

And We Observe

Manitowoc Symphony Orchestra Holiday Concert

Music Director
Dylan T. Chmura-Moore

with Special Guest
Bergen Baker

Sunday 3pm

Dec 22 2024
Capitol Civic Centre

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The Program

Seventy-Fourth Season

MANITOWOC SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

& WE OBSERVE (How We Mess Around)

Sunday, December 22, 2024

Capitol Civic Centre, Manitowoc

Dylan T. Chmura-Moore, Conductor

with Bergen Baker, soprano



*Scan the code
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program
on your phone.*

NIKOLAI RIMSKY-KORSAKOV (1844-1908).....Dance of the Tumblers from Snow Maiden (5')

WOLFGANG AMADEUS MOZART (1756-1791).....Exsultate Jubilate, K.165 (17')

1. Exsultate jubilate – Allegro
2. Fulget amica dies – Secco Recitative
3. Tu virginum corona – Andante
4. Alleluja – Molto allegro

JOHANN STRAUSS JR (1825-1899).....Unter Donner und Blitz op. 324 (4')
(Thunder and Lightning Polka)

INTERMISSION (20')

arr. EDWARD KENNEDY "DUKE" ELLINGTON (1899-1974) & BILLY STRAYHORN (1915-1967)
after PYOTR ILYICH TCHAIKOVSKY (1840-1893), arranged and adapted by JEFF TYZIK (b. 1951)

.....The Nutcracker Suite (20')

1. Overture
2. Toot Toot Tootie Toot (Dance of the Reed Pipes)
3. Danse of the Floreadores (Waltz of the Flowers)
4. Sugar Rum Cherry (Dance of the Sugar-Plum Fairy)
5. Peanut Brittle Brigade (March)

MEL TORMÉ (1925-1999)

arr. BOB LOWDEN/CHMURA-MOORE.....The Christmas Song (4')

WALTER KENT (1911-1994)

arr. MARK HAYES/CHMURA-MOOREI'll Be Home For Christmas (4')

HUGH MARTIN (1914-2011)

arr. MARK HAYES/CHMURA-MOOREHave Yourself A Merry Little Christmas (4')



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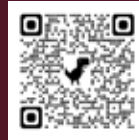
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Manitowoc Symphony Orchestra Welcomes You



Welcome to the second concert of our 2024-2025 season, themed **We Dance—music & motion!** Today, **We Observe** and celebrate the holiday season.

We gather this afternoon to find community and peace through our shared love of music. We hope this program provides an escape during this busy holiday season, allowing you to relax and be captivated by the performance.

Our talented orchestra will deliver a creative program, artfully developed by our brilliant Music Director Dylan Chmura-Moore, featuring some holiday classics (with a twist)! We are honored to welcome acclaimed soloist, soprano Bergen Baker, who joins us for an exhilarating performance of Mozart's *Exsultate Jubilate*. The Minnesota Star Tribune hails Ms. Baker as having a "fetching blend of grace, warmth, and humor on stage."

Thank you for joining us, and for your continued support of this gem in our community—the Manitowoc Symphony Orchestra. We are so grateful for your presence and look forward to seeing you on February 15th as **We Ballet!**

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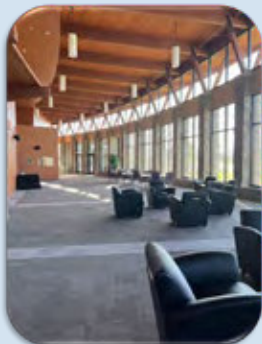
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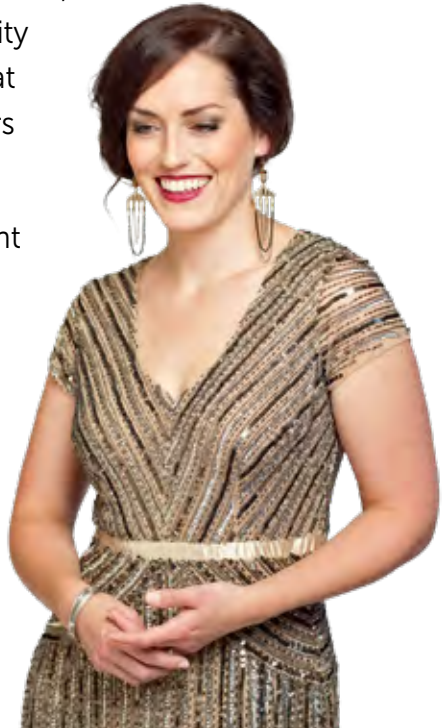
Guest Artist Bergen Baker

Hailed by the Star Tribune as having a “fetching blend of grace, warmth and humor on stage,” Bergen Baker has been a featured performer with Minnesota Opera, The Minnesota Orchestra, Skylark Opera, as well as many operatic and symphonic companies across the country. She is the Managing Director and a frequent performer for LOFTrecital, a non-profit organization dedicated to bringing new and forgotten music to the next generation of recital audiences.

In addition to performance on the operatic and concert stage, Ms. Baker holds a passion for arts education and served as Teaching Artist for Minnesota Opera from 2012-2014. During her tenure, Ms. Baker organized community residencies and performances that served nearly 15,000 opera lovers across the state of Minnesota.

She remains a highly sought after teaching artist, offering residencies, workshops and master classes to students and communities across the country.

Ms. Baker holds Bachelor and Master degrees in vocal performance from DePaul University and the University of Minnesota, respectively. ■



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Audience Information

Tickets and getting here

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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



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Audience Information

days the “classical” music audience was downright rowdy. Etiquette now dictates that one is supposed to repress their applause until the very end of a multi-movement work. Double-scoff. Our policy is that if the music makes you have an emotional reaction, feel free to express it, whenever this may be. We embolden you to be you and share what you’re feeling. Probably, others will want to join in with you.

Seat adjacent

BEFORE THE SHOW. Enjoy a beverage and mingle! The Cawley Company Bar is located in the Mertens Lounge, just off the lobby; a second bar (made possible with funding from Tim and Heather Schneider) is located in the Webster Family Lobby on the second floor (accessible by stairs and an elevator).

Bars open with doors and are typically open during intermission.

STAY MSO-INFORMED. Check out our slide show before the concert and during intermission for news, and pictures from recent events.

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

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



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Rimsky-Korsakov

The Snow Maiden: A Spring Fairy Tale, is an opera composed in 1881. It's based on a ballet/play by Alexander Ostrovsky (1823-1886) that premiered about 10 years earlier, music written by Pyotr Ilyich Tchaikovsky (1840-1893). (Tchaikovsky did not like that Rimsky-Korsakov "stole" the subject from him, FWIW, as it was very near and dear to him. But that was divulged in personal correspondence so let's keep that between us.) What inspired the whole lot was the folk tale *Snegurochka* ("Little Daughter of the Snow"), first written down by Alexander Afanasev (1826-1871). Think Russian The Brothers Grim, or so it's been explained to me. The story is a bit like Pinocchio. An older couple without children make a daughter out of snow, thus our Snow Maiden is "born." As the story unfolds, the seasons change, there are magical creatures, and let's just say it doesn't have a Disney ending. Rimsky-Korsakov's opera (and Ostrovsky's telling) deviates from the original, a lot, but this gives you the gist.

Important to note for today is how Rimsky-Korsakov wrote the dance music in his opera. Rimsky-Korsakov was part of a group of five composers—Mily Balakirev, Alexander Borodin, César Cui, Modest Mussorgsky—whom are affectionally referred to as The Mighty Handful, or less fun, The Five. These five gents led a campaign to champion Russian folk music to nurture a truly Russian, nationalistic music, less reliant on Western (European) influence. Balakirev was the leader of the bunch and an historian, Borodin was a scientist, Cui was an

engineer, Mussorgsky worked for the forestry department, Rimsky-Korsakov was in the navy, all purposefully distanced themselves from urban, cosmopolitan areas.

Thus, Rimsky-Korsakov wrote music that teaches us something of an older time, making use of historic forms and tunes, as folk music often tells the tale of the people who share it. Specifically, in *Dance of the Tumblers*, a scene is set where as winter is upon us and the sun sets, a group of people sit together, eating gingerbread and drinking beer, amusing themselves with great dancing. The exact story Rimsky-Korsakov tells us is of *Skomorokhs*, whom are musicians/dancers/actors/comedians/puppeteers with a rich history dating back one thousand years. The word is often translated as clown or jester but I think both terms miss the essential dancing element required by Rimsky-Korsakov's characters. Let's journey back in time together.



Rimsky Korsakov, 1898, by Valentin Serov



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Mozart

Exultate Jubilate is a sacred song, may it be a motet or concerto or concert aria, that's for you to rock-paper-scissors. You won't believe me but this is a vigorously debated topic... It's in Latin so here's the translation:

*Rejoice, resound with joy,
o you blessed souls,
singing sweet songs,
In response to your singing
let the heavens sing forth with me.*

*The friendly day shines forth,
both clouds and storms have fled now;
for the righteous there has arisen
an unexpected calm.
Dark night reigned everywhere [before];
arise, happy at last,
you who feared till now,
and joyful for this lucky dawn,
give garlands and lilies with full right
hand.*

*You, o crown of virgins,
grant us peace,
Console our feelings,
from which our hearts sigh.*

Alleluja, alleluja!

The music was written in 1772 when Mozart was just 16 and on tour in Milan for a run of his opera *Lucio Silla*. The opera is about the Roman general, and then dictator, Lucius Sulla—we're talking 50 BCE here—who was in love with his enemy's daughter but she's rubber and he's glue. In Milan, Mozart was enamored by the lead, the legendary castrato and master teacher Venanzio Rauzzini (1746-1810). A castrato, if you don't know—parental advisory here—is an adult male singer who is castrated in his



WA Mozart, 1791, Johann Nepomuk della Croce

youth so that when they reach adulthood they have the range and dexterity of a stereotypical female but with the power and projection of a stereotypical male. So moved by Rauzzini's musicianship, Mozart composed this virtuosic sacred song. It's believed that Rauzzini composed the text. The music was composed during Christmastime and has been performed frequently during the holidays since Mozart gave its premiere.

Strauss Jr.

It may come as no surprise that I choose to interpret the title of Strauss' polka *Donner und Blitz* as Donner and Blitzen, two of our favorite reindeer. (One of whom may be the father of Rudolf, but scholarship disagrees about this point.) And, I choose to read Thunder and Lightning, the translation of the German *Donner und Blitz*, not as translations of our reindeer names but for their purpose: How the famous red sleigh is powered. Lastly, we the

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Program Notes

musicians and audience are all *unter* (German for "below") the jolly event, as the reindeer and sled race above our heads—and into our hearts—at Xmas. What else could the Waltz King, master of parties and ceremonies, have suggested? More proof in my cap is that the original title of the polka was *Sternschnuppe*. What a great word. This translates to *Shooting Star*. Does not the work of Father Christmas fit this term perfectly? But wait, I have more. The music was composed to first be heard at something called the Hesperus Ball in 1868. What's Hesperus you ask? The Evening Star. In Greek mythology, Hesperus is a son of the goddess of dawn, Eos. Morning Star anybody? Jingle, jingle. As an aside, I wrote in a program note a few years ago that one of the reasons that I love polkas is that there's a polka for everything. Thank heavens.

Ellington and Strayhorn

68 years after Tchaikovsky put forth his celebrated ballet, *The Nutcracker*, Duke Ellington and Billy Strayhorn (1915-1967) let the world have it. I'm sure you all know of the legendary jazz artist Duke Ellington and how seminal he was to the development of American music. He was even presented the Presidential Medal of Freedom by Nixon. But you may not know Strayhorn. Maestro Strayhorn was a composer who collaborated with Maestro Ellington for decades, often playing piano for Duke's band, and orchestrating music for the ensemble. With Ellington he collaboratively composed hits *Take the "A" Train*, *Satin Doll*, and *Lush Life*, as but three examples.



Strauss Jr, 1888 by August Eisenmenger

What we hear in the Tchaikovsky -> Ellington & Strayhorn -> Tyzik *Nutcracker* that is presented today is something beautifully collaborative, four ways, fermenting over 120 years. Tchaikovsky's original ballet certainly serves as the foundation of what we hear, but Ellington and Strayhorn didn't just "jazz up" the old ballet. Instead, they reimagined the notes, rhythms, and harmonies. It's as if the



Duke Ellington 1964 unknown photographer



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music was heard, put away, and then remembered in a dream. The original is wholly reborn by the two men. This classical/jazz crossover, although rare, wasn't unique, actually. It was something of the moment. There was a budding movement called third-stream happening that took-off in the late 50s, term coined by the illustrious American composer and pedagogue Gunther Schuller (1925-2015), that was investigating the intersection between jazz and classical music. (Schuller was a bit of hero to me and I am proud to say I had the honor of working with him a few times.) Strayhorn was classically trained. Ellington's favorite musician was Beethoven. Perfectly poised were the two gents to join the party. Now, the original recording Duke's orchestra released in 1960 is arranged for jazz band as is prototypically set—rhythm section, horns, as well as a sprinkling of clarinets and fiddles. Still, Strayhorn's "orchestrations" sound, well, orchestral. The jazz band version is wonderful and you all should go out and pick up a copy, but it didn't start making the 'rounds at the holidays, as the sheet music wasn't published until 2010. Since, the popularity of Duke & Strayhorn's *Nutcracker* has been on the uptick.

And then came along Jeff Tyzik. Jeff's an orchestral conductor, composer, and arranger with a jazz origin story. He's had a tremendous and long career in the pops scene writing and arranging music for some of the country's most notable orchestras. And, knowing the classical and jazz legacy of Duke and Billy, he sought to bring back a little of that Tchaikovskian orchestrational magic, leaning into the inherent timbral and stylistic contrast of the music.

The arrangement of *The Nutcracker* we hear today dates to 1998, and has increasingly been building its own tradition.

Tormé

Does your family have the tradition of roasting chestnuts? Mine doesn't. Whenever I heard the lyrics as a kid, I thought, "squirrel food." Since, I've discovered that they're healthy, delicious, and more like a fruit than a nut. Anyway, the music to *The Christmas Song* was written by Mel Tormé, who co-wrote the lyrics with Robert (Bob) Wells, a multi-Grammy-award winning TV writer and producer. Mel famously said of their tune, "I saw a spiral pad on [Bob's] piano with four lines written in pencil. They started, 'Chestnuts roasting..., Jack Frost nipping..., Yuletide carols..., Folks dressed up like Eskimos.' Bob didn't think he was writing a song lyric. He said he thought if he could immerse himself in winter he could cool off." Yup, like so many other popular



Mel Tormé from *That's All*, 1965

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Christmas tunes, *Chestnuts Roasting* was written in the blistering heat of summer. Who knew musicians were such good method-actors.

Kent

A Juilliard-trained violinist, later composer and conductor, Walter Kent (born Kaufman) finally settled on a career as an architect. What couldn't he do?! Regardless his profession du jour, throughout his life he enthusiastically tried to support the work of the armed forces through song. *I'll Be Home For Christmas* is his most well known example. But, more popular with the troops was the far less family-friendly, *Dirty Gertie from Bizerte*, about a love sick "magoo" who frequently needs to "holler bingo." Yikes. The song became so beloved that by the time WWII ended, it had accumulated some 200 stanzas, all of them risqué. But back to Christmas... it was written for soldiers stationed abroad, dreaming of returning home, prepped for their arrival, with all the fixings: Mistletoe, Christmas trees, presents, family.

Martin

If you've never seen the 1944 film *Meet Me In St. Louis*, you now have some homework this holiday season. It's on the National Film Registry and all that. Hugh Martin's *Have Yourself A Merry Little Christmas* is from the film and just one of a few of its hits.

The tune is heard a few times in the film, first foreshadowing difficult events that are soon to come to pass. Second, it's famously sung by Esther (played by Judy Garland) on Christmas Eve to



Walter Kent

her younger sister Tootie (played by Margaret O'Brien). The sisters, and the rest of their family, must leave home (St. Louis) for New York because of their father's employment. But, no one wants to leave. The song reassures us all that no matter where we are, what struggles we have to navigate, we're home and loved when we're with family. ■



Hugh Martin from *Hidden Treasures*, 2011



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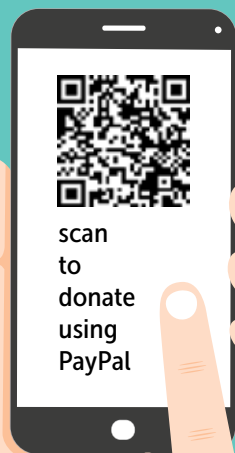
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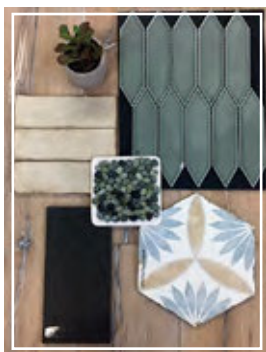
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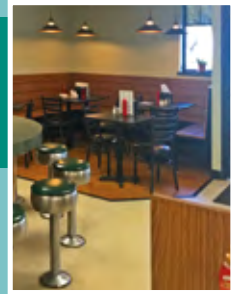
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In addition to MSO, Mr. Miller taught in the Manitowoc Public School District, leading the orchestra program at Lincoln High School. He encouraged in his students and many others a life-long appreciation for music. He demonstrated the importance of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

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