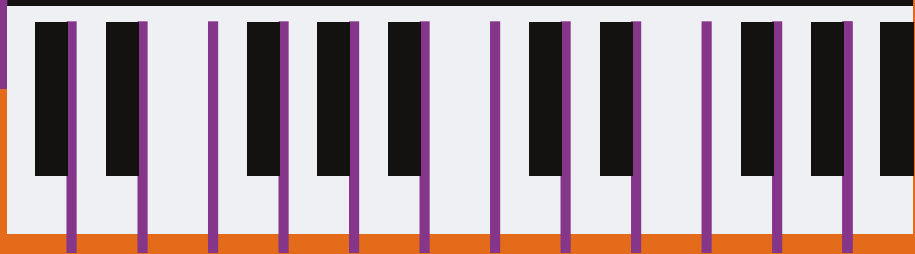


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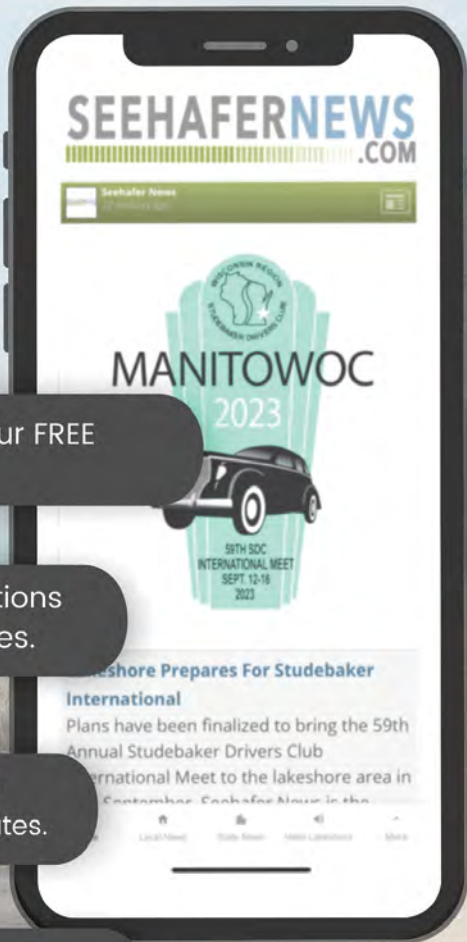
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Dylan T. Chmura-Moore, Conductor

Stanislava Varshavski, piano

Ludwig van Beethoven Overture to Egmont, op.84 (9')
 (1770-1827)

Sergei Rachmaninoff..... Piano Concerto no.2 in C minor, op.18 (34')
 (1873-1943) Moderato
 Adagio sostenuto—Più animato—Tempo I
 Allegro scherzando

INTERMISSION (20')

Johannes Brahms Symphony no.3 in F major, op.90 (40')
 (1833-1897) Allegro con brio
 Andante
 Poco allegretto
 Allegro—Un poco sostenuto



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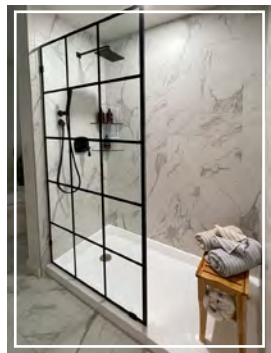


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All Together Now. That’s what this season is about. May music be the tool we use to inspire us to work together and grow. Looking back on the season, we’ve worked together with (in alphabetical order):

- Apple (yes, that Apple)
- Berklee College of Music Film and Media Scoring Department
- Capitol Civic Centre Community Chorale
- CBS/WFRV news anchor Michele McCormack
- Courthouse Pub
- Kino Lorber film company
- Lincoln High School Chamber Choir
- Lincoln High School Chamber Orchestra
- Mr. and Mrs. Claus
- Manitowoc-Two Rivers YMCA (Julie Grossman)
- Manitowoc Public Library
- Mayors old and new (and a city manager, too)
- Muséik video software company
- a Narrator (my wife)
- Native Instruments music software company
- Nintendo (yes, that Nintendo)
- Progress Lakeshore (Jamie Zastrow)
- Rahr-West Art Museum (Greg Vadney)
- Salvation Army
- Square Enix video game software company
- Stage Door Pub
- University of Southern California School of Cinematic Arts
- Van der Brohe Arboretum
- not to mention the guest soloist you’ll hear tonight

This season has been hard work—rewarding and exhilarating hard work. Thanks to you for coming out and supporting the Symphony. Thanks to the Board of Directors for realizing these projects. Thanks to the many others not listed above who regularly work with the Symphony. I think it’s now time to relax a bit and indulge in a little slice of heaven—some Beethoven, Rachmaninoff, Brahms.

Tonight’s show is number three in Manitowoc Symphony Orchestra’s concert cycle “Our Sound,” in which we look back on our history to better prepare for the future. Last year we performed Beethoven’s *Overture to Fidelio*, Edvard Grieg’s *Piano Concerto*, and Brahms’ *Symphony No.2*. Genius tastemakers who offered us music that speaks to what MSO should live into—something vital, energetic, a place for all. Also, a place for beauty and enrichment where we locate harmony and friendship.

Beethoven is heard in our cycle because all roads lead to Beethoven (sound, ensemble, style, tradition), not to mention the philosophical place he commands, one of brotherhood (read: community, liberty, love).

Rachmaninoff is heard tonight because of the pure aesthetic place he inhabits, shining like a beacon for us to follow, and the role people play in making MSO exceptional. As such, I’m so thrilled to welcome **Stanislava Varshavski** to the party to lead us, capably, toward this ideal. She’s exceptional.

Finally, Brahms is heard in our cycle because he deeply honored tradition and part of his brilliance was how he connected the past to the present so that future generations may continue to create anew.

I think Brahms’ music can tell the story of where MSO is headed.

Edward Jones

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Stanislava Varshavski

Stanislava Varshavski was born in Kharkov, Ukraine. A young piano prodigy, she had her orchestral debut at the age of eight. After receiving her initial musical training in Ukraine, Stanislava proceeded with her studies at the Jerusalem Rubin Academy in Israel.

There, in 1998, together with Diana Shapiro, she established the Varshavski-Shapiro Piano Duo. Within a few years, the duo won first prizes at series of international competitions, leading to a set of appearances across three continents.

After studying under the legendary Israeli duo Tamir-Eden, and Professor Victor Rosenbaum in Boston, Ms. Varshavski received her DMA degree from UW-Madison, where she studied under Prof. Martha Fischer.

In addition to her collaborations with leading instrumentalists, Dr. Varshavski pursues an active piano education career. Currently she is a Piano Faculty member at the Silver Lake College and the Sherwood Community Music School at Columbia College Chicago.

Learn more on her website:
www.piano-4-hands.com



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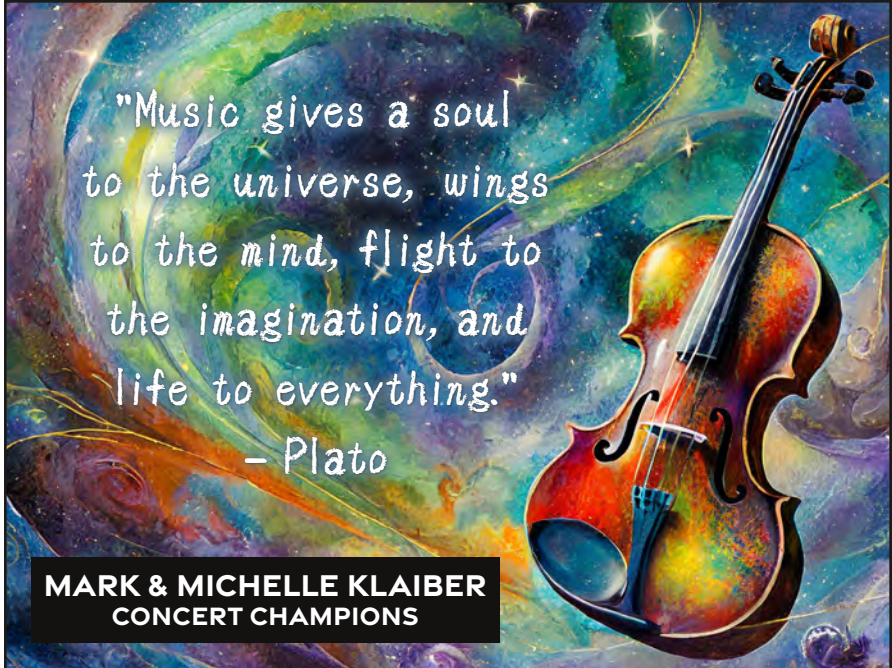
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ARRIVE EARLY. Once the music starts the CCC Police (the ushers) won't allow you into the hall until a break. Most concerts start with a shorter piece, often an overture, which is ten minutes or so. If you're late, after this first piece is your window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

SMOKING. No smoking on the premises of the CCC. 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 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

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ENOUGH FOR MUSIC."
- SERGEI RACHMANINOFF

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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.

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STAY MSO-INFORMED. Check out our slide show before the concert and during intermission for important dates, 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? **manitowocsymphony.org** should be your destination. ■

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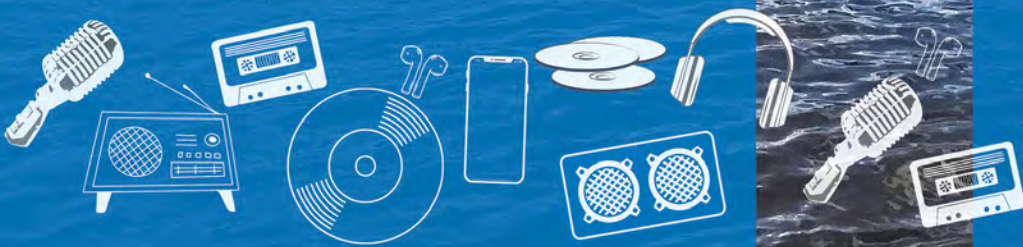
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Ludwig van Beethoven

In 1809, Beethoven was commissioned to compose incidental music to accompany the play *Egmont*, written by Johann Wolfgang von Goethe (1749-1832). *Egmont* tells the story of the Dutch warrior Count Egmont as he battles against the despotism and persecution of a Spanish invader, the Duke of Alba.

Boldly retaining his stance, Egmont is arrested, imprisoned, and sentenced to death. Even at death, Egmont calls for a fight for independence, martyring him and his cause, allowing for his death to be one last victory in his stand against oppression.

Many scholars equate the composition of *Egmont* to Beethoven's fury and resentment towards the Napoleonic wars and Napoleon Bonaparte's attempted ascent to the role of Emperor. *Egmont* is not unique in this notion, as many of Beethoven's compositions comment on topics related to liberty, especially those composed during his middle, or "heroic," compositional period (ca. 1803-1814).

The idea of struggle was something inherent to Beethoven's life. During his middle period, his deafness was increasing, as was the dependency of his family on his income. Many of his attempted romantic relationships were spurned due to class differences and he was embroiled in a custody battle over his nephew.



Beethoven by Joseph Karl Stieler, 1820

Yet, he persisted. Beethoven's music became embodiment of perseverance, freedom, and representation of heroism. Though his health and semblance of family fell apart around him, Beethoven could take some solace in his small acts of service and purposeful compositions. In this way, a gray-haired, wild-eyed, crazed eccentric who had a particular genius for music and stood in service to others could be just as renowned as a Dutch warrior who stood against tyranny and oppression.

Sergei Rachmaninoff

Rachmaninoff was one of the most sensational pianists of his day. A protege? Of course. What's more was that he was a prodigal composer, writing his first piano concerto, inspired, while still a

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teenager. But then came the composition of his first symphony. Much has been made over its failure (may the flop have been compositional or performative or both, who knows) as it sent our young stud into a state of depression lasting ~three years. He continued to perform and teach but could not come to compose, certainly his true calling. He wrote in his autobiography, "[Following the premiere of my *Symphony*,] something within me snapped. A paralyzing apathy possessed me. I did nothing at all and found no pleasure in anything. Half my days were spent on a couch sighing over my ruined life. My only occupation consisted in giving a few piano lessons to keep myself alive."

Rachmaninoff found his way forward with a Dr. Nicholas Dahl, specifically Dahl's work with hypnosis. Rachmaninoff wrote in *Recollections*:

"My relations had told Dr. Dahl that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl asked what manner of composition they desired and had received the answer, 'A concerto for pianoforte,' for this I had promised to the people in London and had given it up in despair. Consequently I heard the same hypnotic formula repeated day after day while I lay half asleep in my armchair in Dr. Dahl's study, 'You will begin to write your concerto. You will work with great facility. The concerto will be of



Rachmaninoff by Konstantin Somov, 1925

excellent quality.' It was always the same, without interruption. Although it may sound incredible, this cure really helped me. Already at the start of the summer, I was composing once more. The material accumulated, and new musical ideas began to stir within me—many more than I needed for my concerto. By autumn I had completed two movements. ...These I played that same season at a charity concert...with gratifying success. ... By the spring I had finished the first movement...and felt that Dr. Dahl's treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my second concerto to him."

Concerto no.2 is Rachmaninoff's most performed work. It found instant success. It's been in the vernacular since the '30s when it began to inform pop ballads and supply soundtracks for movies. One



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reason it became so beloved was that it made use of The Tchaikovsky Formula. (Rightly or wrongly, I give credit for this term to Alex Ross.) Lush melody + Classical architecture = a hit.

The depression was real, the formula is correct, but I most like to think about location when imagining the creation of this masterpiece. Many of Rachmaninoff's masterpieces were composed when he found himself in idyllic locations. May this have been in Yalta, which is (was?) a resort city on the south coast of Crimea (which the US State Department still argues is part of Ukraine), where Rachmaninoff received treatment from Dahl. Or, at the family's estate in Ivanovka (seven hours south of Moscow) where Rachmaninoff commented, "The smell of the Earth, mowed rows and blossoms. I could work—and work hard. Every Russian feels strong ties to the soil. Perhaps it comes from an instinctive need for solitude." And, "[The] steppe was like an infinite sea where the waters are actually boundless fields of wheat, rye, oats, stretching from horizon to horizon." Music inspired by nature. Music created by hard work.

Johannes Brahms

Two down, two to go. To refresh memories, Brahms' first symphony took him 15 years to compose, premiering some 26 years after he was dubbed Beethoven's heir apparent by Robert Schumann (1810-1856)—not just a fabulous composer



Brahms by Ludwig Michalek, 1891

but also a leading critic. The first symphony was so well received it was nicknamed Beethoven's 10th. And although the *First* may have been tempestuous and despondent, on a high, Brahms got to work on his second symphony in a matter of months and it became quite the opposite—sunny, bucolic. Brahms found his voice, with all the talent and confidence to match.

Thus enters the *Third Symphony*, composed in a span of just four short months, on another summer holiday, this time overlooking the Rhein in Wiesbaden (near Frankfurt). It's Brahms' most concise (some say dense, though I do not) symphony. Clara Schumann (1819-1896), Brahms' best friend and spouse of his late mentor Robert Schumann, said, "All the movements seem to be of one

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piece, one beat of the heart, each one a jewel! From start to finish one is wrapped about with the mysterious charm of the woods and forests. [I hear the babbling brook and the buzz of the insects.] I could not tell you which movement I loved most.”

Wiesbaden was a specifically interesting place to compose the *Third*. The charms of the great river not only brought life to the valley, but also inspiration to Brahms' music. Some hear similarities to Robert Schumann's *Third Symphony*, known as the “Rhenish” as it was composed in Rheinland, the second movement specifically depicting the moving water of the river Rhein. Some also hear similarities to Richard Wagner's (1813-1883) *Tannhäuser*, specifically the harmony of the *Siren's Chorus* therein. We know that Brahms did hold Wagner's *Tannhäuser* score for a time.

Just northeast of Wiesbaden, on the Rhein, is the famous Lorelei Rock (part of a UNESCO World Heritage Site), supposedly whispering to passing sailors for centuries to venture close to the rocks. Sirens anyone?

Heinrich Heine's (1797-1856) poem *Die Lorelei* is also relevant here:

A fairytale from long ago
Now will not leave my head.
The air is cool and darkening
Above the quiet Rhine:
The mountaintops are sparkling

In afternoon sunshine.
The loveliest young maiden sits
So beautifully up there....
(translation Anna Leader)

Philipp Friedrich Silcher (1789-1860) set the poem to song and Franz Liszt (1811-1886) advanced it further. Many hear similarities between Liszt's song and Brahms' *Third*.

Before publication, Brahms shared his music with the one the only, Antonín Dvořák (1841-1904), who visited Brahms on his sojourn. He said, “At my request to hear something of his new symphony, he was immediately forthcoming and played its first and last movements for me. I say without exaggerating that this work surpasses his first two symphonies; if not, perhaps, in grandeur and powerful conception—then certainly in—beauty. ... What magnificent melodies there are for the finding!”

What brings the symphony together is a musical motive, just three notes, F—A-flat—F. This is a modification of his famous motive, F—A—F, which has been dubbed “Frei aber Froh” (“Free but happy”). What does it mean? I'll leave that to the reader. What's important here is that this theme is at purposeful conflict with key of the symphony, F major. F—A—F belongs to F major. F—A-flat—F belongs to F minor. Why the ambiguity, the conflict? I'll leave that to the reader to determine any desired narrative. ■

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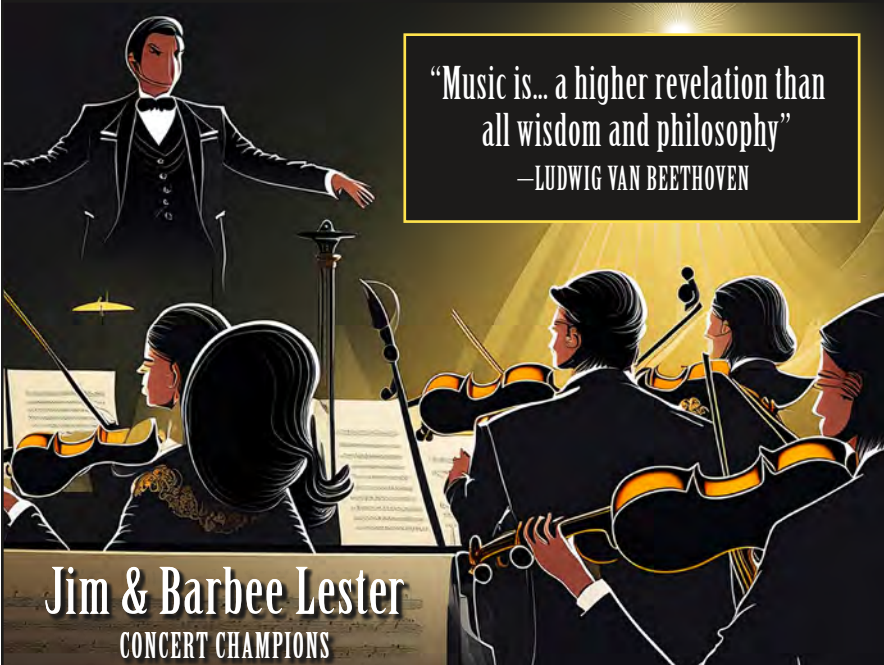
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An illustration of a conductor in a black tuxedo with a white bow tie, standing with arms outstretched. In front of him, several musicians in black suits are playing violins and a cello. The scene is set against a dark background with a spotlight effect on the conductor. A quote is displayed in a yellow-bordered box in the upper right.

**“Music is... a higher revelation than
all wisdom and philosophy”**
—LUDWIG VAN BEETHOVEN

Jim & Barbee Lester
CONCERT CHAMPIONS

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.

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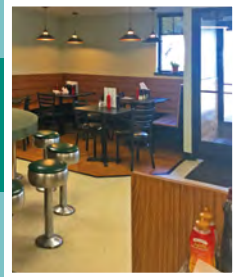
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The Karl Miller Society (KMS) is MSO's awesome donor recognition club. Karl Miller was the founding Music Director of the Manitowoc Symphony Orchestra, incorporated in 1951.



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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