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Our Sound

Toward 75 Years

Manitowoc Symphony Orchestra

Music Director

Dylan T.

Chmura-Moore

special guest

Keith Kirchoff

7:30pm
Saturday **Apr 5**
2025

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The Program

Seventy-Fourth Season

MANITOWOC SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

MSO: OUR SOUND, TOWARD 75 YEARS (FINALE)

Saturday, April 5, 2025

Capitol Civic Centre, Manitowoc

Dylan T. Chmura-Moore, Conductor
with Keith Kirchoff, Piano

LUDWIG VAN BEETHOVEN..... *Overture to Coriolan, op.62* (9')
(1770-1827)

PYOTR ILYICH TCHAIKOVSKY..... *Piano Concerto no.1, op.23*
(1840-1893) *in B-flat minor* (40')

1. Allegro non troppo e molto maestoso – Allegro con spiritoso
2. Andantino semplice – Prestissimo – Tempo I
3. Allegro con fuoco – Molto meno mosso – Allegro vivo

INTERMISSION (20')

JOHANNES BRAHMS..... *Symphony no.4, op.98 in E minor* (40')
(1833-1897)

1. Allegro non troppo
2. Andante moderato
3. Allegro giocoso
4. Allegro energico e passionato



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Tra-la-la. Tonight we conclude the “Our Sound” four-year symphony cycle project where we have reflected on the history of MSO to better prepare for the future. That’s a mouthful-of-a-thing and has been worth every challenging utterance, vowel or consonance. We also announce something new tonight!

Beethoven was included in the 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).

Brahms was included in the cycle because he deeply honored tradition and part of his brilliance was 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.

Beethoven and Brahms were 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.

Tchaikovsky is heard in the cycle tonight because of how his music expresses love of people and place and family. Performing his music offers us the opportunity to practice sharing our love and respect for one another. And in this regard, I’m beyond excited to once again make music with a long-time personal friend and friend of MSO. Jaw-dropping, Keith Kirchoff is. He last performed with the Symphony in 1999 and was the first to perform on the then-new Steinway procured that year with the help of generous supporters, and it’s the instrument on which he’ll play tonight. So, let’s “party like it’s 1999!”

Hope to see you after the show at Stage Door Pub to continue the goodwill.

Wait. What about that *new something* I mentioned?

Well, we announce our 75th season tonight and we offer current subscribers the opportunity to reserve your seats right now! And, I’m tickled pink to share that we’ll start a new cycle next year, where over the next nine years we’ll perform each of Beethoven’s gravity-defying symphonies. The cycle will culminate, of course, with his epic Ode to Joy. Joyous news indeed!



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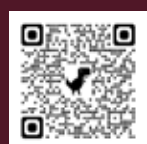
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Guest Artist: Keith Kirchoff

Described as a “virtuosic tour de force” whose playing is “energetic, precise, (and) sensitive,” pianist and composer **Keith Kirchoff** has performed throughout North America, Europe, and the Pacific Southwest. A strong advocate for living composers, Kirchoff is committed to fostering new audiences for contemporary music and giving a voice to emerging composers, and to that end has commissioned several dozen compositions and premiered hundreds of new works. He is the co-founder and President of SPLICE Music, one of the United States’ largest programs dedicated to the performance, creation, and development of music for performers and electronics.

Kirchoff is active as both a soloist and chamber musician, and is a member of both Hinge Quartet and SPLICE Ensemble. He has won awards from the Steinway Society, MetLife Meet the Composer, the Foundation for Contemporary Arts, Chamber Music America, and was named the 2011 Distinguished Scholar by the Seabee Memorial Scholarship Association. He has recorded on the New World, Kairos, New Focus, Tantara, Ravello, Thinking outLOUD, Zerx, and SEAMUS labels.

You can follow Kirchoff on Instagram @8e8keys and learn more at his website: keithkirchoff.com. ■



M&O 2025-2026

FAMILY

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As MSO turns 75, we celebrate our family. This season, we welcome back some of the amazing talent that the Lakeshore has raised, with music selected to honor where we've been and where we're going.

Saturday, Oct 4, 2025 7:30pm

75 YEARS: SIBELIUS & MOZART Sibelius' radiant second symphony—a favorite of founding Music Director Karl Miller—launches the season. And we recognize music education as Holy Family Conservatory turns 100, with a Mozart double piano concerto performed by Diana Shapiro and Stanislava Varshavski.

Sunday, Dec 21, 2025 3:00pm

NOEL! BACH & HANDEL Esteemed former Music Director Maestro Wayne Wildman returns to lead a joyous performance of Bach and Handel concertos, perfectly suited to the season. The Capitol Civic Centre Community Chorale will share festive carols, old and new.

Saturday, Feb 14, 2026 7:30pm

VALENTINE'S: GERSHWIN & SONG Pianist Kelleen Strutz returns to play Gershwin's heartfelt and innovative piano concerto and LHS alums Cassie Glaeser and Zach Glaeser stir our Valentine's Day passion with arias from Carmen and Turandot.

Saturday, Apr 11, 2026 7:30pm

BELOVED (1 OF 9): BEETHOVEN & BRUCH We toast our 75th year by starting a new nine-year cycle of Beethoven's influential and superb symphonies. Native son, violinist Andrew Dunlap, returns to the Lakeshore to perform a dazzling concerto by Bruch.

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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 first piece is your window for slipping in.

PARKING. I hope you didn't park on Franklin!! Just 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




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Audience Information

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.

Seat adjacent

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 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 and visit our website at manitowocsymphony.org. ■



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Beethoven

Beethoven's *Coriolan* is a story of heroism, will, and tragedy. And in Beethovenian(enian) splendor, it all takes place in under ten minutes. The overture was not fashioned after Shakespeare's well-known and powerful retelling of the Coriolan story, but instead Heinrich von Collin's (1771-1811) portrayal. Collin was a Viennese playwright who worked for Vienna's Imperial Theatre, from whom Beethoven hoped to secure funding to compose an opera, working with Collin as librettist. This greater aim never occurred, but one of Beethoven's greatest overtures was composed as consequence. Within the work, composed in strict sonata form and in C minor, the same key of his *Symphony no.5*, are three distinct musical ideas. The first, heard at the onset, is a series of dramatic chords played by the entire orchestra. The second is the principal theme, which is restless, tumultuous even. The second theme is pleading, sentimental. The first idea returns three times throughout the overture, anticipating Coriolan's fate. The last time it is heard, the music dissipates and Coriolan faces his demise.

Collin's story goes, once upon a time there lived a Roman general Gaius Marcius Coriolanus. He was the heralded victor of the battle of Coroli, in which lived the Volscians, rivals to the Romans for centuries. Celebrated, was he? Nope. Exiled. He was banished from Rome because he refused to humble himself before the working-class, which was a required act to accept public office. Coriolanus did not take the shun well. His arrogance turned into rage, and he defected to the Volscians later leading them into battle against Rome. The enemy of my enemy? After many were killed in battle, Coriolanus' wife, mother, and son are sent to the front lines to plead



Beethoven portrait by Joseph Karl Stieler, 1820

with him to stop the attack. Coriolanus ceases the onslaught (of his own people!). But—and you knew there'd be a but—his only recourse, standing in front of the Volscians, he determines, is to commit suicide outside the great gates of Rome.

Tchaikovsky

I consider the music of Tchaikovsky's first piano concerto to be an extremely personal portrait of the composer. Why? The melodies were personal to him. Tchaikovsky's family had a home in Kamenka, which is geographically in the heart of Ukraine. It's called the Davydov estate, the family name into which his sister (Aleksandra) married. From his many letters, we know Tchaikovsky adored his time spent in Ukraine and was inspired by much folk music from the county.

The main theme of the first movement is a Ukrainian folk song he heard from a captivating street musician while in Kiev. The name is *The Tern and the Black Crow* (Ой криче, криче та чорненький ворон). Ukrainian folk songs are also heard in the second and third movements, perhaps from the caretaker of the Davydov estate



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who gave him other melodies, notably the theme of the last movement of his second symphony, dubbed *Ukraine*. The first is a Vesnyanka, which are dance songs about rebirth intended for spring with pagan roots, and *Go on, go on Ivan* (*Выди, выди, Иваньку*), heard in this order. (The second theme of the third movement has similarities to *I'm Coming to the Capital / Пойду, пойду, во Царь-город*, which Tchaikovsky included in his 1869 arrangement *Fifty Russian Folksongs*.)

The second movement also uses a folk tune, this time from France, titled *One must have fun, dance and laugh* (*Il faut s'amuser, danser et rire*). This song was a favorite of the Tchaikovsky family, one they would sing together often. It has Vaudevillian roots and it's easy to think of Désirée Artôt when hearing this song. Madam Artôt was once the apple of Tchaikovsky's eye, and whom he briefly considering marrying. We know that Madam Artôt had the song in her repertoire, and it conveniently forms a musical cypher of her initials (Dés and A).

Moreover, the concerto received a ruthless response from friend Nikolay Rubinstein (1835-1881), cutting Tchaikovsky to the core. Rubinstein was a gifted pianist and founder of the Moscow Conservatory, at which Tchaikovsky taught. (He is the younger brother of Anton who founded the Moscow Conservatory and who was an even more accomplished pianist.) When was he hurt? On Christmas Eve of all nights in 1874. He was hoping to get a maestro's opinion on the pianistic technique but was crushed instead. Rubenstein thought the music "vulgar" and "clumsy" and only a few pages "were worth preserving." The concerto was originally dedicated to Rubenstein. Tchaikovsky quickly erased his name and rededicated it to conductor and pianist Hans von Bülow



Tchaikovsky by Nikolai Dmitrievich Kuznetsov, 1893

(1830-1894). Bülow was thrilled. In fact, he gushed: "There is such unsurpassed originality, such nobility, such strength, and there are so many arresting moments throughout this unique conception; there is such a maturity of form, such style—its design and execution, with such consonant harmonies, that I could weary you by listing all the memorable moments which caused me to thank the author—not to mention the pleasure from performing it all." (And that was just a portion of what Bülow wrote to Tchaikovsky.) Bülow had plans to travel to The States soon after receiving the music and while in Boston offered the world premiere. Us Yanks loved it and from then on so did the rest of world, including Rubenstein who ended up receiving the dedication for Tchaikovsky's second piano concerto, so they made up.

In sum, the music speaks to Tchaikovsky's perseverance, with his ability to navigate

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and overcome personal setbacks, and to honor his past, themes that offer his music a unique sentimentality, passion, fervor, and honesty.

Brahms

Thanks for going on a Brahmsian adventure with us these past four years. Let's recap.

Brahms' first symphony took him 15 years to compose, premiering some 26 years after Brahms was dubbed Beethoven's heir apparent by Robert Schumann (1810-1856)—not just a fabulous composer 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, Brahms, on a high, 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. The *Third Symphony*, composed on yet another summer holiday, this time overlooking the Rhein in Wiesbaden (near Frankfurt), is 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, "From start to finish one is wrapped about with the mysterious charm of the woods and forests." Thus, simplistically, Brahms wrestled with ego and id in his *First*, had a cathartic release in his *Second*, and deepened his connection with nature in his *Third*. Thus enters his *Fourth*, his final symphony.

There has long been a great debate over whether Brahms was a revolutionary or conservative. Binaries are weird. Richard Wagner (1813-1883), dynamic playboy, Brahms' mortal enemy, so their contemporaries believed, called his own output "music of the future" because he



Brahms by Ludwig Michalek, 1891

didn't write symphonies. Okay. Arnold Schoenberg (1874-1951), bad boy of music, wrote an article titled, "Brahms the Progressive," because of his continuous use of variation. Okay. Who to believe? I side with Schoenberg.

Brahms wrote his *Fourth* in Mürzzuschlag, which is halfway between Vienna and Graz, in the Austrian Alps, yes, on another summer jaunt, in 1884. Brahms being Brahms, was unsure the effect of his new music so he shared it with Hans von Bülow, yes, the same fella that welcomed Tchaikovsky's premiere into the world, to gather his opinion. Bülow being Bülow responded in telegram speak, "4 [as in the symphony] gigantic, altogether a law unto itself, quite new, steely individuality. Exudes unparalleled energy from first note to last." But Brahms called his symphony "tragic," not any of those other words offered by Bülow. This is no light thing. Schubert's *Fourth* and Bruckner's *Fifth* are known as *Tragic*. Brahms wrote a *Tragic Overture*. That word means something. ...Bah. Brahms also said about writing his



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symphony, "I've just thrown together a bunch of polkas and waltzes." I prefer Bülow's word "energy." Bülow's orchestra in Meiningen, which is just on the eastern side of the once important Fulda Gap, premiered the symphony a year later.

The energy located in the first movement is NASA-worthy countdown potential energy. When Brahms first performed it for friend Eduard Hanslick (1825-1904), famed critic and philosopher on the Musically Beautiful, a seminal text on musical aesthetics, which is basically an argument for the importance of harmony and form, Hanslick said, "Throughout the whole movement I felt as if I were being beaten by two terribly clever people." Hysterical. Hanslick was an ardent support of the Brahmsian school. "Boo Wagner," he'd say. (And while he's in the conversation, Bülow would probably say the same thing as his wife left him for Wagner. You can't make this stuff up.)

The second movement's energy is found in the Phrygian mode, in which Brahms' melodies dabble. Once upon a time, certain modes, which are musical scales with a unique and specific order of notes, were believed to effect, very specifically, certain physical and mental conditions. Phrygian supposedly was related to warmth (fire even), the choleric humor (bile even), promoted passion and exuberance (war even), and led listeners toward courageous activities.

After aural bliss, the third movement, titled scherzo, makes us dance. In Italian, scherzo means "prank" and older versions of the word mean "jump." Here, Brahms leans into play and pokes at us with some fun rhythms. The music is rowdy and would make Beethoven proud, Beethoven having transformed the scherzo (a middle movement of a sonata or symphony in

triple meter) into something very specific, often teasing the audience, requiring inventiveness of any daring composer brave enough to follow Beethoven down the rabbit hole.

And then comes the fourth movement. In true Beethovenian fashion, the fourth movement is the culmination of the symphony, not an answer to a problem presented in the first few movements, but rather a possibility to live into. In fact, this movement may be the culmination to Brahms' entire oeuvre. As Brahms respected old musical forms, he goes waaaaay back in this movement. First, he pens a chorale to begin, using the bass line from *For Thee, O Lord, I long* (*Nach dir, Herr, verlanget mich*) BWV 150 by the one-and-only Johann Sebastian Bach (1685-1750). (Bach is Best, FWIW.) The specific text of the bass line translates to "My days spent in sorrow God ends nevertheless with joy."

And the joy? A chaconne. Within lies unmatched energy. A chaconne is a verrrrry old musical form from the Renaissance. It's music at a moderate pace, in triple meter, rich with variation, AND typically has a stress on the second beat (NOT on the first beat like 99% of music that we know). The chaconne was most certainly first a dance, and if the origin-stories are true, it was banned in ancient Spain because of its risqué dance, encouraging a certain hip movement that was considered lewd and degenerate. I'm convinced Brahms loved dance. His music certainly dances. And all-the-way-home he writes 30 variations of his chaconne, simultaneously honoring the past while inventing new. This is kinetic energy. Brahms offers a path for future generations to continue to create new, building upon the foundation of the past. ■

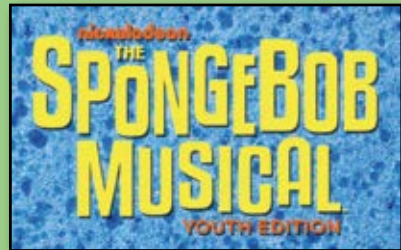


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Dylan T. Chmura Moore, Music Director

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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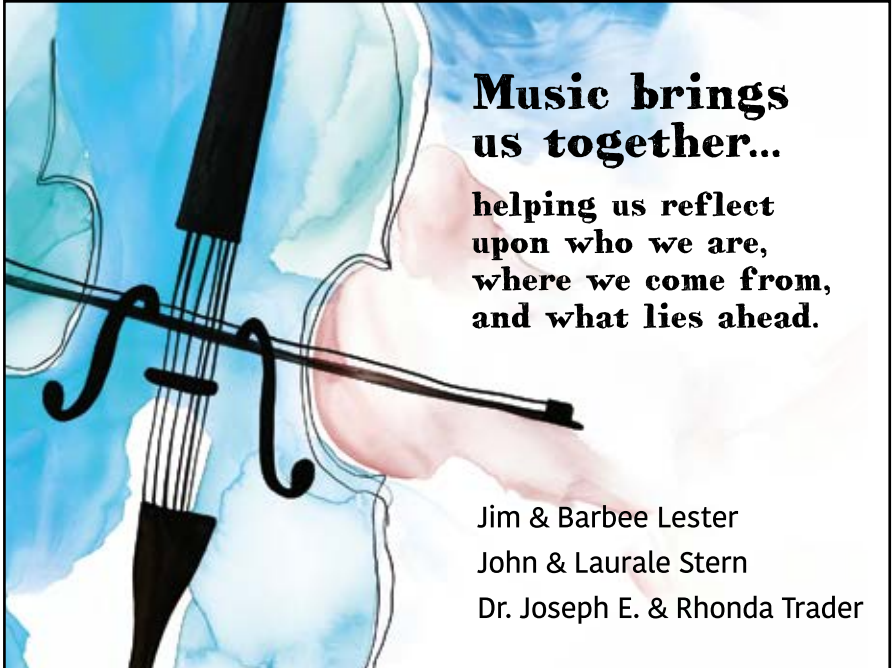
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Carrie Kulas, Concertmaster

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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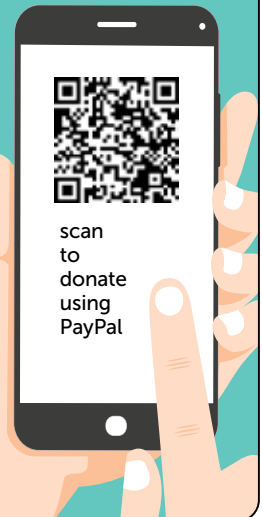
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In addition to MSO, Mr. Miller taught in the Manitowoc Public School District, leading the orchestra program at Lincoln High School. He encouraged in his students and many others a life-long appreciation for music. He demonstrated the importance of 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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