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Beloved (1 of 9)
BEETHOVEN
& **BRUCH**



guest artist

**Andrew
Dunlap**

7:30pm Saturday

April 11 2026

Capitol Civic
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Dylan T. Chmura-Moore, Music Director

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The Program

Seventy-Fifth Season

MANITOWOC SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

BELOVED (1 OF 9): BEETHOVEN & BRUCH

Saturday, April 11, 2026

Capitol Civic Centre, Manitowoc

Dylan T. Chmura-Moore, Conductor

featuring Andrew Dunlap, violin

WOLFGANG AMADEUS MOZART Lucio Silla: Overture, K.135 (8')
(1756-1791)
I. Molto Allegro
II. Andante
III. Molto Allegro

MAX BRUCH Violin Concerto no.1 in G minor,
(1838-1920) op.26 (25')
I. Vorspiel: Allegro moderato
II. Adagio
III. Finale: Allegro energico

INTERMISSION

LUDWIG VAN BEETHOVEN Symphony no.1 in C major, op.21 (30')
(1770-1827)
I. Adagio molto – Allegro con brio
II. Andante cantabile con moto
III. Menuetto. Allegro molto
e vivace – Trio
IV. Finale. Adagio – Allegro molto
e vivace

manitowocsymphony.org



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Orchestra as it celebrates its
75th anniversary!

Guest Artist Andrew Dunlap

ANDREW DUNLAP performs internationally as a soloist, orchestral musician, chamber artist, and recording violinist. He currently performs with the Nashville Symphony Orchestra and serves as a substitute with the Atlanta Symphony Orchestra and Houston Grand Opera. He is also an active session violinist at Ocean Way Recording Studios, recording for film, television, and video game scores including projects for the Apple TV+ and Meta platforms.

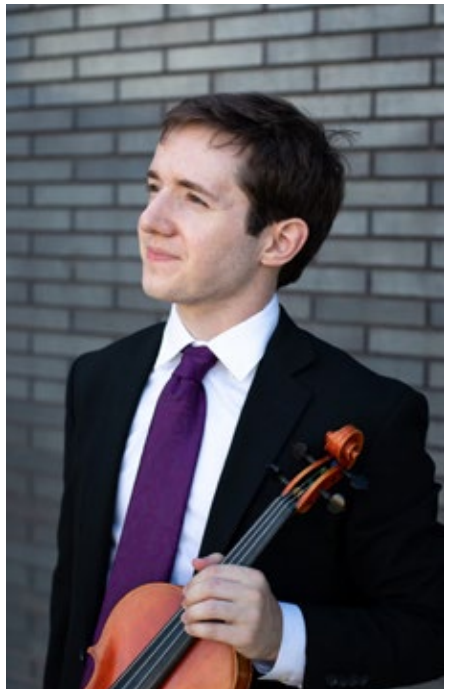
As a soloist, Andrew has performed with the Madison Symphony, Manitowoc Symphony Orchestra, and Wenatchee Valley Symphony Orchestra, including the 2014 premiere of Garth Neustadter's Double Violin Concerto and a 2025 commission by the WVSO. He has also been featured in recital on *The Midday* with Norman Gilliland on Wisconsin Public Radio.

As a chamber musician, Andrew joined Madeline Island Chamber Music's 2018-19 Quartet in Residence program. He has played in orchestras in the US and Europe, including as concertmaster of the Collegium Festival Orchestra in Pommersfelden, Germany.

Beyond classical performance, he has collaborated with artists

including Dolly Parton, Leslie Odum Jr., the heavy metal band Disturbed, and comedian Nate Bargatze. In 2015, Andrew toured with the Andrew Alden Ensemble, a new music group that premiered and recorded modern soundtracks for classic silent films.

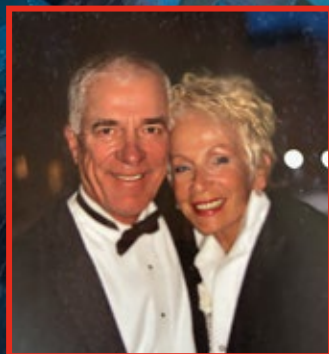
Andrew received his MM from Rice University, studying with Paul Kantor. He earned his BM in Violin Performance from the Eastman School of Music, studying with Renee Jolles and Charles Castleman. ■



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In Memory

We've lost a member of our musical family. Violinist Dan Ognavic passed away in March. Beyond his music making, his humor, quick wit, and willingness to playfully poke and tease will be deeply missed. He always brought joy and laughter and love to our music making. With fondness, we leave a seat open for Dan tonight.



In Loving Memory of Beth Satchell

February 15, 2026

In memory of a remarkable woman, remembered with love and gratitude and whose life and spirit remain part of the music around us.



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A New Chapter

Wow—after 27 years in this second career, I’m really retiring!

What a ride it’s been with the Manitowoc Symphony Orchestra. From incredible concerts to unforgettable events—Tour of Homes, Battle for the Baton, Bourbon & Bites, Galas, and so many more—I’ve been lucky to witness creativity, dedication, joy, and fun times at every turn. Along the way, I’ve met so many wonderful people, some of whom have become special lifelong friends. I cannot thank enough our board members, committees, musicians, volunteers, advertisers, sponsors, and patrons who gave their time, talent, and treasure - without you, none of this would have been possible.

I’m looking forward to a slightly less hectic life—more family time, reading, travel, cooking, and yes, finally tackling those attics, basements, garages, and storage units! Still, there’s so much I’ll miss: the music, the energy, and the passion that keep this orchestra thriving after 75 incredible years.

This journey has been one of the most rewarding experiences of my life, filled with unforgettable concerts, cherished friends, and the generous support of so many. The memories, lessons, and relationships I have gained will stay with me always, and it is my hope that this remarkable organization continues to bring joy, inspiration, and exceptional music to our community for years to come.

I welcome the new Executive Director, Jennifer Spiering, and wish her success in continuing the incredible legacy of music of the Manitowoc Symphony Orchestra.

Thank you for the memories!

A handwritten signature in black ink, appearing to read "Peggy Pitz". The signature is stylized with large, rounded loops and is written on a white background.


Peggy Pitz,
MSO Executive Director
1999–2026





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*—Ludwig
van Beethoven*

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Audience Information

Tickets and getting here

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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 Capitol Civic Centre 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 piece is your window for slipping in.

PARKING. I hope you didn't park on Franklin! Kidding. Anywhere's fine.

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

SMOKING. No smoking on the premises of the Capitol Civic Centre. Bummer.

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 Capitol recently, there's now a bar on the second level. Sorry, the Capitol 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 \$.009 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

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what you're feeling. Probably, others will want to join in with you.

Seat adjacent

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STAY MSO-INFORMED. Check out our slide show before the concert and

during intermission for news, and pictures from recent events.

AFTER THE SHOW. The party continues with snack or nightcap at one of our partnering pubs. Get there quick as the musicians can be animals!

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? Follow us on facebook, tiktok and instagram and visit our website at manitowocsymphony.org. ■

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MOZART

The heart wants what the heart wants, as the saying goes. And love triangles, they really do provide for great content.

Once upon a time there lived a Roman leader, Lucio Silla. He was in love with the daughter of his enemy, Gaius Marius, who once was his military and political superior. But wait! Marius, an honest and good hero to Rome, has been murdered! Silla did the deed. What makes this more treacherous is that Marius' daughter, Giunia, is in love with another, the exiled politician, one Senator Cecilio. Silla spreads the rumor that Cecilio is dead. Why? He's trying to win the heart of Giunia. Like that ever works...

A friend gives Giunia the idea to keep-your-enemies-closer and wed Silla. Maybe that's too close! And when married, then, only then, take her father's revenge... on their wedding night...in bed! Yowzers. She declines to kill Silla. Unknowing of this vengeful plot, Silla goes so far as to petition the government to reward his heroics in battle with Giunia's hand in marriage. Thankfully his request is denied. To be alive in 80 BCE. Welp, in the end, everyone finds love, Silla relinquishes his dictatorship, all because of a virtuous heart, Giunia's. Ah, family...

This story, told in Mozart's opera, as penned by Giovanni de Gamerra (1742-1803) and Pietro Metastasio (1698-1782), is a sensationalized tale of some real life happenings a few thousand years ago. Silla, really Lucius Sulla (ca.138-78 BCE), was widely regarded in his day as one of



Mozart by Barbara Krafft, 1819.

Rome's most notable leaders. His successes in battle are too many to name, he wielded great political power, marched on Rome (twice), ultimately became dictator—perhaps paving the way for Rome's eventual downfall. Good, evil, love, country, blurred morality, the story of Sulla has got it all. You can imagine why a 16-year-old Mozart would be attracted to the story and why the opera found immediate success when it was premiered in 1772. Mozart wasn't the only musician immune to the charms of the story. George Frederick Handel (1685-1759) wrote a *Silla* in 1713. Even Johann Christian Bach (1735-1782), J.S. Bach's youngest son, told the tale in 1775, among others. It was "Spiderman" of the 1770s—everyone had a take.

Why is this "overture" in three movements? Isn't that a little odd? Yes, kinda. Real quick, opera overtures used to be



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Program Notes

organized in three distinct movements and were not associated with the impending opera, musically or thematically. This goes back to the 1600s. The opera overture, intrinsically connected to the opera itself, which we know and love today, didn't become commonplace until the end of the 1700s. Now, add a "dance" movement to the opera overture form and you've got yourself a symphony. Mozart molded his Silla overture after older forms, honoring the past as Beethoven did with this first symphony. More about that later in the program!

BRUCH

"Melody is the soul of music," Bruch said in reference to his violin concertos, of which he wrote three. He believed, "The violin can [just] sing a melody better..." Hard to argue after you hear his first violin concerto.

Bruch began his *First* while still a student, but a teen, and spent a total of 11 years composing, then tweaking it to perfection. Nearer the end of his compositional journey, Bruch was able to garner advice from the preeminent violinist of the day, Joseph Joachim (1831-1907), among others. Johannes Brahms (1833-1897), Robert Schumann (1810-1856), and Antonín Dvořák (1841-1904), three of the greatest composers of the 1800s, wrote their violin concertos for Joachim. (Others too!) That's legendary status.

And besides the world-class performer that he was, Joachim was also a composer. He was a perfect match for the slightly less

experienced Bruch. Their correspondence exists. I like Bruch's self analysis of their dialoging: "...I appear dreadfully dependent (not to say schoolboy-like) on Joachim." And, "The public would virtually believe when it read [our correspondence] that Joachim composed this concerto, and not I." He jests, and says as much in this writing, certainly not using all his suggestions, but the detail offered is exquisite. If I were a teacher of composition, I might put Joachim's suggestions on my nightstand.

What is clear in their communication and heard in the music is love and respect for one another. Bruch and Joachim became brothers. Their friendship spanned their entire lives, through divorce, child rearing, all the intimate, normal real-life stuff.



Bruch, Anonymous, ca. 1920.

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Program Notes

At the end, Bruch wrote, “What the death of Joachim means for me and the world! This man reigned so powerfully over us all, like Cologne Cathedral over a molehill. And to me he meant very much!”

One of the things I love about this concerto is its form. It’s in the typical three-movement “thing” most concertos are organized around, but its first movement is titled “Prelude.” Almost all other concertos ever written offer up the meat and potatoes right away. When the first movement of most concertos concludes, it feels final—you want to applaud, and it encourages you to go home... and practice!

Not here. A prelude is supposed to sound a bit improvisational, a handshake and hello, a fragrance, flirtation of what’s to come. The body of Bruch’s concerto, I think, is really the second movement, titled “Adagio.” Here, Bruch leans into his idea of “melody” and “soul” (and kinship with Joachim), as previously quoted.

In music-speak “adagio” basically means “slowly.” But etymology is far more interesting than that if you dig a bit. The layer down might translate as “leisurely,” or better yet, “at ease.” Further? “Gracefully.” Now we’re getting somewhere, to the emotive character of the concerto. Deeper? A “proverb” or “saying.” What’s the proverb or saying? That’s for you to discern. (I will share that Joachim did edit Bruch’s dedication, crossing out “respect,” writing in its place, “friendship.”)

BEETHOVEN

Get ready to light the dynamite.

Beethoven was born in Bonn, Germany, traveling to Vienna, the musical mecca of the western world, in 1792 to pursue his musical ambitions. (His father was to pass away weeks after Beethoven leaves home. His mother had passed away a few years before.) In Vienna he was to study composition with Franz Joseph “Papa” Haydn (1732-1809), arguably the most respected musician in the world, casually referred to as the father of the symphony.

Who made introductions was a diplomat, one Count Ferdinand Waldstein (1762-1823). The Count lived in Bonn for a time, noticing Beethoven’s promise early, becoming one of his first patrons. The two remained close throughout their lives. Waldstein was only 8 years Beethoven’s elder. (Beethoven later dedicated his venerated *Piano Sonata no.21 in C major, op.53* to his friend, dubbed the “Waldstein Sonata,” composed in 1804.)

Beethoven famously traveled to Vienna with a note in his back pocket, penned by the Count. It read: “Dear Beethoven! You are going to Vienna to realize a long-desired wish. The genius of Mozart is still in mourning and weeps for the death of her disciple. ... By incessant labor, go and receive Mozart’s spirit from Haydn’s hands.”

Wonderfully supportive. Intimidating too! Beethoven left home at 21 and hadn’t yet, really, written a lick. But his talent was evident through his performance, most



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Program Notes

notably his improvisations at the piano. His genius was destined to set off a bomb on the musical landscape.

In Vienna, Beethoven immersed himself in the scores of Wolfgang Amadeus Mozart (1756-1791), studying diligently with Haydn, for time, and then others. Beethoven's first sketches of a symphony date to 1796 though nothing has survived. This is most significant as Haydn had just completed his famed "London" symphonies (1791-95). They were immediately heralded and the final punctuation to a century of symphonic development. For the first time, the symphony was a set "thing," not even really receiving a firmly set definition or instrumentation until 1798.

The definition of the day, well, a portion of it, as read in the seminal, multi-volume *Allgemeine Theorie der Schönen (General Theory of Fine Arts)*, began by Johann Georg Sulzer (1720-1779), continued for our purposes by Johann Abraham Peter Schulz (1747-1800), reads, "The symphony is excellently suited for the expression of the grand, the festive, and the noble."

In walks Beethoven. After nearly a decade of writing piano sonatas, string quartets, and other chamber music, he puts pen to paper to write his first symphony in 1799. You don't make your true entrance on the musical scene until you write a symphony. (Okay, an opera would also be acceptable if that were your bag.)

In 1800, perfectly timed, striking boldly at the start of a new century, Beethoven organized his first large scale public



Beethoven by Joseph Karl Stieler, 1820.

concert. Previously, all Beethoven's own music making was shared privately, in the courts or homes of his patrons. Beethoven set out on his own. This was not common. Concert halls didn't even yet exist. The performance took place, as rightly it should have, at Kaiserlich und Königlich Hoftheater nächst der Burg (Imperial and Royal Castle Court Theatre) in Vienna, as named in Beethoven's time. It's Austria's national theatre, unofficially, and maybe the most renowned east of Paris and west of Moscow. Mozart and Christoph Willibald Gluck (1714-1787) premiered operas there. You get it.

On the program was a Mozart symphony (but we don't know which one), movement's from Haydn's *Creation*, which also received its premiere at The Burg, other works by Beethoven (but we don't know which), all concluding with his *Symphony no.1*.



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Program Notes

The program reads to me as a coming out party. Some greatest hits by his respected forefathers, some lighter, more youthful early works of his own, leading to his big reveal.

We don't have ANY correspondence from Beethoven between 1798 and the premier of the first symphony. This is bizarre, as we have SO much following this first performance. Luckily, a critic was in the house from the *Allgemeine musikalische Zeitung* (*Popular Music Newspaper*), a weekly journal of concert happenings and music criticism. The famed music publisher Breitkopf & Härtel owned the paper and it covered happenings through much of Europe. Think one part *Rolling Stone*, one part *The New Yorker*, owned and operated by Bloomberg who's got skin in the game.

Printed was the following: "...this proved to be the most interesting concert we have had in a long time. ...at the end we had a symphony of [Beethoven's] own composition that displayed great artistry, innovation, and a wealth of ideas..." Indeed.

Beethoven's music is not the seductive body of a Ferrari 250 GTO, Porsche 911, or whatever car is your preference. Beethoven's music is probably better thought of as a Chrysler/Mopar Hemi. Well built. Powerful. Long lasting. In his debut, Beethoven didn't scream from the mountaintops. He honored the engineers of the past and, self-assured, he added to the cannon. He showed respect. He patiently honed his craft. There are no explosions yet. More to come. ■



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Dylan T. Chmura Moore, Music Director

Dylan Thomas Chmura-Moore, D.M.A., is honored to be just the fourth director of the symphony and call Manitowoc a home. In addition, Dylan is Music Director of Oshkosh Symphony Orchestra and Associate Professor of Music at UW-Oshkosh, where he is director of orchestras. Previously, he was director of the Ripon College Symphony Orchestra and 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. He is the author of "A Practical Reference Manual of Tempos for Musicians," published by Potenza Music.

As an instrumentalist, Dylan's notable international appearances include the Internationale Ferienkurse Fur Neue Musik in Darmstadt, Germany, and the Lucerne Festival in Lucerne, Switzerland. Dylan has recorded albums on the record labels Mode, Summit, EuroArts, Albany, TZADIK, and Accentus. 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. His principal teachers are Norman Bolter, Allen Kofsky, Mark Hetzler, Dwight Oltman, and Charles Peltz.

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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Carrie Kulas, Concertmaster

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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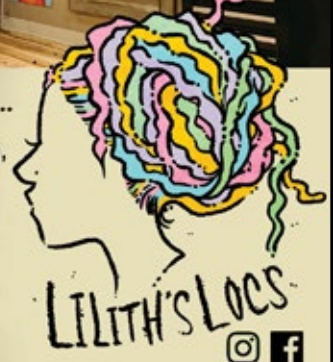
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Luis Fernandez
Kylie Bowman
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Shoua Xiong
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Iuliia Mykolyk

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*Virginia Bare Memorial
Principal Second
Violin Chair*
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Please welcome Jennifer Spiering

Please join us in warmly welcoming Jennifer Spiering as the new Executive Director of the Manitowoc Symphony Orchestra.

A proud Manitowoc native, Jennifer's return to serve her home community in this leadership role is both meaningful and inspiring.

With deep local roots and a dynamic professional background spanning music, education, and nonprofit leadership, she brings both heart and expertise to the MSO as it enters its next chapter.

Jennifer's experience reflects a thoughtful blend of artistry and administration. Most recently an Elementary Music Teacher with Manitowoc Public Schools, she previously held key roles with Arizona Musicfest, where she supported donor engagement, patron services, and concert and event coordination.

Her background also includes experience in human resources, organizational management, and community programming—skills that will serve the Orchestra and its audiences well.

Jennifer will begin transitioning into the role in the coming months, working alongside Peggy to ensure a smooth and seamless handoff. We are delighted to welcome her and look forward to the energy, insight, and leadership she will bring to the Manitowoc Symphony Orchestra.





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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.

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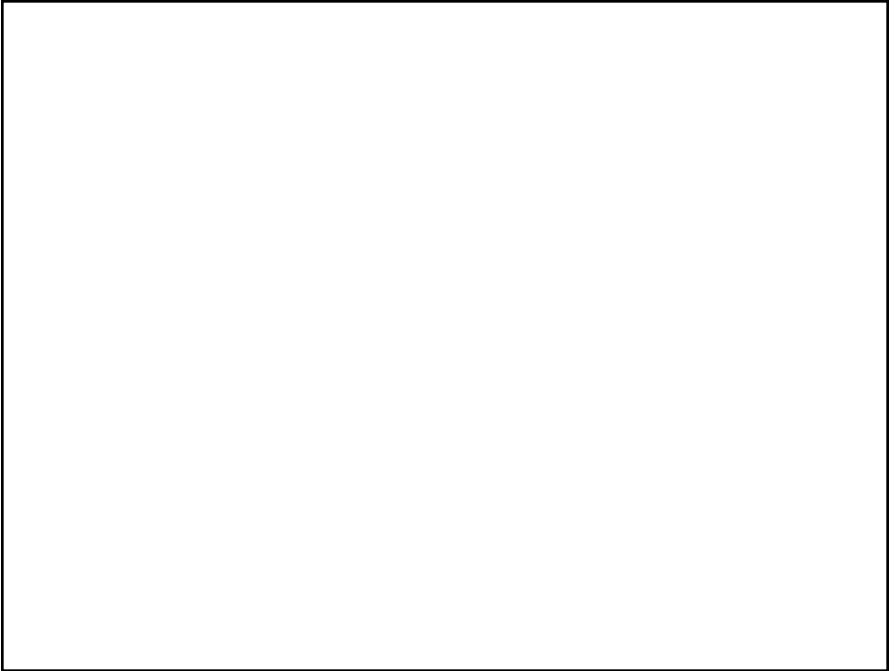
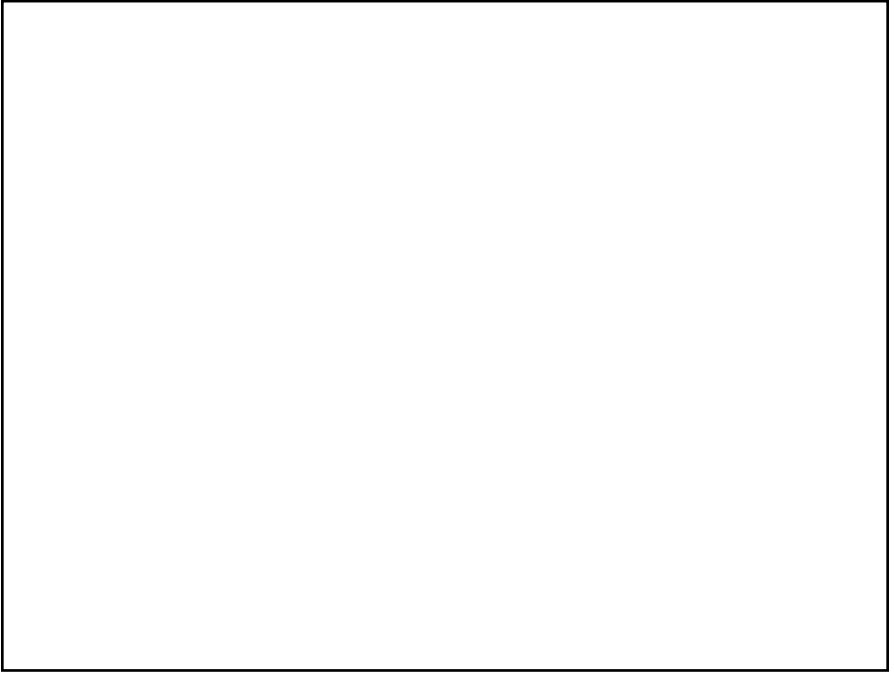


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