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PROGRAM

Seventy-third Season: All Together Now
MANITOWOC SYMPHONY ORCHESTRA
Dylan T. Chmura-Moore, Music Director

LET'S SING WITH SANTA! **Presents for the Lakeshore**

Sunday, December 10, 2023
Capitol Civic Centre, Manitowoc

Dylan T. Chmura-Moore, Conductor
Michele McCormack, Master of Ceremonies
Sharon Chmura-Moore, Narrator

Capitol Civic Centre Community Chorale
under the direction of Jim and Susie Miller

Lincoln High School Chamber Choir
under the direction of David Bowman

Bells Greg Buckley
Quail Dylan T. Chmura-Moore
Drum Sharon Chmura-Moore
Nightingale Kevin Crawford
Cuckoo Julie Grossman
Recorder Justin Nickels
Triangle Greg Vadney
Ratchet Jamie Zastrow

Samuel Coleridge-Taylor ***Christmas Overture*** (6')
 (1875-1912)

Franz Joseph Haydn ***Toy Symphony*** (8')
 (1732-1809)

arr. George Balanchine..... ***The Steadfast Tin Soldier*** (16')
 (1904-1983)

and Dylan Chmura-Moore

Music by Georges Bizet ***Jeux d'Enfants (Children's Games)***
 (1838-1875)

Words by Hans Christian Andersen
 (1805-1875)

- I. Marche (Trumpet and Drum)
- II. Berceuse (Lullaby—The Doll)
- III. Impromptu (The Spinning Top)
- IV. Duo (Little Husband, Little Wife)
- V. Galop (The Party)

L'Arlesienne Suite, no.2

- VI. Farandole (Christmas March of the Kings)

INTERMISSION (15')

arr. John Rutter ***Suite of Carols*** (25')
 (b.1945)

- Star Carol***
- Christmas Lullaby***
- Shepherd's Pipe Carol***
- Nativity Carol***
- Sans Day Carol***
- The Very Best Time of Year***
- We Wish You A Merry Christmas***

arr. Robert Shaw ***Many Moods of Christmas, Suite 1*** (12')
 (1916-1999)

and Robert Russell Bennett
 (1894-1981)



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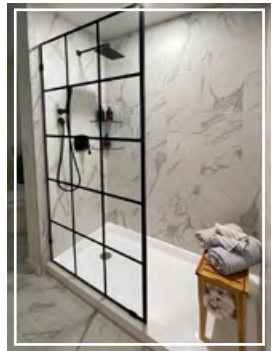


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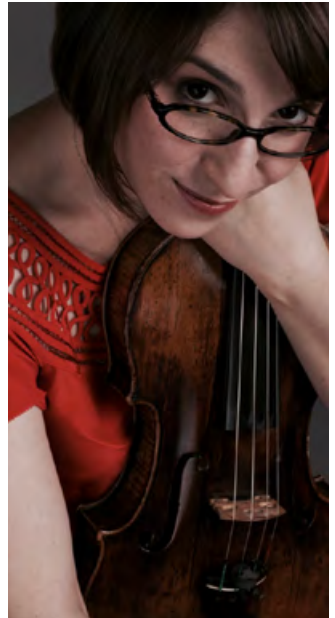
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Michele McCormack, Master of Ceremonies

Michele McCormack is an anchor/reporter at Local 5 News in Green Bay. Her series called the "Dish on Wisconsin" Super Clubs was voted recently as Best Documentary by the Wisconsin Broadcasters Association. Michele's honors include the Edward R. Murrow Award for her live coverage of the West Quincy, MO levee break in 1993 and The New Jersey Firefighters Benevolent Association's Media award for her work on issues impacting emergency responders. Michele is delighted to celebrate the holidays with the Manitowoc community as she awaits the return of her son Sean who is currently deployed in the Middle East with the United States Air Force.

***Sharon Chmura-Moore, Narrator***

Sharon Chmura-Moore, D.M.A, is an educator, researcher, administrator, and musician. She's previously held the titled position of Principal Viola with both the Orlando Philharmonic Orchestra and Civic Orchestra of Chicago, and has appeared as a guest with the Chicago Symphony Orchestra and New World Symphony. Sharon has collaborated with artists including Yo-Yo Ma and Jethro Tull. Her research is centered around creativity, which has led her to publish the book *Creative Musician Method*. As an educator she's taught collegiately and led collaborative initiatives with the Joffrey Ballet, Lyric Opera of Chicago, Chicago Symphony Orchestra, and Boys and Girls Club. Presently, Sharon is Director of Acton Academy Oshkosh, a multi-age, learner-driven school, inspired by the Montessori education method, entrepreneurialism, and the philosopher Socrates.



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City Manager, Two Rivers

Dylan T. Chmura-Moore..... Quail

Sharon Chmura-Moore Drum

Kevin Crawford Nightingale
Former Mayor, City of Manitowoc

Julie Grossman..... Cuckoo
CEO, Manitowoc-Two Rivers YMCA

Justin Nickels.....Recorder
Mayor, City of Manitowoc

Greg Vadney..... Triangle
Executive Director, Rahr-West Art Museum

Jamie Zastrow Ratchet
Executive Director, Progress Lakeshore; President, Board of Trustees, Wisconsin Maritime Museum

**Capitol Civic Centre Community Chorale
directed by Jim and Susie Miller**

The Capitol Civic Centre Community Chorale was formed in 2014 by co-directors Jim and Susie Miller.

The Millers met as Music Education/Voice Majors at Indiana University School of Music in 1960. They married in 1963 and after graduating, began their teaching careers in Indiana. From 1966 to 1968, Jim taught in a Fine Arts Team in Dekalb, IL, where their son Adam was born.

In 1969, the same year their son Nick was born, Jim earned his Masters in Choral Conducting at IU School of Music. Shortly after, the Miller family moved to Manitowoc, where Jim began teaching at Lincoln High School. In 1971, their son Kirk was born and in 1975, their son Noah was born. From 1980 to 1981, the Millers lived in England and toured 11



European countries. In 2002, Jim retired from teaching to enjoy more travel and time together.

Highlights of their musical careers include Summerstock Theatre in Kansas City and Indianapolis; local theatre, including The Masquers and Lakeshore Players; directing

Capitol Civic Centre
Community Chorale

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church choirs, the YMCA Boy's Choir and the CCC Children's Choir; CCC Fine Arts Camp; European and Japanese Cultural Concert Tours; Off-Broadway Musicals at the CCC; teaching privately and at UW, Silver Lake College, and Lakeland; and attending the Royal School of Church Music.

In 2002, Jim was awarded the Morris D. Hayes Award for outstanding contributions in Choral Conducting in Wisconsin — the WI Choral Directors Association's highest award. In 2004, Jim and Susie were awarded the Lakeshore Wind Ensemble's Wesley Tepy Community Service Award for their joint, as well as separate, contributions to the Arts in Manitowoc.

Under their direction, the Capitol Civic Centre Community Chorale (CCCCC) began rehearsing in 2014. Its primary purpose is to give local people who love choral singing an opportunity to sing in a four-part chorus. Currently, there are 45 singers.

CCCCC is sponsored by the Capitol Civic Centre, providing the Chorale with a budget for music purchases and publicity. Music is also borrowed from churches, schools, and the library at UW-Green Bay Manitowoc.

CCCCC rehearses at the Capitol Civic Centre in the Green Room from 6 to 8 p.m. We are a non-audi-

tioned chorus, and all who love to sing and enjoy a varied repertoire are invited to join. Our second semester starts in January. If interested, call the CCC or Jim or Susie Miller at 920-684-4862.

SOPRANO

Koral Rose Curkeet,
Marilynn Dunlap, Janet Garrett,
Michelle Jaschob, Sheila Hansen,
Cecilia Hudson, Paula Landess,
Jennifer Meyer, Jayne Purchatzke,
Alissa Seal, Sue Shaw,
Jenny Shimek, Brooke Suchomel,
Christine Vander Bloomen,
Pandora Waters, Amy Wergin,
Heather Yerion-Keck

ALTO

Sheryl Bey, Bridget Brennan,
Phyllis Carey, Mary Drohman,
Kaye Katke, Kristin Keck,
Alice Kosloski, Peggy Krey,
Peg Kulas, Susie Miller, Anita Rappe,
Peggy Turnbull, Lucy Zeldenrust

TENOR

Shelly Keil, Chris Keip, Tony Reindl,
Cindy Schmidt, Keith Shaw,
Julie Woodcock

BASS

Mark Klaiber, Doug Kvidera,
Mike Lefky, Erik Loy, Jim Miller,
Don Murphy, Larry Theiss,
Bob Turnbull, Jason Wargin



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***The Lincoln High School Chamber Choir
conducted by David Bowman***

David Bowman received his Bachelor of Music from the University of Wisconsin-Whitewater. He has led the choral program at the historic and iconic Manitowoc Lincoln High School since 2002. Choirs under his direction have sung at the United Nations in New York, Disney World, Old North Church and Faneuil Hall in Boston, as well as the Pearl Harbor Memorial in Hawaii.

His choirs have also appeared by audition or invitation at the Wisconsin Association of School Board Officials Conference, headlined the Kodaly Awake Conference and the State Gifted and Talented Conference,



and performed with the Manitowoc Symphony Orchestra and the Milwaukee Symphony Orchestra multiple times.

SOPRANO

Lizz Boss, Hayley Chang,
Lillian Garrington, Jessica Hang,
Jada Konen, Chloe Peltonen,
Clara Sorenson, Samantha Thennes,
Ella Yang

ALTO

Ariel Her, Madison Holdorf,
Ashlynn Holschbach,
Grace Knutson, Merin McKay,
Alexis Meemken, Elianna Nessman,
Emma Schroeder, Kleo Sczygelski,
Jordan Theurmer, Dara Vang,
Lilly Wiesner

TENOR

Denzel Estrella, Marco Lozada,
Ashton Mrozinsky, Jayden Xiong,
Andrew Yang

BASS

Griffin Bartotto, Aden Beyer,
Shane Copus, Trenton Ducat,
Adrian Manzanares,
Timothy Yang

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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 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 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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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. Together we draw near, now, during the holidays. And isn't it wonderful! Decades upon decades (centuries, millennia!) have we gathered at this time of year to sing together, to celebrate and play together, to be nourished and inspired together. Today is no different. We revel in song, old and new, together. Traditional carols are presented by Choral Conducting Hero (Robert Shaw) and taste-maker of the Broadway Sound (Robert Russell Bennett). New carols are shared by UK rock star, choral-legend, John Rutter. OLD dances are re-associated to the holiday by opera's salacious king (Georges Bizet) that would inspire anyone to march toward Bethlehem. A traditional story is made modern by a dancer, a pioneer (George Balanchine), that galvanizes devotion and faith. And toys! Yes, there are toys. Today we revel in song, and so much more, together.

Audience Information, continued

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 important dates, trivia, and pictures from recent events.

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

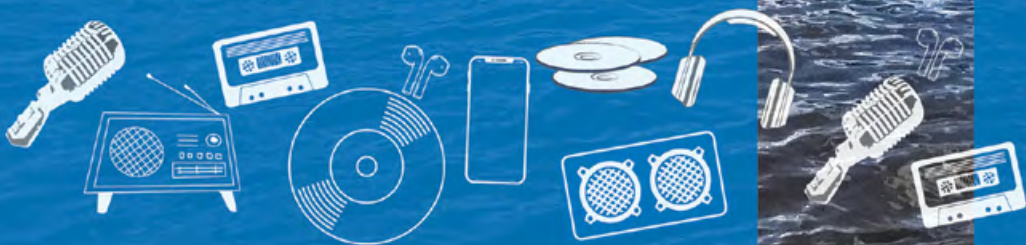
DAY AFTER THE SHOW. So moved that you want to join the orchestra? Inspired to pick up that old guitar and get some lessons? Interested in giving to the Symphony? Curious about all we do in the community? Want to share a comment about tonight's concert? **manitowocsymphony.org** should be your destination.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

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Samuel Coleridge-Taylor

A *good* medley rarely disappoints. A *great* medley transforms the original into something new, something inspiring, something more complex. Coleridge-Taylor's *Christmas Overture* is a *great* medley. Surely, original tunes are presented, most notably *Good King Wenceslas* and *Hark the Herald Angels Sing*. But Coleridge-Taylor presents only glimmers of what's known, snapshots of memories. He pays homage to the original while layering it with something new, something from the present. And in these fleeting moments he expertly layers and weaves in other snippets of holiday carols, re-imagining our story, a shared history. *Great* indeed.

Coleridge-Taylor never heard his *Overture* performed. It was left unfinished and only published posthumously when British composer and conductor Sydney Baynes (1879-1938) orchestrated it for the world to hear.

Hear-tell, the music was composed to accompany a production of the literary work, *The Forest of Wild Thyme* (subtitled *A Tale for Children Under Ninety*) by Alfred Noyes (1880-1958). Sadly, this collaborative project never happened—with drafts left incomplete and only loosely collated.

Now, I've read that epic poem. And maybe I've missed the metaphor but I don't buy it. The poem presents the world through "the eyes of a child," as they say. Sure, but that's all. The story is *Alice In Wonderland*—brilliant, imaginative fantasy that helps us understand heavy, real-world issues. It's a great read and worthy re-read.

Instead, I think the *Overture* is much more and unrelated. I think the *Overture* is the start of a new tradition: the canonization



Samuel Coleridge-Taylor, age 23

of popular holiday carols and the presentation of these carols for an annual (quasi-secular, if you prefer) coming-together, e.g., this concert. Works like this overture didn't exist before. This music begat a new tradition.

Joseph Haydn

If you attended our Candlelight Concert last year you took a deep-dive into Haydn's (and Mozart's) oeuvre, which is a word I still don't truly know how to correctly pronounce. You saw how Haydn's music was inventive and of dramatically contrasting characters. Presented was heroism, mysticism, even religiosity. Today, we share Haydn's humor. Where? The instrumentation. The music is really a concerto for recorder (or trumpet), cuckoo, drum, triangle, quail, nightingale, ratchet (or rattle), and bells. The story goes that Haydn imagined the concept while out shopping one day as he returned home with a bunch of noisy toys. And the premiere? It took place in front of family at a Christmastime party. Thus, a new holiday tradition was born.

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Joseph Haydn by John Hoppner, 1791

All that said, it probably should be communicated that new-ish research suggests that maybe, just maybe, Haydn actually didn't write the *Symphony*. It could have been Leopold Mozart (Wolfgang's father), a monk named Edmund Angerer, or even Haydn's younger brother, Michael. All we know is that it was first attributed to Franz Joseph and has mostly been so since. It's also what I'd like to believe, so there you go.

Georges Bizet

Bizet had a gift for storytelling as he proved by composing one of the most famous operas of all time, *Carmen*. *Children's Games* is no different, just on a smaller scale and for a smaller audience (pun intended). *Games* was originally written as a set of twelve brief "character" pieces for two pianists. The music found success and offered Bizet the opportunity to take the most colorful five pieces and orchestrate them, turning his children's music into something new, something he called the *Petite Suite*. (Pun intended by Bizet, I'm sure.)

A farandole is a celebratory folk dance from Provence, France. Dancers are to form a chain by linking arms and dance, winding through city streets, musicians in tow. Think New Orleans marching bands—an origin to our N'awlins tradition, perhaps. In the final movement of Bizet's *L'Arlésienne Suite No. 2 (The Woman from Arles)*, which is music for a play by Alphonse Daudet (1840-1897) about two brothers from Provence, one of whom is deeply in love with *The Woman from Arles*, Bizet combines two old dance tunes to offer a grand celebratory send-off. Dance-off, anyone?



Georges Bizet by Étienne Carjat, 1875

The first melody that invites us to move is an old French Christmas tune made modern, *La Marche des rois (The March of the Kings)*. The lyrics to the melody date to the 13th century, but the music may be older, perhaps originating hundreds of years earlier, brought to France from the Crusades. The second melody sparking season's tidings, *Danse dei Chivau-Frus (Dance of the Hobbyhorse)*, is equally old and connected to the French countryside, perhaps dating to the 15th century and



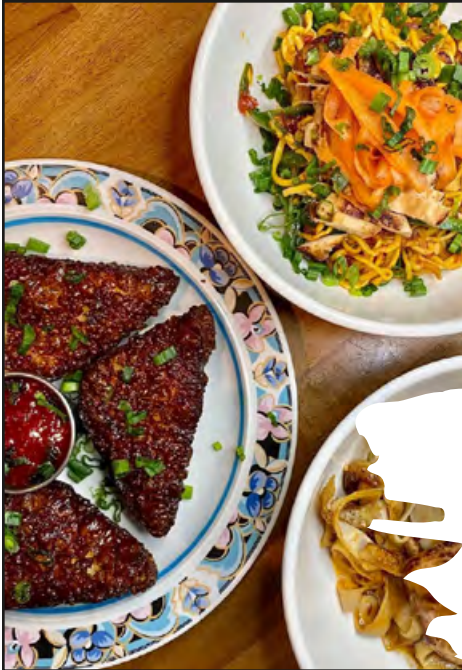
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What does any of this have to do with Hans Christian Andersen's *The Steadfast Tin Soldier*? Acclaimed choreographer, co-founder of both the School of American Ballet and New York City Ballet, George Balanchine. He's the link. In ~1975 he created a new ballet by the same name, retelling Andersen's classic tale in movement and used Bizet's music to appropriately inspire the scene. The ballet became a seasonal tradition. Think a much more succinct, and modern, *Nutcracker*, containing similar Christian themes, of which Balanchine was fond. What's presented today is a concert adaptation of Balanchine's invention. A new text was written for our concert, inspired by three recent retellings as authored by Joohee Yoon, Cynthia Rylant, and Andrew Mark Wentink/George Balanchine. Bizet's *Games* is used somewhat akin to the ballet, but unique is the addition of *Farandole (Xmas March)*, which has become a staple of holiday concerts worldwide.

John Rutter

For all the Anglophiles in the audience, Rutter was bestowed the honor of the title Commander of the Most Excellent Order of the British Empire. What does that mean? Officially, he's a big deal, and he's done big important stuff. He may be most well known for founding and directing a choir named the Cambridge Singers. The choir was originally formed of singers, graduates, of Clare College (located in Cambridge), from where Rutter graduated and at which he taught. The choir's Christmas albums have long



John Rutter

been tremendously popular. Not coincidentally, these albums are full of the sort of music that Rutter is most associated with—carols, anthems, hymns. He literally wrote the book on it, multiple actually. With (conductor) Sir David Wilcocks (1919-2015) he wrote *Carols for Christmas* (five volumes) and *100 Carols for Choirs*. Rutter is the living authority on all things falalalala. (Couldn't help myself.)

Highlights of John Rutter's carols:

■ *Star Carol (1972)*

Written for The Bach Choir's annual Royal Albert Hall Christmas Concert at the request of Sir David Wilcocks. Rutter was tasked to compose a refrain simple enough that the children who traditionally take the stage during the concert could immediately perform.

■ *Christmas Lullaby (1989)*

Composed for the 70th birthday of Sir David Wilcocks.

(continued)

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■ ***Shepherd's Pipe (1966)***

Rutter's first published work, written and recorded while he was still a student at college. Who got it published? Wilcocks. (Perhaps you've noticed a theme.)

■ ***Nativity Carol (1963-67)***

One of Rutter's earliest compositions. Tender. Serene.

■ ***Sans Day Carol (1969)***

Cornish, from the early 1900s. A carol variant of *The Holly and the Ivy*.

■ ***The Very Best Time of Year (1984)***

A secular carol, written for longtime friends Gene and Audrey Grier, who were influential in the US publishing world.

■ ***We Wish You A Merry Christmas (1985)***

"Written as a final encore at Christmas concerts when the audience simply refused to go home!" says Rutter.

Robert Shaw

Luminary is the word that first comes to mind when thinking about Robert Shaw. He *began* his career preparing choruses for Arturo Toscanini. Where's there to go? Welp, he organized the Robert Shaw Chorale, which, if you've ever heard a (holiday) choral album, my money is on the chorus being his or Rutter's. He concluded his career being named Music Director of the Atlanta Symphony (and Chorus), elevating ATL to amazing heights. But before that, for me, I'll always think of him as Assistant Conductor of the Cleveland Orchestra, working with George Szell, and leading the Cleveland Orchestra Chorus to stardom. My roots are tied to the

Cleveland Orchestra insofar as that's the orchestra I grew up admiring, hearing in person (growing up in the Cleveland area), and the orchestra of which my principal teacher was a member for nearly 30 years. Oh the stories I've heard that I can't repeat. I kid, but the craftsmanship and sound concept I learned, what Shaw (and his numerous associates in Cleveland) taught me, will live with me forever—seminal, formative experiences.

Robert Shaw is listed as composer of the *Suite*, but the music was really written in tandem with the revered Robert Russell Bennett, orchestrator and arranger "of the stars." He scored *Oklahoma!* and *My Fair Lady*, two examples of his immense ability and output. The tunes set in the first *Many Moods* suite are *Good Christian Men Rejoice* (maybe from the north central European, Heinrich Suso in ~1300), *Silent Night* (from the German, Franz Gruber in 1818), *Pat-a-pan* (maybe from the Frenchman, Bernard de la Monnoye in ~1700), and *O Come All Ye Faithful* (maybe from the Englishman, living in France, John Francis Wade in 1743). ■



Robert Shaw

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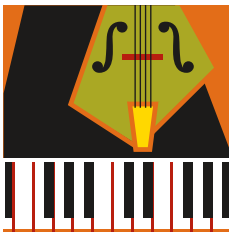
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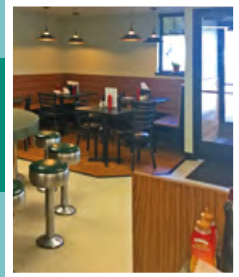
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The Karl Miller Society (KMS) is MSO's awesome donor recognition club. Karl Miller was the founding Music Director of the Manitowoc Symphony Orchestra, incorporated in 1951.



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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