

Music Academy of Green Bay, and is a former member of the Wausau Area Suzuki Association.

Not only is Mrs. Kulas a strong musical leader but she also possesses the ability to play in a wide range of styles. Her skills and dedication as a teacher are especially valuable to the MSO as she assists players to navigate the technical hurdles of some very difficult pieces. In addition to joy and passion, Mrs. Kulas also brings a great sense of humor to her work. The Manitowoc Symphony is truly blessed to have Carrie Kulas as our concertmaster.

Carrie is also the Director of Operations, working closely with the Maestro and the musicians. ■



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Joan Geraldson,
*Virginia Bare Memorial
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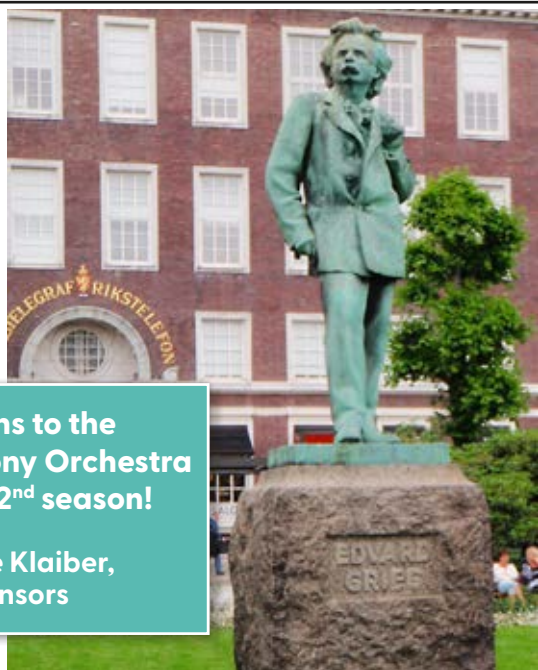
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The Karl Miller Society (KMS) is MSO's awesome donor recognition club. Karl Miller was the founding Music Director of the Manitowoc Symphony Orchestra, incorporated in 1951.



In addition to MSO, Mr. Miller taught in the Manitowoc Public School District, leading the orchestra program at Lincoln High School. He encouraged in his students and many others a life-long appreciation for music. He demonstrated the importance of hard work and perseverance, the necessity for teamwork and community, and the import of showing compassion for others. Karl Miller's founding ideals are a continuing guide for the MSO.

Membership in KMS is recognized for all who contribute \$1,000 or more annually to the MSO Endowment Fund. Members receive invitations to special events throughout the year, as well as special premiums. Please consider joining this club! ■

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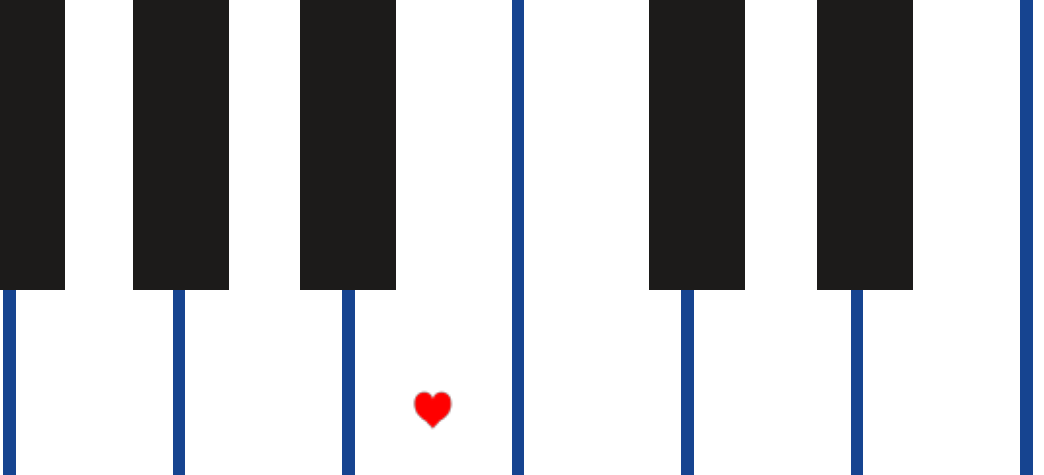
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