



We Ballet

A Little Romance

Manitowoc Symphony Orchestra

Music Director
Dylan T. Chmura-Moore

special guests
**Manitowoc
Ballet Academy**
directed by
Beth Check

7:30pm
Saturday **Feb 15**
2025

Capitol Civic Centre

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Stage Door Pub · 701 Franklin St. · 9-11pm
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The Program

Seventy-Fourth Season

MANITOWOC SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

& WE BALLET (A LITTLE ROMANCE)

Saturday, February 15, 2025

Capitol Civic Centre, Manitowoc

Dylan T. Chmura-Moore, Conductor

with Beth Check and Manitowoc Ballet Academy

PYOTR ILYICH TCHAIKOVSKY Suite from Sleeping Beauty, op.66 (16')
(1840-1893) Introduction [Carabosse's music, from Prologue, no.4]
Adagio [Act I, no.8a]
Waltz [Act I, no.6]

JULES MASSENET Ballet Music from Le Cid (20')
(1842-1912) Castellane
Andalouse
Argonaise
Aubade
Catalane
Madrilene
Navarraise

INTERMISSION (20')

CHARLES GOUNOD Ballet Music from Faust (12')
(1818-1893) PART I: Adagio
PART II: Les troyens / The Women of Troy (Moderato con moto)
PART II: Variations de Cléopâtre / Cleopatra's Dance (Moderato maestoso)
PART II: Danse de Phryné / The Dance of Phryne (Allegro vivo)

MAURICE RAVEL Boléro (16')
(1875-1937)



I am so very honored to welcome you to a special evening where the beauty of live symphonic music and the grace of ballet come together to celebrate not just art, but love itself. As we gather in the spirit of Valentine's Day, I invite you to experience the romance and emotion that live music and dance can bring to the heart.

Tonight, the orchestra's passionate melodies along with our dancers' elegant movements will tell stories of connection, and the timeless beauty of love. Whether it's the tender embrace of a waltz, or hypnotic rhythms that stir the soul, I hope you find something here that speaks directly to your heart.

This evening is a tribute to the many forms love takes—love for the arts, love between the music and movement, and love between all of us who share in this magical moment. It's a night meant to bring people together, and to remind us of the warmth and wonder love brings to our lives.

From the orchestra, dancers, Dylan, and me, thank you for choosing to spend your evening with us. Your presence is a gift, and we are thrilled to share the magic of music and dance with you.

Elizabeth Check

Artistic Director,
Manitowoc Ballet Academy

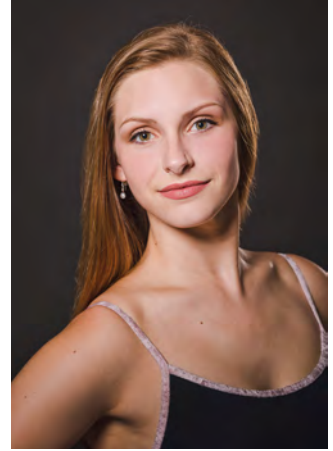
Guest Artists: Manitowoc Ballet Academy

Elizabeth Check grew up dancing in Manitowoc. Once she got her pointe shoes in seventh grade, she decided ballet was her career path.

Beth's professional experience includes Milwaukee Ballet, Nashville Ballet, BalletMet in Columbus, Ohio, and Ballet West in Salt Lake City, Utah. She has apprenticed with Dr. Maria Torija in Ballet Pedagogy in Russian Ballet Technique.

Through the study of Ballet Pedagogy and Beth's knowledge in the professional world, Manitowoc Ballet Academy is on a technical level of its own.

In addition to classes for school-aged kids, MBA offers adult open classes for those who want to continue dancing as adults—or even start. MBA doesn't just create dancers, they create bright young artists. ■



Elizabeth Check
Manitowoc Ballet Academy
Owner



418 S 29th St., Manitowoc, WI
(920) 905-5883
manitowocballetacademy.com

Guest Artists: Manitowoc Ballet Academy



Anka Rinkleff Age 17

14 years of dance experience, 14 years of ballet

Favorite Piece: Bolero

Other forms of dance studied: Tap, Modern, Contemporary, Hip Hop, and West African.

I find it amazing that my movement and passion on stage can inspire younger dancers. I like the discipline and strength that ballet requires.



Cadence Batzel Age 14

10 years of dance experience, 10 years of ballet

Favorite Piece: Rose Adagio

Other forms of dance studied: Ballet, jazz, tap, musical theatre, hip hop, contemporary, modern, rhythmic, ballroom, Latin, square, swing, folk, character, flamenco.

Performing has always been one of my favorite things to do from a young age, since it gives me the challenge of embracing a role and expressing a story or emotion through it. I find that performing ballet is especially lovely because of the beauty, elegance, and technicality involved.



Josiah Ebeling Age 16

3 years of dance experience, 3 years of ballet

The best thing about performing, especially this evening, is being on stage with my favorite *pas de deux* partner and friend, Cadence Batzel (Princess Aurora).

I enjoy the physical challenge and discipline of ballet. It helps my balance, coordination, and flexibility as a multi-sport high school athlete.



Micah Krenz Age 16

1 year of dance experience, 1 year of ballet

Other forms of dance studied: Ballet, Contemporary, Hip Hop.

I enjoy ballet because it's graceful and has variation so I can express myself, and yet it's very precise so I can always work to perfect my technique.

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THE BEST DEAL. Buy season tickets and save. Otherwise, tickets start at \$30 plus fees and \$17 for folks 35 and under. Yes, really, **\$17!** Bring the kids—ages ten 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 first piece is your window for slipping in.

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

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

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

While you're in your seat

FOOD AND DRINK. Yes, drinks can be brought into the auditorium. There are even cup holders in the seats on the main floor! Please imbibe responsibly and with live music. And if you haven't been to the Capitol recently, there's now a bar on the second level. Sorry, the Capitol does not permit food in the auditorium. I so wish we could have popcorn.

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

ETIQUETTE. Scoff. If you like something, don't sit on your hands! Clap, heck, hoot and holler if you hear something that delights. In olden

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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Tchaikovsky

Tchaikovsky's second ballet score is based upon the old fairy tale of the similar name, *The Sleeping Beauty of the Wood* by Charles Perrault (1628-1703).

I don't often read correspondence from composers that glows with excitement. I find Tchaikovsky's infatuation with *Sleeping Beauty* rare. He wrote,

"I am hastening to inform you that the manuscript of La Belle au bois dormant (Sleeping Beauty) has finally reached me, just as I was boarding the train going from Moscow to Kiev. I have not been here more than a few hours, but I have managed to read through the scenario and I very much wanted to tell you forthwith that I am delighted and enchanted beyond all description. It suits me perfectly and I ask nothing more than to make the music for it. This delicious subject could not possibly have been better adapted for the stage, and to you, its author, permit me to express my warmest congratulations."

He was writing to Ivan Vsevolozhsky (1835-1909), the ballet's librettist. And not only was Tchaikovsky anticipating with earnest work on the ballet, but so was his audience. As Tchaikovsky gleefully composed, sketches of the ballet were printed in newspapers. For example, a fall 1888 issue of the Russian Herald excited its readership. When Tchaikovsky finished the score in 1889 he wrote, "Hurrah!" on the last page and penned a note to friend, critic Semyon Kruglikov: "Congratulate me: Today I finished an enormous ballet score. These arms have raised an entire mountain." Tchaikovsky was blissed out. He gushed, "...the music from this ballet will be amongst my best works. The subject is so poetical, it is so suited for music, that in composing it I was utterly absorbed, and wrote with a fervor and



Tchaikovsky by Nikolai Dmitrievich Kuznetsov, 1893

passion which always result in work of merit." And later he gushed some more: "*The Sleeping Beauty* [is] perhaps the best of all my compositions..."

Two suites from the full ballet exist in the repertoire, both organized and published posthumously. Tchaikovsky was interested in producing a suite for concert performance, but, simply, he couldn't decide what to include.

He said, "It is not necessary to change a single note." And, "...the whole ballet is of equal merit." Even, "As far as the ballet [suite] is concerned, my God, I cannot decide. ...In this case I will say only that *The Sleeping Beauty* pleases me in its entirety from the beginning to the end. The simplest resolution of the question would be to engrave the complete full score." Hilarious.

These sentiments reinforce the poignancy of the music. We feel so moved, so transported by the music because Tchaikovsky believed so deeply in the project, making manifest his power of suggestion of this fantastical, ancient world.

Beth's Notes on the Dance

This piece is one of the most visually romantic and iconic pieces in ballet. It even has its own name: *The Rose Adagio*. The simple translation is "super slow" but it really means at ease, leisurely, or gracefully. Originally choreographed by Marius Petipa, the "Beethoven of the Ballet World," *The Sleeping Beauty* has been a beloved tradition for 135 years. While many ballets focus on a single moment, *The Sleeping Beauty* tells the story of Princess Aurora from her birth to her wedding. *The Rose Adagio* excerpt is where townspeople and royalty gather to celebrate her 16th birthday. This celebration is no ordinary party—Aurora is also expected to choose a suitor. In this season of love, nothing flatters a princess quite like dancing and roses.

Massenet

Le Cid is El Çid, who is really Rodrigo Diaz de Vivar (ca 1043-1099), a medieval Spanish knight, dubbed all-the-names during his lifetime—Champion, Leader, Master, Lord, etc. The oldest (!?) Spanish epic poem is about El Çid. And what I love is that there are no supernatural anythings. There's no magic. And the only monsters are us.

Massenet's opera is based on a play by the same name by Pierre Corneille (1606-1684), which is largely based on *Las Mocedades del Cid* by Guillén de Castro y Mateo (1569-1631), which was based on that original epic poem. The story is much ado about honor, love, and family. The story we follow is made-for-TV, without a doubt, and we thank Massenet for the sensationalism as the tension between leads captivates and offers fantastic subtext for all.



Jules Massenet by Georges Goursat [Sem], ca 1910

The dance used in *Le Cid* is the perfect example of a Ballet Divertissement, where the dance offers the audience a lighthearted interlude after some pretty terrifying moments. The dances are all traditional and regional folk dance styles, and speak to the people touched by *Le Çid*—some are warring families—and foreshadows the story to come. The dances are: a castillane from Castile, an andalouse from Andalucia, an argonaise from Aragon, a catalane (or sardana) from Catalan, a madrilene (or redowa) from Madrid, a navarraise from Navarre, and an aubade, not really a dance, rather an aesthetic, suggesting morning calm.

Gounod

Faust is a Grand Opera. What makes it Grand? The scale. It's long. The orchestra is big. The sets are imposing. Traditionally, Grand Operas receive their debut at

the Opéra national de Paris. Also, they are from the mid-1800s, and vital to tradition, the opera incorporates ballet, magnificent ballet. The story is the well-known Faust legend, retold for the stage, mostly informed by Michel Carré's (1821-1872) *Faust et Marguerite*, which was influenced by the first part of Johann Wolfgang von Goethe's (1742-1832) celebrated retelling.

The ballet music from Gounod's opera we hear tonight is not original to the first iteration of the opera, which premiered in 1859. The opera, thus, was originally not Grand, rather an Opéra comique. This form does not mean the opera was a comedy, only that along with the standard arias, spoken dialogue is heard and either none or less of all the other Grand stuff exists. (Yes, it's really that vague.)

The opera was reborn ten years later with our ballet music inserted into the fifth and final act. It's here that Mephistopheles promises Faust love, Marguerite appears and Faust is lured into her prison. I won't spoil the ending. The ballet has thus been nicknamed *Walpurgisnacht* (*Saint Walpurgis Eve*) as in *Faust*, in Act 5, on the eve of May day, religiosity and paganism blur and witches hold unique power and the dead roam the mortal world.

Beth's Notes on the Dance

As a standalone ballet, *Walpurgisnacht* is rarely performed, debuting on June 3, 1975 at the Paris Opera Ballet. It was choreographed by George Balanchine, the father of American ballet. Interestingly, Balanchine shied away from strict traditional forms and choreographed it in a neoclassic manner. Neoclassical ballet embraces the relaxed aesthetics of the 20th century general public by featuring flowing costumes, shorter skirts,



Gounod by Charles Auguste Émile Durand
[Carolus-Duran], 1898

and free-flowing hair. The choreography highlights bold, expansive movements and quick, intricate steps that echo the music. Tonight's performance includes two excerpts, *Variation de Cléopâtre* and *Les Troyennes*, showcasing the elegance and energy of this style.

Ravel

So, what's a boléro? It's a relatively new Spanish dance...from the late 1700s. It's in a triple meter. Its performed at a moderate pace. And it's always realized as just described, as the choreography is intended to be complex, stylized, with moments of stillness, natural, fitting, to the very specific rhythm. Lots of musicians have been intoxicated with the inherent possibilities of the boléro, from all over, writing in all sorts of styles, from the piano music of Chopin to operas of Verdi, for example.

Ravel, the ultimate craftsman, capable of producing the most exquisite sounds,

arguably the best orchestrator...ever...was requested to compose a Spanish ballet by Ida Rubinstein (1883-1960). Dame Rubinstein was a former member of Sergei Diaghilev's famed Ballets Russes and operated her own company employing the impressive Vaslav Nijinsky (1889-1950), so you know it was the real deal.

She was involved in many of the tremendous art happenings at the turn of the century coming of age at the end of the Belle Époque. She was an actor, dancer, and famed patron of the arts. Ravel originally planned to orchestrate movements of Isaac Albéniz's (1860-1909) now famed *Iberia*. The fact that *Iberia* was Rubinstein's idea speaks to her knowledge and tremendous aesthetic.

Iberia is a masterpiece. Go home and listen to this music tonight. It's music for solo piano. How the world wishes Ravel would have saw Rubinstein's idea through. *Iberia* was certainly worthy of Ravel's imagination and craftsmanship. I have lost sleep dreaming of what could have been.

Instead of orchestrating *Iberia*, *Boléro* was composed in 1928, becoming a hit upon its first hearing and firmly remaining in the canon ever since. But—and you know there'd be a but—Ravel was never a fan. Famously, he cast it aside. Ravel commented that it was just a technical "exercise," that it was "17 minutes of orchestra without any music." Yikes. And, "There are no contrasts, and there is practically no invention except in the plan and the manner of the execution. The themes are altogether impersonal—folk tunes of the usual Spanish-Arabian kind. ...the orchestral treatment is simple and straightforward throughout, without the slightest attempt at virtuosity." Yikes squared.



Ravel by Henri-Charles Manguin, 1902

The story of the ballet is straight ahead. The scene takes place in a Spanish bar. The patrons dance, invited by the prima ballerina. As the dance evolves, passion increases, tension builds, and a rousing, riotous climax is reached.

Beth's Notes on the Dance

Contemporary. Hypnotic. Passionate. The most famous choreography of *Boléro* premiered on January 10, 1961, but this iconic music has inspired countless interpretations by choreographers worldwide. As a modern-day contemporary piece, this performance does not follow a narrative but instead seeks to evoke emotion, drawing you into its mesmerizing rhythms and intensity. ■

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. ■

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. ■



Manitowoc Symphony Orchestra Musicians

VIOLIN I

Carrie Kulas,
Concertmaster
Jim VanLanen Jr.
Lori Bonin
Jaci Collins
Luis Fernandez
Heidi Barker
Shoua Xiong
Kylie Bowman
Luliiya Mykolyk
Randy Manning

VIOLIN II

Joan Geraldson,
*Virginia Bare Memorial
Principal Second
Violin Chair*
Ryan Kraemer
Dan Ognavic
Joyce Malloy
Rebecca Briesemeister
Taylor Rudlaff
Erika Guenther
Ellie Rice
David Oldenburg
Lauren Oldenburg

VIOLA

Jane Bradshaw Finch,
principal
Ann Stephan
Sarah Oftedaht
T.J. Hull
Andy Bruzewicz
Amy Beekhuizen
Julie Handwerker

CELLO

Charles Stephan,
*Karen Steingraber
Principal Cello Chair*
Rori Beatty

CELLO, continued

Michael Dewhirst
Wendy Scattergood
Nancy Kaphaem
Anne Keran
Steve Westergan

DOUBLE BASS

Brian Kulas, *principal*
Shelby Baize
Ann Boeckman
Jessica Otte

FLUTE

Kristen Fenske,
*Michelle Garnett Klaiber
Principal Flute Chair*
Cathy Burback

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Cathy Burback
Mary Gerbig

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Jennifer Bryan,
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& Emily and Mike Howe
Family Principal Oboe Chair*
Stuart Sutter

ENGLISH HORN

Ethan Wege

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*Mark Klaiber Principal
Clarinet Chair*
Orlando Pimentel

BASS CLARINET

Corynn Nordstrom

SAXOPHONE

Andrew Whiting
Alanna Ford

BASSOON

Andrew Jackson,
*David Satchell Memorial
Principal Bassoon Chair*
Susan Lawrence McCardell

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Wanda Braden
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Annette Eis

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Bill Hampton
Paul Dietrich

TROMBONE

Jonathan Winkle, *principal*
Rick Seybold

BASS TROMBONE

Mark Hoelscher

TUBA

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John Aaholm, *principal*

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Cashman, Jack
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Cavanaugh, Robert
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Encore (continued)

Gibson, Carol
Hamann, Jim & Jane
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Klein, Doretta
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& Linda Justema
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Mittnacht, Tom
Neu, Matt
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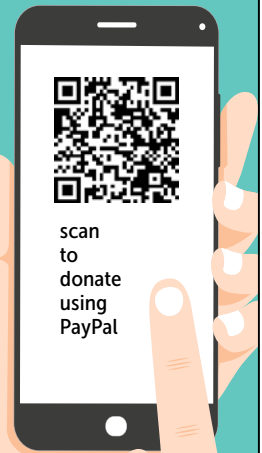
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TO MAKE A GIFT, or to learn more, please contact MSO’s Executive Director Peggy W. Pitz, phone 920-684-3492 or email info@manitowocsymphony.org. All donations are kept in the strictest of confidence and recognized only upon your request.

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MSO Supporters—The Karl Miller Society

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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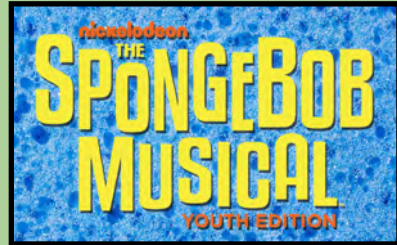


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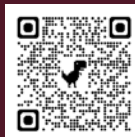
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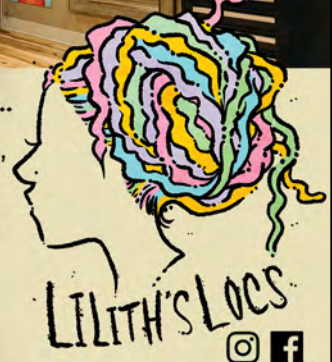
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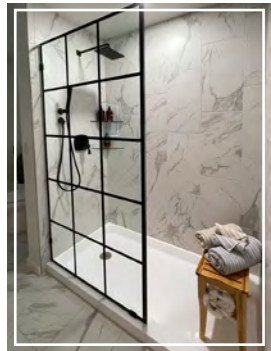


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