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Saturday
7:30pm

Feb 3

FINAL FANTASY • PICTURES AT AN EXHIBITION

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MANITOWOC SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

LET'S PAINT, LET'S PLAY!

Pictures and Games

Saturday, February 3, 2024

Capitol Civic Centre, Manitowoc

Dylan T. Chmura-Moore, Conductor

Lincoln High School Orchestra
under the direction of Hayley Rathmell

Film: Pictures at an Exhibition (2011) directed by Michael Patterson
and Candace Reckinger

Final Fantasy Suite (40')

Nobuo Uematsu (b.1959).....	Final Fantasy VII: Opening Theme & Bombing Mission
	Final Fantasy VI: Interceptor
	Final Fantasy X: To Zanarkand
	Final Fantasy VIII: Liberi Fatali
	Final Fantasy IV: Theme of Love

Yoko Shimomura (b.1967).....	Final Fantasy XV: Somnus
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Masashi Hamauzu (b.1971).....	Final Fantasy XIII: Blinded by Light
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INTERMISSION (20')

Modest Mussorgsky (1839-1881)
orchestrated by Maurice Ravel (1875-1937)

Tableaux d'une Exposition (Pictures at an Exhibition) (40')

Promenade

1. Gnomus (The Gnome)

Promenade

2. Il vecchio castello (The Old Castle)

Promenade

3. Tuileries, Dispute d'infants après jeux (Tuileries, Children's Quarrel
after Games)

4. Bydlo

Promenade

5. Ballet des pousins dans leurs coques (Ballet of Unhatched Chicks)

6. Samuel Goldenberg und Schmuÿle

7. Limoges, Le Marché (Limoges, The Market Place)

8. Catacombae, Sepulcrum romanum - Cum mortuis in Lingua
mortua (Catacombs Roman Tomb - With the Dead in a Dead Language)

9. La Cabana sur des pastes de pool, Baba Yaga (The Hut on Hen's Legs,
Baba Yaga)

10. La grande porte de Kiev (The Great Gate of Kiev)



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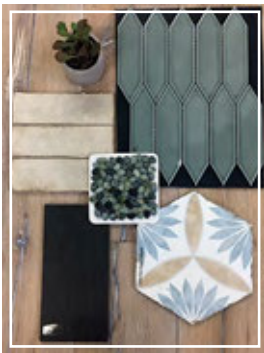
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All Together Now. That's what this season is about. May music be the tool we use to inspire us to work together and grow.

Tonight, we celebrate art and new technologies. *Pictures at an Exhibition* was inspired by a friend's visual artwork. The video game tunes we perform were inspired by the characters, the story, and the gameplay therein. In part, we recognize these inventive, collaborative artworks by projecting another, a new film that is being controlled and manipulated in real time by a brand new technology, Midwestern made. We work inspired.

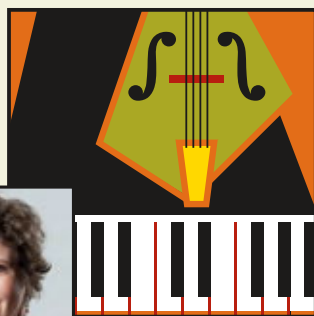
Tonight, we celebrate the 30 year anniversary of our official association with sister city Kamogawa, Japan. For three decades, citizens from two shores have shared their story, their ingenuity, their creativity. We work together internationally.

Tonight, we celebrate music education happening in our public schools. Welcome to Manitowoc, Hayley Rathmell! Musicians from Hayley's orchestra at Lincoln High School are joining MSO tonight. These young musicians are performing with MSO, side-by-side, music that is as vigorous and flourishing as are they. We work together intergenerationally.

Let's indulge!

7:30pm Sat., April 13, 2024

Manitowoc Symphony Orchestra heads toward 75 years with an evening of the greatest music of all time. The internationally acclaimed **Stanislava Varshavski** will perform Rachmaninoff's Piano Concerto No. 2. We'll also spoil your ears with Beethoven's Egmont Overture and Brahms' Symphony No. 3.



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Lincoln High School Orchestra directed by Hayley Rathmell

Hayley Rathmell, born and raised in Des Plaines, Illinois, is the newest addition to the MPSD music department. She directs the orchestras at Lincoln High School, Wilson Middle School, and Washington Middle School. At the young age of 10, Hayley took interest in and began playing the cello. Shortly after, she learned the double bass and percussion, thus sparking her fascination and career in music.

Hayley graduated from the UW-LaCrosse with a Bachelor of Science in music education, performance emphasis, after completing her student teaching with Audrey Nowak at Bayport High School. Soon after, she pursued a graduate certificate in ethnomusicology and is in the process of completing her Master's Degree in orchestral conducting at UW-Milwaukee.

While in school, Hayley served as the principal cellist of the UW-LaCrosse Symphony Orchestra for two years, as well as student conductor of the orchestra, debuting her conducting career with *Night on Bald Mountain* by Modest Mussorgsky. She also participated in the Screaming Eagles Marching Band, serving as the head drum major of the 2020 season. Hayley earned the Thomas Annett Outstanding Senior in Music award in her final year of undergraduate studies.



Hayley also served as the teacher's assistant and the student conductor of the UW-Milwaukee Symphony Orchestra under the direction of Dr. Jun Kim.

Along with teaching, Hayley is working gigs in the City of Manitowoc and with the Youth Theater Program in Sheboygan.

Violin I

Emma Burgard
Paulo George*
Soraya George*
Ian Hang
Anna Kakatsch
Alivia Kuehnel

Violin II

Dalia Galvez-Garcia
Caitlyn Gillman*
Parker Nechodomu
Adrianna Taylor
Miyu Tsuruta*
Vincent Wiler

Viola

Shane Hornburg
Anthony Keodara
Kevin Keodara
Jeremy Tapia
Leyah VanElls
Zoey Zeller

Cello

Alexander Cantu
Lillian Garrington
Olivia Gomez
Graham Oldenburg*
Lindsay Shanklin

Bass

Pantera Bardwell
Samantha Schroeder

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

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

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

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

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

While you're in your seat

FOOD AND DRINK. Yes, drinks can be brought into the auditorium. There are even cup holders in the seats on the main floor! Please imbibe responsibly and with live music. And if you haven't been to the CCC recently, there's now a bar on the second level.

Sorry, the CCC does not permit food in the auditorium. I so wish we could have popcorn.

PHONES. Yes, phones are allowed, just silence them. We want you to be you. Should you wish to check in on social media and share your experience, great. Take that selfie while the orchestra warms up or with friends at intermission. Take that video of the audience jumping to their feet after the show is over. We only ask that phones are silenced and dimmed so that they're not distracting those on stage or those sitting nearby. In other words, please be respectful to those around you. We hope that your phone blows up, really we do, we just ask that you keep it to yourself that you're so popular. And, no flash photography or video recording please—you don't want YouTube to suspend your account because you owe someone \$.008 in royalties.

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

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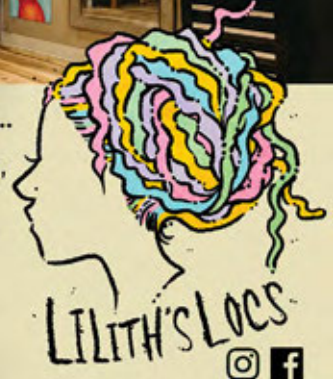
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BEFORE THE SHOW. Enjoy a beverage and mingle! The Cawley Company Bar is located in the Mertens Lounge, just off the lobby; a second bar (made possible with funding from Tim and Heather Schneider) is located in the Webster Family Lobby on the second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

STAY MSO-INFORMED. Check out our slide show before the concert and during intermission for important dates, 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? **manitowocsymphony.org** should be your destination. ■

Congratulations Kate!

Please help us in congratulating Attorney Katherine Reynolds on her retirement from Michael Best, as she steps away from the practice of law.

We thank Kate for the knowledge and leadership she has provided in the community and especially for the many years she has dedicated to the MSO as our Legal Counsel and Board Member.

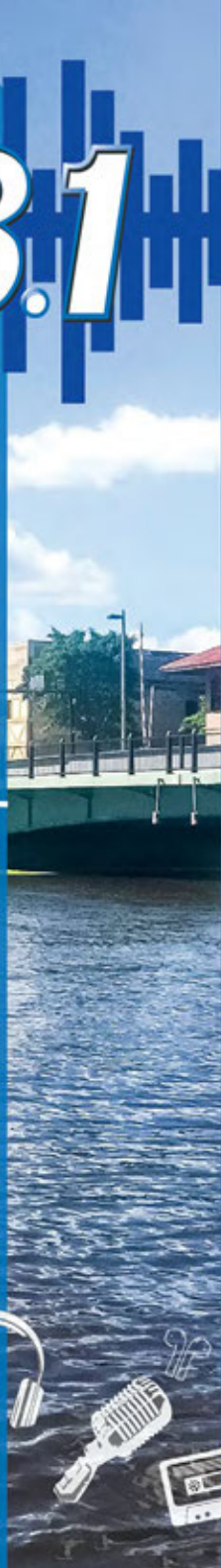
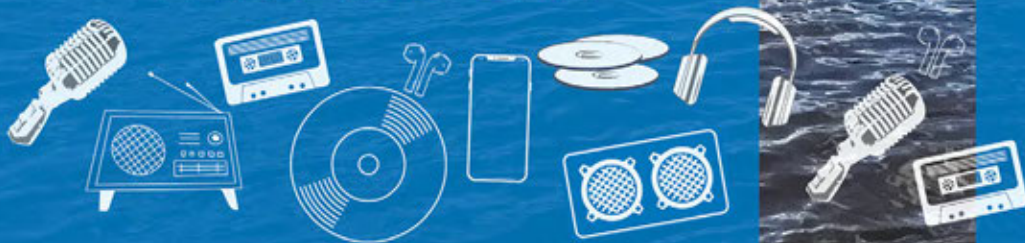
Enjoy your retirement, Kate!



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Final Fantasy

by Ryan Kraemer

Final Fantasy is a video game of medieval and science fiction epics. It tells tales of love, tragedy, war, and friendship, using vibrant characters and settings. The franchise, created by Hironobu Sakaguchi and published by Square Enix, now comprises 16 games and has sold more than 180 million copies worldwide.

Much of the music for the "FF" games was composed by Nobuo Uematsu—his music forming the basis of its soundtrack from 1987 through 2023. Uematsu's scores have since influenced artistic video game development and soundtrack composition, becoming pillars of excellence in the industry.

The suite of songs performed tonight highlights many recognizable themes and moments from the anthology.

Nobuo Uematsu

"Opening Theme" -FF7- tells the story of Cloud Strife, a young mercenary in a post-industrial world, fighting against the tyrannical oppression of monopolizing corporations. It can be heard during a Bombing Mission in which Cloud and his team fight their way through a power generation facility that is harming their planet beyond repair. Listen for themes of heroes standing against oppression, militaristic marches, and cacophonous combat.

"Interceptor" aka "Shadow's Theme" -FF6- tells the tale of a group of insurgents known as the Returners as they fight an oppressive governing empire in a steam-punk world. The piece you hear tonight was written to highlight Shadow,

a member of the Returners. Shadow is an assassin who travels with his dog Interceptor. Listen for their sorrowful yet confident motif piercing through the ensemble.

"To Zanarkand" -FF10- tells the tale of a group of friends pursuing the mystery of their destroyed home city of Zanarkand. The story follows the main character, Tidus, who was a competitive athlete before a sea monster attacked his home and cast him out. "To Zanarkand" is showcased many times through the game, notably when the friends venture out in search of Tidus' home, reminiscing on the joy and prosperity they once had. Listen for themes depicting the adventure underway, and sorrow for the home they know is gone but still must try to find.

"Liberi Fatali" -FF8- serves as the overture for FF8, a narrative of the mercenary and fierce warrior, Squall Leonhart, who resides in a magical world of warring city-states. Squall fights alongside one of the major factions against a tyrannical sorceress who is trying to conquer the world.



Nobuo Uematsu

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“Liberi Fatali” was one of the first compositions of Nobuo Uematsu to feature lyrics. Written in a pseudo-Latin language, the song is a call to action for the characters to wake up, find the garden of truth, and burn away the evil of the world. Listen for forceful themes of action and opposition, as well as an aggressive chant or call to arms.

“Theme of Love” -FF4- focuses on Cecil Harvey, a knight in a medieval world who opposes the rule of his king. He is stripped of his title and must fight to regain his honor. It is a song heard often during the interactions between Cecil and his friend-turned-love-interest, Rosa. Listen for playful percussive themes depicting the banter of love and the soulful melodies soaring above, highlighting their true feelings for each other.

Yoko Shimomura

“Somnus” -FF15- Shimomura’s composition once again acts as the story’s overture. The story follows Noctis Lucius Caelum, heir to the throne of Lucius. Noctis is cast out of his life of prestige



Yoko Shimomura

after his father, the king, is assassinated. He must struggle to win back respect and his family’s legacy. “Somnus” also features pseudo-Latin lyrics which say that Noctis has set a fire that cannot be extinguished but despite tragedy, dawn will come. Listen for soft lyrical melodies depicting loss, yet also orchestral forward-motion depicting development and character growth as Noctis becomes the leader he needs to be.

Masashi Hamauzu



Masashi Hamauzu

“Blinded by Light” -FF13- is the thrilling finale of our Final Fantasy performance. The 13th game in the Final Fantasy series tells the tale of Lightning, an ex-soldier who must abandon her military duties to save her sister, who has been wrongfully marked for execution. “Blinded by Light” can be heard often during scenes of conflict. Listen for prominent string melodies with driving percussion highlighting the tension and action demonstrated by Lightning as she fights for the life of her dear sister.



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Modest Petrovich Mussorgsky

by Dylan T. Chmura-Moore

Pictures at an Exhibition is music originally composed for solo piano. The music was inspired by an art showing—a retrospective—of a dear friend of Mussorgsky, Victor Hartmann. He was an architect and visual artist who met an untimely death in 1873.

The music depicts a visitor, perhaps Mussorgsky, sauntering about an art exhibition in and amongst different galleries. Each movement depicts a different image the viewer stops to take in. Specifically, ten images by Hartmann are depicted in sound, connected with promenading music, labeled as such. This promenading theme, at times boisterous and at other times despondent, leads the visitor on their journey. Undoubtedly, the music is partially in remembrance of Hartmann and the life all imagined he yet had before him. Hartmann was just starting to be recognized and awarded for his intellect and creativity. Through art, Mussorgsky processes the loss, dreams of the best-times had, and heroizes the pal, memorializing his life in sound.

1. Gnomus (perhaps an ornament, not an image) depicts a gnome-like nutcracker with serpentine legs. **2. The Old Castle** depicts a musician (possibly a troubadour) singing outside an Italian medieval castle. **3. Tuileries** (image lost) depicts the famous Parisian garden by the same name, positioned next to the Louvre, bustling with children at play. **4. Bydlo** (Polish for “cattle”) depicts an oxcart, led by a Pole, entering and exiting a city square. In the background of Hartmann’s image is what appears to be a military execution. **5. Ballet** depicts costuming for a children’s ballet of children in egg and canary getups.



Modest Mussorgsky by Ilya Repin, 1881.

6. Samuel Goldenberg und Schmuyle depicts two Jewish men from diametrically opposed socio-economic backgrounds, painted while on holiday in Poland with his (Polish) wife. **7. Limoges** depicts the happenings in an open-air market in the city of Limoges, France. Hartmann sketched more than 150 scenes from Limoges. Mussorgsky wrote in the score, offering his own commentary on the bustling scenes, “Great news! M. de Pussangeout has just recovered his cow. Mme de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon’s nose, which is in his way, is as much as ever the color of a peony.” **8. Catacombs — With the Dead** depicts an underground cemetery of Paris, illuminated by a lantern, witnessed by three blurred figures. **9. The Hut on Fowl’s Legs** depicts the Russian fairytale Baba-Yaga, which is about a witch who lives in a country cabin with poultry legs. The witch captures and devours approaching children lost in the woods. Hartmann drew an elaborate, ornamental

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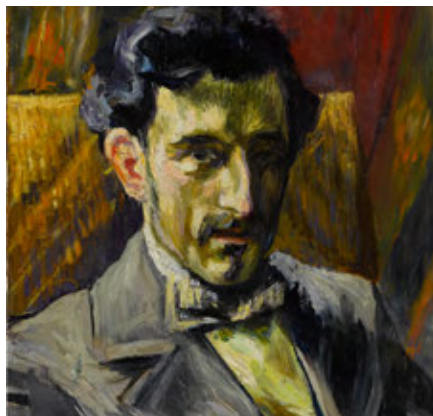
clock to represent the witch's hut. **10. The Great Gate of Kiev** depicts a monument architected by Hartmann, commissioned but never built, purposed to straddle the main path from St. Petersburg to Kiev, modeled after the traditional headdresses of Slavic soldiers and Russian women.

Maurice Ravel

Pictures was not a well-known composition until Serge Koussevitsky (1874-1951), noted longtime Music Director of the Boston Symphony Orchestra, and Maurice Ravel saw its potential. For nearly 40 years Mussorgsky's music lay dormant. In 1922, Koussevitsky commissioned Ravel to breathe new life into Mussorgsky's piano solo, hearing new possibilities in the organization of pitches. Only then was this masterpiece recognized internationally, leading to a hundred years of invention. Today, 60+ orchestral arrangements and orchestrations exist (not to mention other instrumentations!). Ravel's orchestration is the standard-bearer. Ravel is most respected as a colorist, an exquisite painter of sounds. He only published 85 compositions in his whole lifetime but every one for orchestra is a thing of beauty, unparalleled in their timbral craftsmanship. His orchestrations are so prized that it's not an unfair question to ask if Ravel is France's most outstanding composer.

Pictures at an Exhibition: The Film

The video that accompanies our performance of *Pictures* was commissioned by Michael Tilson Thomas (former Music Director of San Francisco Symphony) and New World Symphony (the premiere training orchestra in the US) in 2011 for the



Maurice Ravel by Henri-Charles Manguin, 1902.

opening of their new concert hall, New World Center, in Miami Beach, Florida.

The video was created by eleven different graphic artists, all students or graduates of University of Southern California, School of Cinematic Arts, Los Angeles, California. The film was inspired by Hartmann's imagery and Mussorgsky's musical narrative. Project directors, both specializing in animation and "visual music" are Mike Patterson and Candace Reckinger. Extra special about tonight's concert is that the video is functioning as a collaborative partner.

During the performance, playback of the video is being operated by new software called Muséik, developed in Minnesota by Ion Concert Media. The playback of the video is being controlled, in real time, by a musician following the live performance. Traditionally, performance with video is fixed to a specific length, which is set by the imagery, naturally. Muséik inverts this relationship so that music can be performed as it should be, flexible, responsible, alive. ■

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

Dylan is an active solo, chamber, and orchestral musician, and has recently performed with Madison Symphony Orchestra and Wisconsin Chamber Orchestra. Notable international appearances include performances at the Internationale Ferienkurse Fur Neue Musik in Darmstadt, Germany, and the Lucerne Festival in Lucerne, Switzerland. Dylan can be heard on Mode, Summit, EuroArts, Albany, TZADIK, and the Accentus record labels. His solo album, *Flag*, was released by Peer 2 Records.

Dylan was awarded the Doctor of Musical Arts degree from UW-Madison. He was a Paul Collins Wisconsin Distinguished Graduate Fellow and focused his studies on the research and performance of newly composed music. Previously, Dylan studied at New England Conservatory in Boston, Massachusetts, where he received two Master of Music degrees. Upon graduation, Dylan was awarded academic honors, a distinction in performance, and the Gunther Schuller Medal—the highest honor awarded by the conservatory. He received the Bachelor of Music degree from Baldwin-Wallace College Conservatory of Music.

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





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

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

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

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

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

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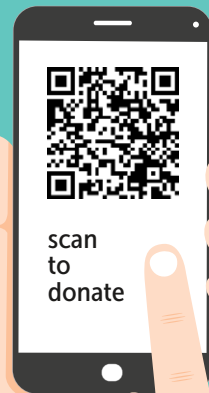
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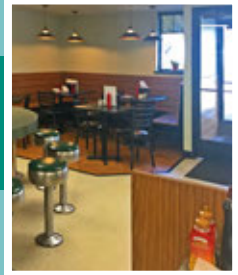
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In addition to MSO, Mr. Miller taught in the Manitowoc Public School District, leading the orchestra program at Lincoln High School. He encouraged in his students and many others a life-long appreciation for music. He demonstrated the importance of 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.

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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