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HOLIDAY POPS!

Dylan T. Chmura-Moore,
Music Director

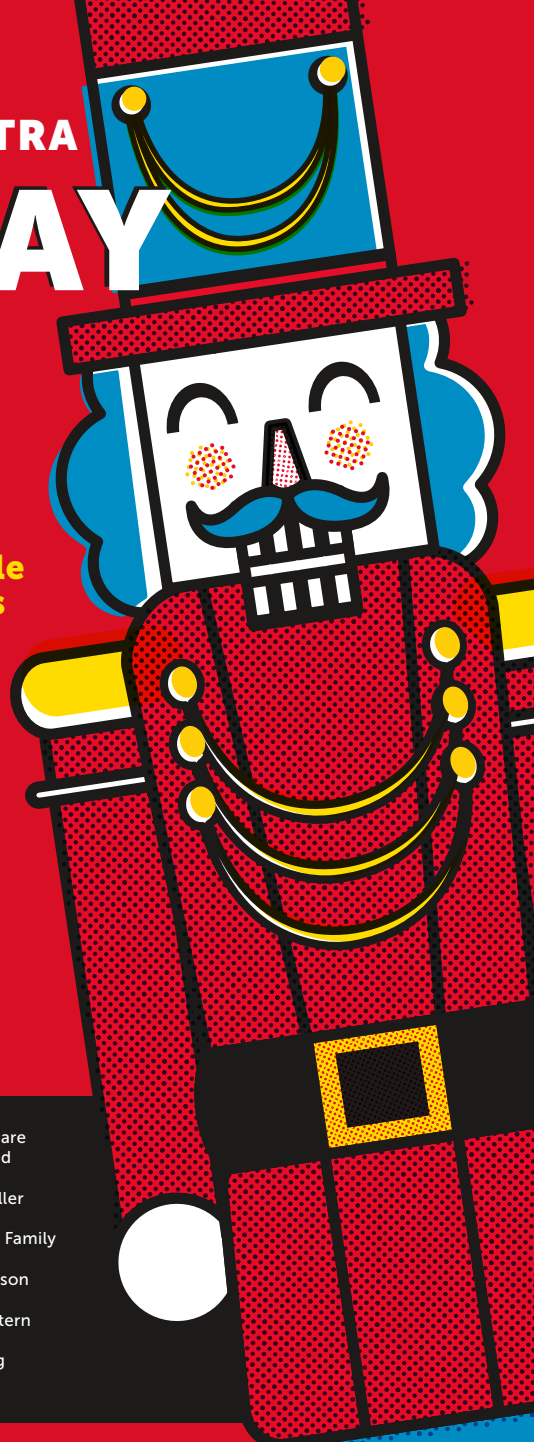
The CCC Community Chorale
Jim & Susie Miller, Directors

Emcees Chris Kornely
and Rick Gerroll

3pm Sunday

Dec. 11, 2022

Capitol Civic Centre
Manitowoc



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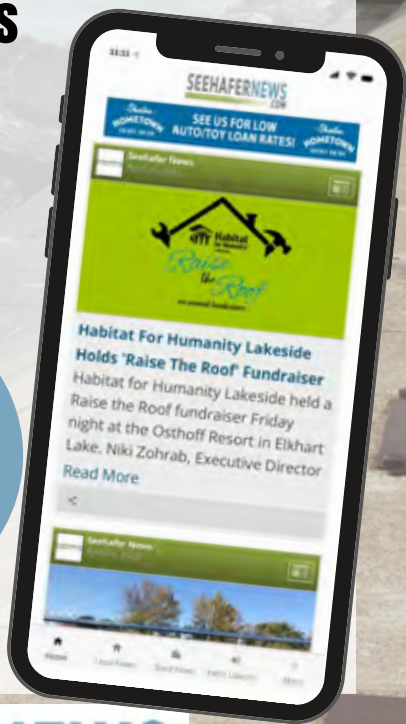


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PROGRAM

Seventy-second Season: You're @ The Pops!

MANITOWOC SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

HOLIDAY POPS!

Sunday, Dec 11, 2022

Capitol Civic Centre, Manitowoc

Dylan T. Chmura-Moore, Conductor

Chris Kornely and Rick Gerroll, Emcees

Josie Annelin, soprano

Claire La Liberte, soprano

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

arr. **Leroy Anderson** (1908-1975):

A Christmas Festival

Joy to the World

Deck the Halls

God Rest Ye Merry Gentlemen

Good King Wenceslas

Hark the Herald Angels Sing

Silent Night

Jingle Bells

O Come All Ye Faithful

Engelbert Humperdinck (1854-1921):

Hansel and Gretel: Three Excerpts

Sandman's Song

Evening Prayer

Dream Pantomime

Alexander Borodin (1833-1887):

Prince Igor: Polovetsian Dances

INTERMISSION

arr. John Higgins:

Christmas on Broadway

It's Beginning to Look A Lot Like
Christmas

Pine Cones and Holly Berries

Toyland

March of the Toys

My Favorite Things

We Need a Little Christmas

God Bless Us Everyone

Piotr Ilyich Tchaikovsky (1840-1893):

Nutcracker Suite No.1, op.71a

I. Miniature Overture: Allegro giusto

II. Characteristic Dances:

a) March: Tempo di marcia viva

b) Dance of the Sugar Plum Fairy:
Andante non troppo

c) Trepak (Ukrainian/Cossack Dance):
Tempo di trepak, molto vivace

d) Coffee Dance: Allegretto

e) Tea Dance: Allegro moderato

f) Dance of the Reed Flutes
(Mirlitons): Allegro

III. Waltz of the Flowers: Tempo di valse

Anderson:

Sleigh Ride

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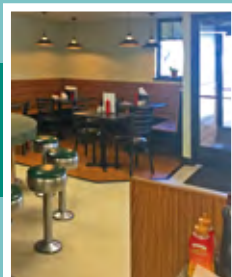


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THE BEST SEAT. They're all good. It's a pretty intimate hall so there really is no bad seat in the house. That said, our diehards argue the center—downstairs or upstairs—offers the best acoustic.

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

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

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

While you're in your seat

Food and drink. Yes, drinks can be brought into the auditorium. There are even cup holders in the seats on the main floor! Please imbibe responsibly and with live music. And if you haven't been to the CCC recently, there's now a bar on the second level—it's easier than ever to relax at intermission and not have to worry about getting in line at the

bar. 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. (continued)



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March 9 - 11



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

Seat adjacent

BEFORE THE SHOW. Enjoy a beverage and mingle! The Cawley Company Bar is located in the Mertens Lounge, adjacent to 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, fun facts, and pictures from recent events.

AFTER THE SHOW. Please join us at a reception with refreshments in the Mertens Lounge.

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

Musicians in the Schools

Our MSO musicians are working with Manitowoc Public School District students in their classrooms all year long. They're playing for the learners, providing mentorship, and offering supplementary instruction to further the transferable skills learned in music. The data is overwhelming. Participate in music ensembles in school and test scores are higher, language and reasoning is more developed, coordination is strengthened, empathy towards other cultures is increased, pattern recognition is improved, imagination and intellectual curiosity is heightened, sense of teamwork is deepened, and discipline is stronger. And, well, Manitowoc is simply more beautiful with more people playing beautiful music.



Special thanks to Monica Hrudik, Rebecca Nyenhuis, Tony Bauer, and MPSD Music Parents Association for working to realize this residency and to MSO musicians Carrie Kulas, violin; Jane Finch, viola; and Michael Dewhirst, cello (shown above at a recent Manitowoc Public Library performance by the MSO String Quartet, which also includes Ryan Kraemer, violin).

BRAVO TO THE MSO!




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

Ah, traditions. Don't they feel so good? Safe, snuggly, warm. Something to look forward to. Something that connects us to the past. They are celebrations and a time to honor people. Enter the orchestra! One very popular holiday tradition involves the Boston Pops, first led by Arthur Fiedler, then by some guy named John Williams, now Keith "Kiki" Lockhart. They are the inspiration for this concert. First, it's always fun at The Pops. Second, celebrities are regular guests at the Holiday Pops. They've ranged from Shaquille O'Neal to Elizabeth Warren! Today? We've got Santa, the CCCC, two amazing singers, as well as Chris Kornely and Rick Gerroll. We are lucky. But back to The Pops, through Boston's rich



recording history, their most successful records being holiday themed, their music making established the season's traditions nationwide. Heard in concert, heard on the radio, broadcast on TV, and then the soundtrack for our films, their recordings, most notably the music you hear tonight, is what has been most heard, most requested, most popular, defining our tradition, giving us warmth during the season. ■



MSO: Movies Pops! Oct 8, 2022
Photo by Tina Prigge



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Anderson

An accomplished linguist (stories say he was fluent in nine languages), serving in World War II as an intelligence officer, writing a book on Icelandic grammar, Leroy Anderson became one of the most popular composers and arrangers of “pops.” His training? Walter Piston and George Enescu, two heavyweight “serious” classical composers. But he had an uncanny gift, turning the familiar into art, as the saying goes—no simple task.

He achieved stardom as his name became synonymous with the Boston Pops and the renowned Arthur Fielder. His first major appearance with the Pops came in 1936 when he was invited to conduct the orchestra—Anderson was well known around Boston, previously the conductor of the Harvard University Band. Anderson recounts, “I did this piece, and Arthur Fiedler took a look at it backstage and said, ‘Anderson! You orchestrate well!’ I didn’t know if he was accusing me of something or what; that was his blunt, direct manner. But then he said, ‘How about doing something for us?’ A year or so later I came back to conduct again, and brought a little piece called *Jazz Pizzicato* to do as an encore. Fiedler liked it enough to play it for two years—and that’s how I got started.”

Their relationship continued, and after the war Fielder asked Anderson to get back to work for the Pops. He



Leroy Anderson

began *Sleigh Ride* in 1946, one of the first things he wrote out of the Army. Anderson said, “...you may remember there was a housing shortage then, and my mother-in-law was living up here, had a cottage that was vacant, so since we had no other place to go, we packed our 14-month old daughter, plus the upright piano, and came on up here to Woodbury, and during that first summer that we were here, I started...*Sleigh Ride*. ... I remember, [it] was just an idea because, it was just a pictorial thing, it wasn’t necessarily Christmas music, and it was written during [a] heat wave.”

In 1950, Fielder and the Pops recorded *A Christmas Festival*. It quickly became the holiday standard-bearer, more so than *Sleigh Ride* at the time. Amusingly, the recording had to be split in two in order to fit onto the records of the era (78 rpm). Still, the music is so big, joyful,



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Renee Thompson

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celebratory, dignified even, that it wouldn't be denied its prominence in the repertory. It truly has become the overture to the season.

Humperdinck

If you search for "Engelbert Humperdinck," one of the best names of all time, you'll discover not one but TWO superstar musicians. One is a crooner, a Brit born in India, with the given name Arnold Dorsey whose singing career started in the late 50s and is still going strong lounge-rockin' thanks to Beavis and Butt-head, Eurovision, and most recently the Marvel Cinematic Universe. Not kidding; this is too good to make up! Ours is not this guy.

Ours was a friend of Richard Wagner. Ours had his music conducted by Richard Strauss. Ours wrote one of the most frequently performed operas the world has ever seen, *Hänsel und Gretel*. Funny, the music was originally composed for a Christmas puppet show at the suggestion of his sister Adelheid, who also wrote the libretto based on the fairytale made popular by Jacob and Wilhelm Grimm, naturally. The opera, intended for children(!), was premiered December 23, 1893 and has been associated with Christmas ever since.

Some text from *Evening Prayer*:
 When at night I go to sleep
 Fourteen angels watch do keep
 Two my head are guarding



Humperdinck, 1910

Two my feet are guiding
 Two are on my right hand
 Two are on my left hand
 Two who warmly cover
 Two who o'er me hover
 Two to whom 'tis given
 To guide my steps to heaven

Borodin

Anderson had languages, Borodin had chemistry. He earned a doctorate in medicine and became a chemist, researching aldehydes, an organic compound with the structure $R-CH=O$. (I have no idea what this means but it feels really cool to type.) His spare time was occupied with music. This doesn't mean he or the world took his music less seriously. You see, he was part of a gang of five musicians that shook the musical world order, The Mighty Handful, so it was nicknamed. And four of the five were civil servants by trade. In



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addition to Borodin they were Modest Mussorgsky, Nikolai Rimsky-Korsakov, César Cui, and Mily Balakirev (the leader). In a few words, they sought to create a sort of nationalistic style of music—proudful of their folk culture. They succeeded.

Borodin's only opera, left incomplete at his death, *Prince Igor*, is an example of their new style. The Mighty Handful brought forth. The opera is inspired by traditional, folk music and customs and thus the story is also locally sourced (from the 12th century). The opera is about a prince, a Prince Igor (Svyatoslavich), and his attempt to defend his city, Putivl (which today is in eastern Ukraine), from the invading Polovetsian people (also known as Cumans). These were Turkish speaking folk who today would have lived in west-central Russia; think the Volga river. Spoilers, Prince Igor lost the battle, was captured, but then eventually escaped. An epic, heroic poem was written about the Prince, his stand, and his intriguing escape. Its title is *The Tale of Igor's Campaign*. Though the name isn't going to win any awards the prose is great! The music we hear is a ballet sequence from the opera.

What does this have to do with the holidays? There's sleigh bells! Just kidding. Welp, we can certainly point to Fielder and the Pops once again for sharing this music at this time of year, but I think it dates back further to Artie Shaw (and Johnny Mercer).



Borodin by Ilya Repin, 1888

Artie Shaw and his Orchestra made popular a song titled, *My Fantasy*, based on Borodin's tune, in 1940. This led to the writing of the song *Stranger in Paradise*, that Tony Bennett made so popular, which hails from the 1953 musical *Kismet*, based on the same Borodin melody.

What's shared between these iterations? A feeling of longing for home, for comfort, for a loved one's warm embrace, heck, mistletoe too! Here are some of the lyrics:

Borodin:

There the sun shines so brightly
 Our native hills are flooded with light
 In the valleys splendid roses bloom
 Nightingales sing in the green forests
 And the sweet grape grows
 O, fly away there!

(continued)

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Artie Shaw:

You're gone, but still in my fantasy.
Your memory lives on—
each night you are close to me.
One day your love died,
but somehow it always seems.
You're ever at my side
in all of my dreams.

Tony Bennett:

Take my hand,
I'm a stranger in paradise.
All lost in a wonderland,
a stranger in paradise.
If I stand starry-eyed
that's a danger in paradise.
For mortals who stand beside
an angel like you.

Higgins

Higgins is a bit of a modern day Leroy Anderson. He's arranged A LOT of great music. He's even worked with Arthur Fiedler. He's also a big-shot for Hal Leonard Publishing, the nation's largest publisher of printed music. Higgins has a large catalog of children's music and has written a textbook series including music from Sesame Street, Disney films, to the late Fred Rogers. He's arranged and produced new versions of Broadway shows *Annie*, *Guys & Dolls*, *Fiddler on the Roof*, *The King and I*, and *The Music Man* for young performers. Higgins is also a co-author of the *Essential Elements* series of methods, which is widely performed by young string and band students nationwide. I'm not sure he sleeps.



John Higgins

Tchaikovsky

In case you need a reminder, *The Nutcracker* takes place on Christmas Eve in the home of a little girl named Clara (or Marie in the original). It's a Christmas party and Clara and the other children in attendance receive terrific presents which later come alive at midnight. Clara is witness to the magic, observing a fantastical battle between mice, toy soldiers, and of course a nutcracker, the prized gift from earlier in the evening, who's been put in her care. The good guys win, eventually. Later, Clara leaves with the nutcracker, now transformed into a handsome prince. Do you blame her? Who wouldn't go out into a winter scene in the middle of the night in their PJs with a stranger offering candy? Well, it turns out to be a good call as she gets well caffeinated in the Land of Sweets.

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The Sugar Plum Fairy puts Clara and the handsome prince on a sugar-high and they dance the night away.

The Nutcracker is based on Alexandre Dumas' adaptation of E.T.A. (Ernst Theodor AMADEUS!) Hoffmann's 1816 fairytale *The Nutcracker and The Mouse King*. It's very Pixar—blatant humor for the kids and separate subtle comedy for those buying the tickets. And there's no real moral agenda. It's just fantasy, lovely fantasy.

So why has it become so popular? *The Nutcracker* has been partially responsible for sparking a love of music in children for generations. And, it's also partially responsible for reigniting the love of music in us all each holiday season. It's nostalgia. It recalls the magic of Christmas' past. I think it akin to putting out milk and cookies on Christmas eve each year, but we get to eat the cookies.

Tchaikovsky said at the premiere, "The *Nutcracker* was staged quite well: it was lavishly produced and everything went off perfectly..." This we can believe knowing how enchanting the ballet productions are. But he also said, "...nevertheless, it seemed to me that the public did not like it. They were bored." I know Tchaikovsky was exaggerating because Tchaikovsky loved to dance. I'm serious! When an artist is passionate about a project, it's going to have some truth. Now, that's not to say it was easy or quick to compose.



Tchaikovsky by Alfred Fedetsky, 1893

Tchaikovsky actually requested to be let go from his contract in the midst of the project, thus the ballet almost never happened. Luckily he wasn't excused.

But then something more difficult happened. His sister unexpectedly passed away. There's much scholarly suggestion that the ballet became allusion of her. Regardless, if it wasn't before, Tchaikovsky's heart and soul became attached to the ballet. It became music about family, about transformation, about magic, about memory. How beautiful. Makes sense that it's become part of our shared tradition. ■



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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 of his 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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Luliia Mykolyk
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Violin II

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*Virginia Bare Memorial
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Dan Ognavic
Joyce Malloy
Judy La Grow
Andy Bruzewicz
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Lauren Oldenburg
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*See page 41 to learn
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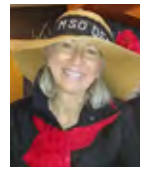
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Taylor Rudlaff, Violinist

Taylor Rudlaff grew up in Cleveland, Wisconsin. She studied Civil Engineering at Michigan Technological University where she also played violin with the Keweenaw Symphony Orchestra. After a brief stint working as a Transmission Line Designer in Chicago she returned to the area. She currently works as a Civil Engineer at Miller Engineers & Scientists in Sheboygan. In her free time, Taylor enjoys baking, sewing and spending time with family, especially her husband James and daughter Phoebe. Taylor is very excited to be a part of the Manitowoc Symphony Orchestra and make music with others again. ■

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Core to MSO's mission is that it offers members of the community a place where they can make exceptional music. This is why MSO is so strong and vibrant! That's right, you can be part of Manitowoc Symphony Orchestra. You are necessary if MSO is to continue to flourish. Did you play in orchestra in high school or college? Were you part of a professional or community orchestra? If you play (or have played) violin, viola, cello, or bass, we'd love to meet you. You know the many benefits of making music, some being: boost executive brain function, strengthen speech processing, improve memory, promote empathy. Maybe most important, though, creating relationships, deepening friendships, and strengthening the network of people you can trust and depend on. MSO is a family. Time to share your talent and skill. Reach out to the maestro to join in on the fun: dylan@manitowocsymphony.org.

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MSO: Movies Pops! Oct 8, 2022
Photo by Tina Prigge



Jim and Susie Miller

Jim and Susie 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 1966–68, 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 1980–81, 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; directing 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; attending the Royal School of Church Music; the Morris D. Hayes Award for outstanding contributions Choral Conducting in Wisconsin (Jim); and the Wes Tepley Community Service Award. They currently co-direct the Capitol Civic Centre Community Chorale.



Chris Kornely and Rick Gerroll

Rick Gerroll and Chris Kornely have been emceeding life together for 31 years. As performers they have participated in productions with Masquers, The Forst Inn, Heartarama, and even MSO, most recently "reading" a new version of A. R. Gurney's Love Letters.

Today, Rick and Chris, along with MSO, hope to start your holiday season, the Season of Universal Love, with beautiful music and stories of the holidays.



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Claire La Liberte

Claire, a soprano who has performed in Wisconsin for the past decade, studied vocal performance and English at Lawrence Conservatory of Music and University. She studied voice under the tutelage of Kenneth Bozeman. Performances expand broadly from the Countess in the Nozze di Figaro Sull'aria duet with Oberlin in Italy's 2016 opera scenes, a role in Suor Angelica, and a role as Julie the Realtor in Lawrence University's SPEED DATING TONIGHT! In 2017, she performed as Madame Herz in the comedic Mozartian trio from Der Schauspieldirektor. Claire is a 2016 Wisconsin NATS placeholder for the collegiate junior women's division.

In 2021, she participated in the Masquers production of All Together Now!, singing the Meadowlark solo from The Baker's Wife. She has performed for numerous local churches including works such as Handel's Messiah and Vivaldi's Gloria. Her work has ranged from classical operatic roles, to Broadway theater, as well as jazz-style singing. She returned to her Manitowoc hometown in 2018 and opened La Liberte Voice Studio. Claire is currently part of the English faculty at Sheboygan South High School, participates in recital

work, and collaborates with music in the community such as the Manitowoc Symphony Orchestra, TreeHouse Theater, and Masquers.



Josie Annelin

Josie is a Sheboygan native who graduated from the University of Wisconsin-Madison in June 2020 with her bachelor's degree in Vocal Performance. She is now serving as Chilton Middle and High Schools' 7-12th grade choir teacher and musical director.

Josie has been performing since the age of four and has been involved in over 20 theatrical productions throughout her life, performing in productions from Puccini's La bohème and Dave Maloy's Ghost Quartet, to directing high school productions including Legally Blonde, A Gentleman's Guide to Love and Murder, and The 25th Annual Putnam County Spelling Bee.

She has also performed as a violinist for 14 years, a solo vocalist for four years, was a four-year member of UW-Madison's Concert Chorale, and even had intentions of performing as Belle during her internship at Walt Disney World in Orlando (pre-COVID).



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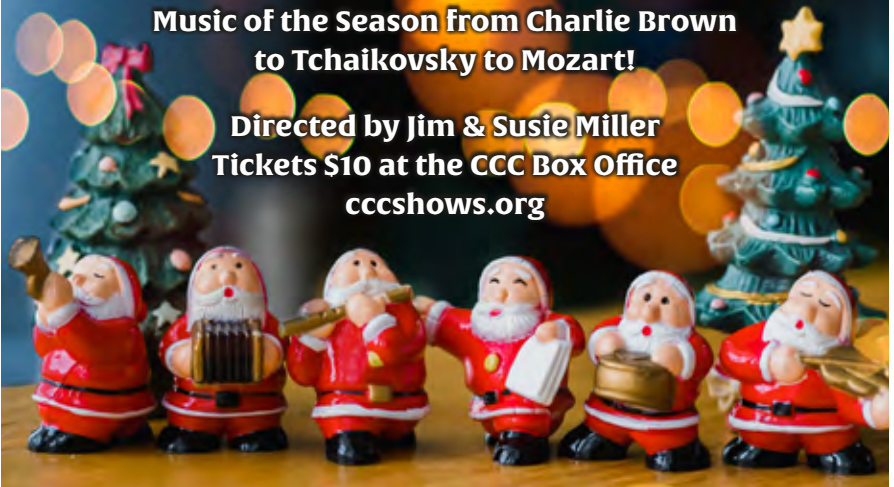
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The Capitol Civic Center Community Chorale

The Capitol Civic Center Community Chorale (CCCCC), directed by Jim and Susie Miller, began rehearsing in September of 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 Roncalli High School, Thursdays from 6–7:30pm. We are a non-auditioned chorus and all who love to sing and enjoy a varied repertoire are invited to join. Our second semester starts Jan. 19, 2023. If interested, call the CCC or Jim or Susie Miller at 920-684-4862. Our next performance will be at the CCC, Tues., Dec. 20 at 7 pm.

Soprano

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Dunlap, Marilyn
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Garrett, Janet
Hansen, Sheila
Henning, Fay
Iannitello, Jessica
Iannitello, Margaret
Landess, Paula
Potthast, Jamie
Prokop, Debra
Schewe, Julie

Shaw, Sue
Shimek, Jenny
Suchomel, Brooke
Waters, Pandora
Watson, Nancy
Wergin, Amy

Alto

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

Tenor

Johnston, Dylan
Egger, Catherine
Keil, Shelly
Keip, Chris
Reindl, Tony
Schmidt, Cindy
Shaw, Keith
Theiss, Larry
Woodcock, Julie

Bass

Bowman, David
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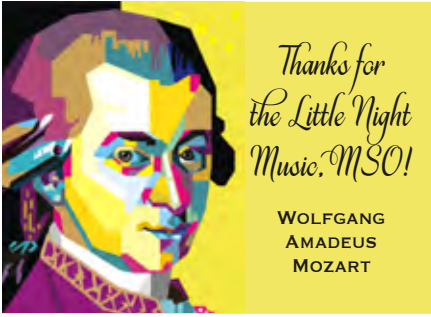
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TO MAKE A GIFT, or to learn more, please contact MSO’s Executive Director

Peggy W. Pitz, phone 920-684-3492 or email info@manitowocsymphony.org, or speak to any member of the Board of Directors (page 26). All donations are kept in the strictest of confidence and recognized only at your request.

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- John & Laurale Stern Principal Trumpet Chair ■

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ROMANTIC ERA POPS!

Sat, April 15 7:30pm
Capitol Civic Centre

A celebratory concert of three of the most loved Romantic Era 'Pops' composers in history. MSO heads toward 75 years with a passionate **Grieg** piano concerto by the internationally acclaimed **Eli Kalman**, and we continue our cycle of **Beethoven** and **Brahms**. Grieg: Piano Concerto in A minor, Op. 16; Beethoven: Fidelio Overture, Op.72; and Brahms: Symphony No. 2 in D, Op. 73.

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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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MSO: Movies Pops! Oct 8, 2022
Photos by Tina Prigge

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