

Noel

BACH & HANDEL

3pm Sunday

Dec 21

2025

Capitol Civic Centre



guest artists

**Maestro
Wayne Wildman**

and the
**Capitol Civic
Centre
Community
Chorale**

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Holiday Concert

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The Program

Seventy-Fifth Season

MANITOWOC SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

NOEL! BACH & HANDEL

Sunday, December 21, 2025

Capitol Civic Centre, Manitowoc

Dylan T. Chmura-Moore, Conductor

featuring Wayne Wildman, organ

featuring Capitol Civic Centre Community Chorale directed by Jim & Susie Miller

FELIX MENDELSSOHN (1809-1847) **arr. CRAIG MASON**

Hark the Herald Angels Sing (3')

JOHANN SEBASTIAN BACH (1685-1750)

Harpichord Concerto no.5 in F minor, BWV 1056 (10')

- I. Allegro Moderato
- II. Adagio
- III. Presto

ÉMILE WALDTEUFEL (1837-1915)

Skaters Waltz (*Les Patineurs*), op.183 (7')

GEORGE FRIDERIC HANDEL (1685-1759)

Organ Concerto no.9 in B-flat Major, op.7 no.3, HWV 308 (13')

- I. Andante
- II. Organo ad libitum (Adagio e Fuga)
- III. Spiritoso
- IV. Minuet

TRADITIONAL arr. MASON

O Come, All Ye Faithful (3')

(continued)



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The Program, continued

INTERMISSION (20')

JOHANN SEBASTIAN BACH (1685-1750)

Cantata: We thank you, God, we thank you (*Wir danken dir, Gott, Wir danken dir*), BWV 29 (7')

Sinfonia

Chorus: Wir danken dir, Gott

CHARLES GOUNOD (1818-1893)

Death and Life: I Am The Alpha / Celestial Chorus (*Mors et Vita: Ego sum alpha / Choeur Celeste*), part 3 no.7 (7')

ALFRED BURT (1920-1954)

The Many Joys of Christmas (7')

ROBERT SHAW (1910-2004) (Ed. RR BENNETT)

The Many Moods of Christmas, Suite 2 (11')

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Hark! The Herald Angels Sing

Hark! the herald angels sing,
"Glory to the newborn King;
Peace on earth and mercy mild,
God and sinners reconciled!"
Joyful all ye nations rise,
Join the triumph of the skies;
With th'angelic host proclaim,
"Christ is born in Bethlehem."
Hark! the herald angels sing,
"Glory to the newborn King!"

Christ, by highest heav'n adored;
Christ, the everlasting Lord;
Late in time behold him come,
Offspring of a virgin's womb.
Veiled in flesh the Godhead see;
Hail th'incarnate Deity!
Pleased as man with man
to dwell,
Jesus, our Emmanuel.
Hark! the herald angels sing,
"Glory to the new born King!"

O Come, All Ye Faithful

O come, all ye faithful,
Joyful and triumphant!
O come ye, O come ye
to Bethlehem;
Come and behold him
Born the King of Angels:

O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of
Heaven above!
Glory to God be,
In the highest:

O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.

*Let the music of the holidays
ignite your heart, warm your
soul, and fill your life with joy!*

WELCOME BACK, WAYNE!

Mark & Michelle Klaiber
Concert Champions



Guest Artist: Wayne Wildman

Sheboygan-born Maestro Wayne Wildman was educated at Lakeland College and the University of Wisconsin-Madison. A winner of the prestigious Danforth National Fellowship, he served for many years as a music instructor at UW-Sheboygan.

An active harpsichordist, organist and pianist, Wildman has made solo appearances with the Milwaukee Chamber Orchestra and the Sheboygan, Manitowoc and Green Bay Civic Orchestras. For six seasons, he performed as harpsichordist and pianist at the Washington Island Music Festival.

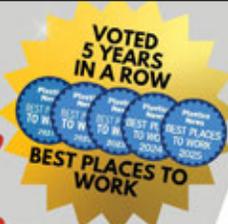


He was pianist for the Henryk Szeryng International Violin Competition in Toluca, Mexico and has appeared with members of the Chicago Symphony Orchestra in programs at the Art Institute of Chicago and Symphony Center.

Wildman served as Music Director of the Manitowoc Symphony from 1990 until his retirement in 2019. He was accompanist and later Music Director of Sheboygan's Lakeshore Chorale. In May of 2023, Wildman retired from the post of Music Director at First United Lutheran Church in Sheboygan, after 29 years of service.



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Guest Artist: Capitol Civic Centre Community Chorale

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 church choirs, the YMCA Boys' Choir and the Capitol Civic Centre Children's Choir; Capitol Civic Centre Fine Arts Camp; European and Japanese Cultural Concert Tours; Off-Broadway Musicals at the Capitol Civic Centre; 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 47 singers.

(continued)

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Guest Artist: CCCCC, continued

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 from 6 to 8 p.m. on Mondays.

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 January 19 and our first performance will take place May 19 at the Capitol Civic Centre.

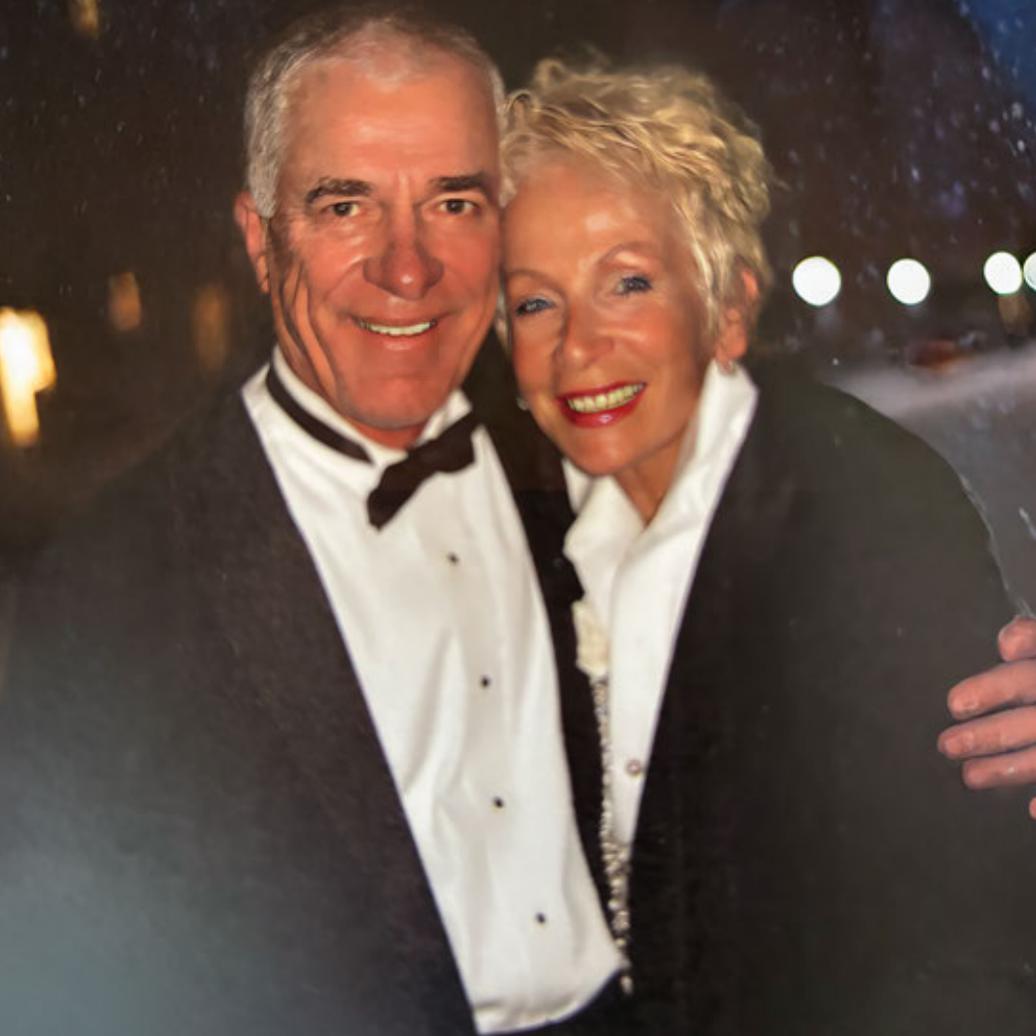
If interested, call the Capitol or Jim or Susie Miller at 920-684-4862. ■

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

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Bridget Brennan	Kristin Keck	Carrie Parker
Donna Buechner	Shelly Keil	Deb Prokop
Phyllis Carey	Amanda Klein	Jayne Purchatzke
Koral Rose Curkeet	Alice Kosloski	Anita Rappe
Mary Drohman	Peggy Krey	Paul Reilly
Marilynn Dunlap	Mark Kuether	Cindy Schmidt
Amy Edler	Peg Kulas	Alissa Seal
Janet Garrett	Doug Kvidera	Jenny Shimek
Jim Gass	Paula Landess	Brooke Suchomel
Cassie Goff	Mike Lefky	Bob Turnbull
Fay Henning	Erik Loy	Peggy Turnbull
Kim Henning	Maura Mansfield	Tracy Wiebensohn
Bill Hentges	Nicole Meissner	Julie Woodcock
Deb Hollenbeck	Justin Mrotek	Lucy Zeldenrust
Shelly Jaschob	Don Murphy	

We wish you a Merry Christmas & Happy Holidays!

We're delighted to support the MSO during this milestone 75th season. Here's to a festive season filled with good cheer, great company, and the magic of live music.



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Audience Information

Tickets and getting here

THE BEST DEAL. Buy season tickets and save. Otherwise, tickets start at \$36 plus tax and \$18.96 for folks 35 and under. Yes, really, **\$18.96!** Bring the kids—ages eleven and under attend the Symphony for FREE. Music is for all.

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

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

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

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

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

While you're in your seat

FOOD AND DRINK. Yes, drinks can be brought into the auditorium. There are even cup holders in the seats on the main floor! Please imbibe responsibly

and with live music. And if you haven't been to the Capitol recently, there's now a bar on the second level. Sorry, the Capitol does not permit food in the auditorium. I so wish we could have popcorn.

PHONES. Yes, phones are allowed, just silence them. We want you to be you. Should you wish to check in on social media and share your experience, great. Take that selfie while the orchestra warms up or with friends at intermission. Take that video of the audience jumping to their feet after the show is over. We only ask that phones are silenced and dimmed so that they're not distracting those on stage or those sitting nearby. In other words, please be respectful to those around you. We hope that your phone blows up, really we do, we just ask that you keep it to yourself that you're so popular. And, no flash photography or video recording please—you don't want YouTube to suspend your account because you owe someone \$.009 in royalties.

ETIQUETTE. Scoff. If you like something, don't sit on your hands! Clap, heck, hoot and holler if you hear something that delights. In olden days the "classical" music audience was downright rowdy. Etiquette now dictates that one is supposed to repress their applause until the very end of a multi-movement work. Double-scoff. Our policy is that if the music makes you have an emotional reaction, feel free to express it, whenever this may be. We embolden you to be you and share

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Audience Information

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

Seat adjacent

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

during intermission for news, and pictures from recent events.

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

DAY AFTER THE SHOW. So moved that you want to join the orchestra? Inspired to pick up that old guitar and get some lessons? Interested in giving to the Symphony? Curious about all we do in the community? Want to share a comment about tonight's concert? Follow us on facebook, tiktok and instagram and visit our website at manitowocsymphony.org. ■



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BACH (Concerto)

Bach your bags, this first paragraph is a journey... Harpsichord/organ, violin/oboe/flute, potato/potahto? Bach's *Concerto, BWV 1056* was composed in 1738, we're pretty sure, it's just hard to Bach it up. (BWV stands for Bach-Werke-Verzeichnis, which is the cataloging system of Bach's compositions.) The outer movements of the concerto may have been inspired by a lost violin concerto. The second movement is most certainly borrowed from the first movement of his 156th (church) cantata, *Ich steh mit einem Fuß im Grabe* (*I stand with one foot in the grave*). The cantata is about hopeful, loving stuff—trusting God's will. And the cantata is thought to have been inspired by a lost oboe concerto...that was inspired by a Georg Philipp Telemann (1781-1767) flute concerto, *TWV 51:G2*. What's more is that *BWV 1056* was originally composed as a harpsichord concerto. You hear it tonight on organ! This slight-of-hand instrumental-switcheroo was fairly common. Whew.

Okay, let's get Bach in the saddle. Why would Bach reuse older material, aside from the efficiency? Patronage. Composers in the 1700s wrote music at the pleasure of the aristocracy or church. Bach did both. For a time, Bach was the court musician of one Johann Ernst of Saxe-Weimar (1696-1715)—a globetrotting prince with a deep love of music, and a composer himself.

It's surmised that the Prince introduced Bach to a new style of music while employed at the Weimar court—the instrumental Italian concerto genre. It was all-the-rage elsewhere in Europe. The music of Antonio Vivaldi (1678-1741) would be an example of this sort of music, Vivaldi having written more than 500 such instrumental works. This experience would prove meaningful to Bach later in life, *BWV 1056* being composed in this tradition.



Bach by Elias Gottlob Haussmann, 1746.

Bach never gave any public concerts. Different times and all that. But he did curate some bar concerts, crudely described. For a time, he led something called the Collegium Musicum, while living and working in Leipzig. The Collegium was a “society” of professional musicians that was in residence at the fine establishment, Café Zimmermann. In reality, it was friends jammin’ together at a local coffee shop. (Bach even wrote a *Coffee Cantata, BWV 211*, for the venue.) For these concerts, Bach composed his *BWV 1056*, which you hear today. Music made for and with friends, both of exceptional quality.

Before you escape this note, there is a musical device appropriate to share. It's called *ritornello*. It may be the most important compositional device used in such “Italian” concertos (and other Baroque compositions). Bach was a master of it. Essentially, *ritornello* means “return.” A piece will begin with a fairly concise theme. Then, the music will venture off, probably led by the soloist. After, the first theme will return. Over and over it goes, more or less, allowing for a soloist to veer and sway, shock and soothe, all the while offering stability to the audience. Such is the gist. Sometimes it's good to get Bach to basics.



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Program Notes

WALDTEUFEL

First off, Émile Waldteufel is a pseudonym. The French composer's real name is Charles Émile Lévy.

Waldteufel's music is one part elegance, one part comedy. It intentionally suggests a scene from the famed skating rink at Bois de Boulogne in Paris. Think Paris' version of Wollman Rink in Central Park, NYC. (Some think the music suggests a frozen Seine instead. If so, I caution you to think about a frozen Hudson.) The music was dedicated to Ernest Coquelin (1848-1909), a classmate of Waldteufel's at the Conservatoire de Paris who was then studying acting. Thus, the music needed flair!

As far as waltzes go, Waldteufel's *Skaters* is pretty dang famous, appearing in everything from video games (Nintendo and Sega) to TV shows (*Downtown Abbey* and *Winnie the Pooh*). Waldteufel wasn't the Waltz King—that's Johann Strauss Jr.—but he did compose hundreds of 'em bad-boys. Principally, Waldteufel was the dance master for Louis Napoleon Bonaparte, the first President of France and last monarch of the country, frequently leading the revelry at Tuileries Garden.



Waldteufel by Rotary Photographic Co., Ltd, c. 1900s.

Later, in England, Bertie (soon to be King Edward VII) hired Waldteufel to offer music for Buckingham Palace and entertain at his mum's parties. Mum was Queen Victoria. I guess England and France were getting along just fine. I don't know about you, but I imagine Waldteufel was a good time. His music certainly is.

HANDEL

1685 was a very good year. Handel, Bach, even Domenico Scarlatti (1685-1757) were born. Although Handel (quickly) learned a few instruments young, oboe perhaps his favorite, his first teacher was a fine organist and his first "job" (while still a babe under ten) was writing for and playing organ at Market Church in Halle. His teacher was Friedrich Wilhelm Zachau (1663-1712). Supposedly Handel was ordered into Zachau's service by Duke Johann Adolf I (1649-1697) after wowing the nobleman uninvited, horsing around where he ought not to be. Interestingly, Handel didn't write any significant organ music until later in life, his first significant organ works not coming until he was in his 40s.

HWV 308 (HWV, like as in Bach, means Händel-Werke-Verzeichnis, the cataloging system for his music) was premiered March 1, 1751 at Convent Garden Theatre in London. It's a seductive space, fairly intimate as opera houses go, and if something meaningful was happening in London in the early 1700s it was probably happening there. Handel put on many a show at Convent Garden. In fact, on March 1st he was also premiering his oratorio, *The Choice of Hercules*, *HWV 69*. The choice is between virtue or pleasure. I bet you can guess the ending. Between one of the acts, *HWV 308*, today's organ concerto, was performed. Anyone aghast? Still, I'm sure it brought down the house, and perhaps why it opens with the renowned theme from *Messiah*, *HWV 56*. Hallelujah, indeed.



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Best wishes on your well-earned retirement in June.

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Program Notes

If the stories are true, Handel conducted from the organ, performed his concertos from his manuscript (read: chicken scratch), playing some movements *ad libitum* (improvised), flexibly transposing and/or substituting movements from other works to better associate with the oratorio (or opera) being performed as the evening's entree.

A famous, albeit lengthy, quote about Handel exists, as penned by Sir John Hawkins (1719-1789) in his *A General History of the Science and Practice of Music* (1776). It's exquisite and may require the use of a dictionary:

"A fine and delicate touch, a volant finger, and a ready delivery of passages the most difficult, are the praise of inferior artists: they were not noticed in Handel, whose excellencies were of a far superior kind; and his amazing command of the instrument, the fullness of his harmony, the grandeur and dignity of his style, the copiousness of his imagination, and the fertility of his invention were qualities that absorbed every inferior attainment. When he gave a concerto, his method in general was to introduce it with a voluntary movement on the diapasons, which stole on the ear in a slow and solemn progression; the harmony close wrought, and as full as could possibly be expressed; the passages concatenated with stupendous art, the whole at the same time being perfectly intelligible, and carrying the appearance of great simplicity. This kind of prelude was succeeded by the concerto itself, which he executed with a degree of spirit and firmness that no one ever pretended to equal."

BACH (Cantata)

BWV 29 was first performed in 1731 for a political event! Bach was the Music Director for the St. Thomas School in Leipzig from 1723 until his passing in 1750. Would



Handel by Philippe Mercier, ca.1730.

you believe it if I told you the school was founded in 1212? Truth bomb. As Thomaschule was (and is) a public institution, thus his post a civic one, Bach was required to provide music for various public events. He also looked after four churches. He was a busy man and thus required to write lots and lots and lots of music.

The virtuosic *sinfonia*—*sinfonia*, basically meaning overture—of *BWV 29* was first born as an unaccompanied violin partita, his *Partita No.3 in E major, BWV 1006*, written in 1720. Because of course it was—more borrowing! You've heard it before. It's a warhorse for a reason. A partita is basically synonymous with that of a suite. It's an instrumental composition of several movements, inspired by dance idioms, including a prelude at the top, once composed with emphasis on variation. And here we dance! *BWV 1006* also inspired another cantata, *BWV 120a*, which is an absolute dandy, *Herr Gott, Beherrscher aller Dinge* (Lord God, ruler of all things). I highly recommend it, but I get in trouble because I think they are all fantastic. Celebratory is selling it short.

BWV 29 thus is in great company. It's set to

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Program Notes

the text of Psalm 75, *Wir danken dir, Gott, wir danken dir* (*We thank you, God, we thank you*). This is the specific text, and the extent of the text you hear sung this afternoon as we only hear the first two movements of the cantata. *Cantata* is Latin for “sung,” thus a vocal composition, as opposed to *sonata*, which is Latin for “(to make) sound,” thus an instrumental composition. If the choral movement sounds familiar to you, congratulations, you’re a Bachophile. We can do our secret handshake later. It’s known because it was later re-imagined in one of Bach’s magnum opuses, his *Mass in B Minor*, BWV 232. Never heard it? Dedicate an evening to this work ASAP. If I had to make a list of the five best pieces of music of all time, I’d be tempted to include it. The marrow of Psalm 75, I’d suggest, can be summed up by the cantata’s concluding line, one of my favorite of all his cantatas, *Glaubn wir aus Herzens Grund*, which translates to *We believe from the bottom of our hearts*.

GOUNOD

Gounod was a massively important and successful composer in the mid 1800s. He was the leader of the French aesthetic, for a time. He is primarily known as a composer of opera today, writing twelve in all, composing the very popular *Faust*, from which MSO performed some of its ballet music last season.

But the music of his that he thought best, and many of his contemporaries most respected, was his religious music. *Mors et vita* is perhaps his personal favorite.

Mors et vita is an oratorio. And it’s massive. In complete, it’s about 2½ hours long. It requires a big orchestra, massive choir, and four vocal soloists. It’s literally of operatic proportions, written by an experienced opera composer. Supposedly, 1,000 people participated in the



Gounod by Carolus-Duran, 1898.

music-making at the premiere. The music was first heard in 1885, in England, where Gounod lived for a time while evading the Franco-Prussian War. It was a good choice to depart his Parisian home (in Saint Cloud) as it was destroyed in the Siege of Paris. For some, *Mors et vita* isn’t oratorio-y enough. For others, it isn’t opera-y enough. I think it sublime.

Mors et vita would end up being Gounod’s last great oratorio. He composed it to be considered part of his “sacred trilogy,” which he titled, *The Redemption*. He wrote, “It will perhaps be asked why, in the title, I have placed death before life. It is because in the order of eternal things, death precedes life, although in the order of temporal things, life precedes death. Death is only the end of that existence which dies each day; it is only the end of a continual ‘dying.’ But it is the first moment, and, as it were, the birth, of that which dies no more.” The composition was dedicated to Pope Leo XIII (1810-1903) whom Gounod said, “has done me the supreme honor of accepting the dedication of a work of which the highest claim to distinction will be to have been placed under such patronage.”

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The *Celestial Chorus* which we hear today is from the third and final part of the oratorio, titled "Life," and is the second to last movement of the entire oratorio. In some ways, we've been waiting for this exact moment. The Latin translates to, "I am the Alpha and Omega, the beginning and the end. I will give unto him that is atfirst of the fountain of the water of life freely. He that overcometh shall inherit these things, and I will be his God, and he shall be My son. Lo, the tabernacle of God is with men, and He will dwell with them."

BURT

Al, whom many consider one America's finest writers of carols, was a Yooper, born in Marquette, MI. His father was a Reverend there, at St. Paul's Episcopal. It's still there. Later, the family decided to move to Pontiac—big city livin'—located just outside of Detroit. But the family kept their house in Marquette, never desiring to lose their U.P. sensibility.

The year they left Marquette, missing their small town loved ones, Father Burt begat a tradition. For the next two decades, he would compose an original family Christmas card. Until 1941, every year, he included not personal familial updates, rather religious text and an original tune. In 1942, Al took on the duties of supplying the musical portion of the tradition. Father and son they worked together to share season's tidings. And wherever life took him, including the war, Al would write a new Christmas carol. Al continued the tradition with Wihla Hutson (1901–2002) after his father passed in 1948. Wihla was the organist at Father Burt's church in Pontiac.

Yet, only six more cards would follow, as Al tragically would pass a few years later at only 33.



Burt, c. 1940–50s, and a reissue of the famous album.

There have been a great many carol writers through the centuries, but what Al (and father Burt) did was truly special. No, hundreds of carols were not written. All in, Al only composed fifteen! But, every one composed was specifically written for family and friends. I think this truly special.

Recordings were made of Al's carols, a gift to him by Columbia Records after he received his terminal diagnosis. Since, Nat King Cole, Simon and Garfunkel, Julie Andrews, even John Williams have covered Al's carols. His grand niece, Abbie Betinis (b.1980), born in Stevens Point, now living in MN, is a professional composer and has taken up the family tradition of composing a new carol each holiday season, since 2001.

The carols heard in today's arrangement are *We'll Dress the House* (1954), *The Star Carol* (1954), and *This Is Christmas* (1950). *We'll Dress* was never included in a Christmas greeting. After Al received his diagnosis, he composed several additional carols, desiring to share more, to spend more time with family. *Star Carol* was the last carol he composed, physically unable

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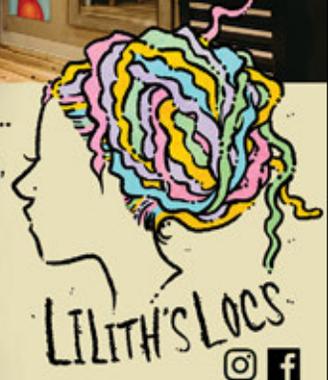
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Program Notes

to take care of himself, passing away just days after it reached completion.

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 Chorus, which, if you've ever heard a (holiday) choral album, my money is on the chorus being his or the Englishman Sir John Milford Rutter's (b.1945). Shaw 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 other-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.

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*, as but two examples of his immense ability and output.

The tunes set in the second *Many Moods* suite are:

O Sanctissima—Latin, dating to the early 1700s, and very closely resembling the



Shaw, photographer and date unknown.

12th century prayer *Salve Regina*, which asks for prayers from the Virgin Mary;

Joy to the World—English, from Isaac Watts' (1674-1748) 1719 hymn, inspired by Psalm 98 (O sing unto the Lord a new song...), arranged by American Lowell Masson (1792-1872) in 1848, kind of sounding like music from Handel's *Messiah*;

Away in a Manger—American, our version inspired by James Ramsey Murray's (1841-1905) publication of 1887;

Fum Fum Fum—Spanish, perhaps dating back to the 16th century, perhaps once suggesting something lewd, first recorded in 1904 by ethnomusicologist Joaquim Pecanins (1883-1948), made famous by Alice Parker (1925-2023) and Shaw himself in a 1953 arrangement; and

March of the Kings—French, probably dating to the 13th century, even several hundred years earlier if indeed it was brought to France from the Crusades(!), making it one of the oldest in the canon, popularized by Georges Bizet (1838-1875) in *L'Arlésienne* (1872)—it's about witnessing the Three Wise Men travel to Bethlehem. ■



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Dylan T. Chmura Moore, Music Director

Dylan Thomas Chmura-Moore, D.M.A., is honored to be just the fourth director of the symphony and call Manitowoc a home. In addition, Dylan is Music Director of Oshkosh Symphony Orchestra and Associate Professor of Music at UW-Oshkosh, where he is director of orchestras. Previously, he was director of the Ripon College Symphony Orchestra and taught at Holy Family College. In addition, Dylan has conducted ensembles of Harvard University, New England Conservatory, Longy School of Music, Northeastern University, Baldwin-Wallace College Conservatory of Music, and other groups such as Callithumpian Consort and Shivaree Ensemble. Some of the conductors with whom Dylan has had the opportunity to intimately observe and work are Pierre Boulez, Robert Page, Larry Rachleff, Gunther Schuller, Joseph Silverstein, and Benjamin Zander. He is the author of "A Practical Reference Manual of Tempos for Musicians," published by Potenza Music.

As an instrumentalist, Dylan's notable international appearances include the Internationale Ferienkurse Fur Neue Musik in Darmstadt, Germany, and the Lucerne Festival in Lucerne, Switzerland. Dylan has recorded albums on the record labels Mode, Summit, EuroArts, Albany, TZADIK, and Accentus. His solo album, *Flag*, was released by Peer 2 Records.

Dylan was awarded the Doctor of Musical Arts degree from UW-Madison.



He was a Paul Collins Wisconsin Distinguished Graduate Fellow and focused his studies on the research and performance of newly composed music. Previously, Dylan studied at New England Conservatory in Boston, Massachusetts, where he received two Master of Music degrees. Upon graduation, Dylan was awarded academic honors, a distinction in performance, and the Gunther Schuller Medal—the highest honor awarded by the conservatory. He received the Bachelor of Music degree from Baldwin-Wallace College Conservatory of Music. His principal teachers are Norman Bolter, Allen Kofsky, Mark Hetzler, Dwight Oltman, and Charles Peltz.

Dylan came to Wisconsin from Oberlin, Ohio originally, residing here with his spouse Sharon and their two children Sophia and Elliot. He wishes to sail more, camp more, instead spending too much time around his ancient home on projects that clearly should be done by professionals—but he loves it. ■



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Carrie Kulas, Concertmaster

Concertmaster and Principal Violinist Carrie Kulas has graced the Manitowoc Symphony Orchestra with her superlative leadership and bowing precision since 1992. As the principal violinist, Mrs. Kulas strives to cultivate the best sound that can be achieved for every musical selection.

At age nine, Mrs. Kulas developed an unexpected fondness for what some consider the most human of all instruments, setting aside her clarinet and picking up a bow. The challenges of competition and developing muscle memory heightened her interest. During high school, grieving the tragic loss of her dearest friend, Mrs. Kulas immersed herself in practicing. "I learned how to express myself through the violin music," she says.

Her burgeoning love of playing the violin motivated her to save every dime from her first job to send herself to a six-week orchestra camp. Mrs. Kulas earned her Bachelor of Music Performance from UW-Stevens Point. She credits her success to a number of fine and gifted teachers, including Everett Goodwin, Margery Aber, and Vasile Beluska. Mrs. Kulas also served as concertmaster for the Green Bay Civic Symphony from 1996 to 2003. She has performed with the Pamiro Opera Company, the Green Bay Symphony, the Clayton Ladue Chamber Orchestra, the St. Louis Philharmonic Orchestra, and the Central Wisconsin Symphony Orchestra. Since 1985 Mrs. Kulas has been teaching violin at the Suzuki Music

Academy of Green Bay, and is a former member of the Wausau Area Suzuki Association.

Not only is Mrs. Kulas a strong musical leader but she also possesses the ability to play in a wide range of styles. Her skills and dedication as a teacher are especially valuable to the MSO as she assists players to navigate the technical hurdles of some very difficult pieces. In addition to joy and passion, Mrs. Kulas also brings a great sense of humor to her work. The Manitowoc Symphony is truly blessed to have Carrie Kulas as our concertmaster. Carrie is also the Director of Operations, working closely with the Maestro and the musicians. ■





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In addition to MSO, Mr. Miller taught in the Manitowoc Public School District, leading the orchestra program at Lincoln High School. He encouraged in his students and many others a life-long appreciation for music. He demonstrated the importance of hard work and perseverance, the necessity for teamwork and community, and the import of showing compassion for others. Karl Miller's founding ideals are a continuing guide for the MSO.

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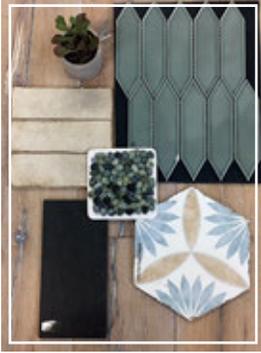
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LEAVE A LEGACY GIFT by providing for MSO in your estate plan. A Legacy Gift helps us provide for the next generation of musicians and for the next generation of concertgoers.

Legacy Gifts are as easy as including a provision in your Will or Trust for a specific cash gift or for a percentage of your estate for MSO. You can also designate how MSO uses those assets, if you choose (i.e., education, diverse programming, guest artists).

An even easier way to offer MSO a Legacy Gift is to name MSO as a beneficiary of your bank account, life insurance policy, or retirement account. Beneficiary designations can be set up directly with the bank, life insurance company, or asset custodian. The impact of those Legacy Gifts is great and assures MSO can continue to make beautiful music well into the future.

If you choose to remember MSO with a Legacy Gift, we encourage you to tell us about it, on a confidential basis. That information will assure we keep you up-to-date on MSO activities. We will also recognize planned Legacy Gifts at your request. ■

For more information, visit manitowocsymphony.org/together

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2025-2026 42nd Concert Season

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Let's Dance! Dinner Con-
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Support MSO: Chair Endowments

Endow a Chair

When you “endow a chair” you secure the orchestra’s legacy. By endowing a chair, you financially support the musician who occupies the chair.

Donations received to endow a chair are designed to be held in the MSO Endowment Fund with the income generated used to pay the musician expense. Endowing a chair ensures MSO will be able to provide high-quality musical experiences for generations to come. It also gives you the opportunity to name the chair for yourself or for another. As an added benefit, endowing a chair entitles you to membership in the Karl Miller Society, MSO’s donor recognition club.

TO MAKE A GIFT, or to learn more, please contact MSO’s Executive Director Peggy W. Pitz, phone 920-684-3492 or email us at email.mso@gmail.com. All donations are kept in the strictest of confidence and recognized only upon your request.

Established Endowed Chairs

Virginia Bare Memorial

Principal Second Violin Chair

Karen Steingraber

Principal Cello Chair

Michelle Garnett Klaiber

Principal Flute Chair

Les J. Graebel Memorial & Emily and Mike Howe Family

Principal Oboe Chair

Mark Klaiber

Principal Clarinet Chair

David Satchell Memorial

Principal Bassoon Chair

John & Laurale Stern

Principal Trumpet Chair

Ellen Jane Lohmeyer Memorial

Principal Percussion Chair



VISIT US ONLINE for details on upcoming events, and to support our educational and outreach efforts. Bookmark our website: manitowocsymphony.org

FOLLOW US for the latest MSO news. Join the conversation and share photos, videos, and events with your friends and family to help us spread the word.



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