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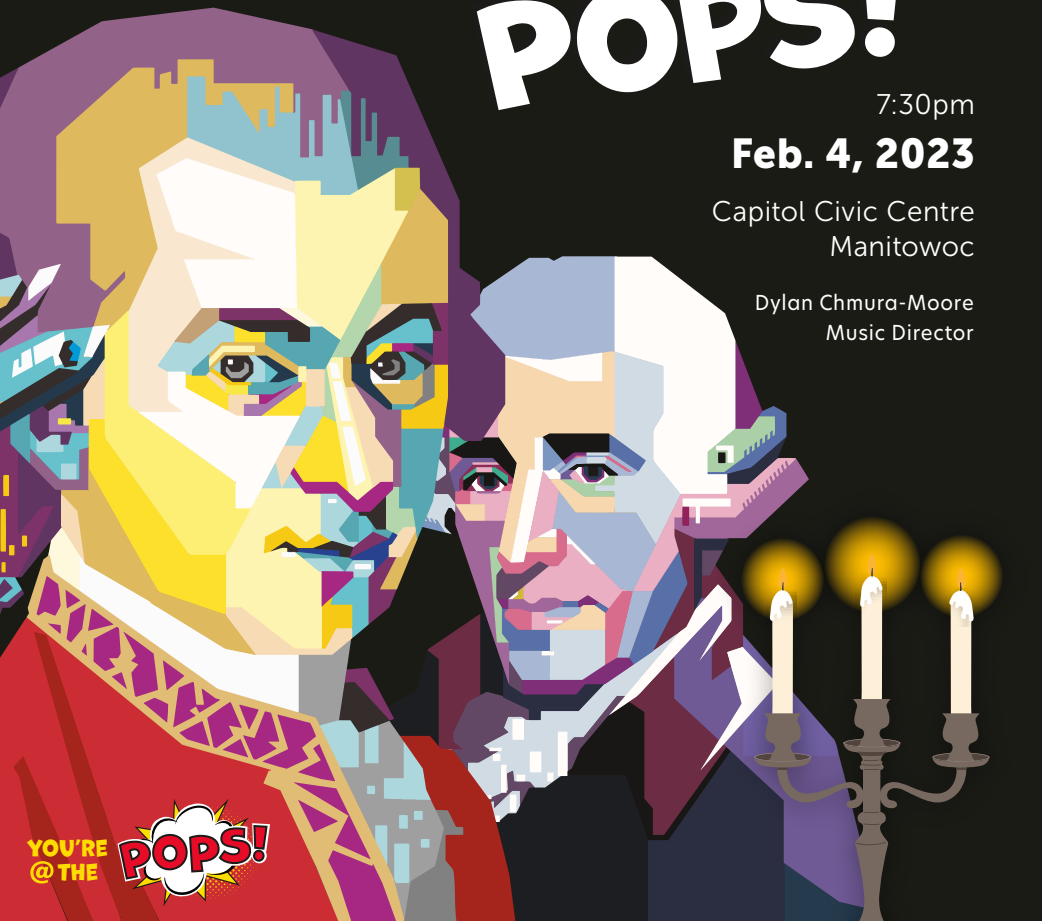
CLASSICAL ERA POPS!

7:30pm

Feb. 4, 2023

Capitol Civic Centre
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Dylan Chmura-Moore
Music Director







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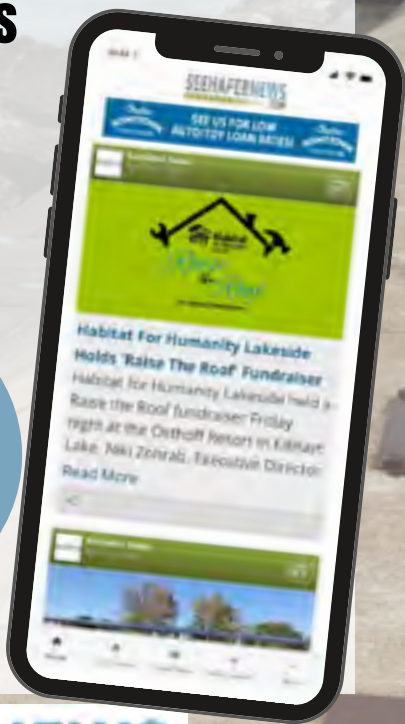
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Dylan T. Chmura-Moore, Music Director

CLASSICAL ERA POPS!

Saturday, Feb. 4, 2023

Capitol Civic Centre, Manitowoc

Dylan T. Chmura-Moore, Conductor

Wolfgang Amadeus Mozart (1756-1791)

Symphony No. 1 in Eb Major, K16: Allegro

Symphony No. 12 in G Major, K110: Allegro

Symphony No. 19 in Eb Major, K132: Andante

Symphony No. 25 in G Minor, K183: Allegro con brio

Symphony No. 8 in D Major, K48: Andante

Symphony No. 14 in A Major, K114: Allegro Moderato

Symphony No. 34 in C Major, K338: Allegro Vivace

INTERMISSION**Franz Joseph Haydn** (1732-1809)

L'isola disabitata (The Uninhabited Island), Hob.28:9:

Sinfonia (Largo - Vivace assai - Allegretto - Vivace)

Symphony No. 64 "Tempora Mutantur..."

(The times are changed...) in A major, Hob.1:64: Largo

Die sieben letzten Worte unseres Erlösers am Kreuze

(The Seven Last Words of Our Savior on the Cross), Hob.XX:1:

Il Terremoto (The Earthquake) (Presto e con tutta la forza)

Symphony No. 6 "Le Matin" (The Morning) in D major,

Hob.1:6: Minuet & Trio

Symphony No. 60 "Il distratto" (The Scatterbrained) in C major,

Hob.1:60: Finale (Prestissimo)

Symphony No. 49 "La Passione" (The Passion) in F minor,

Hob.1:49: Adagio

Symphony No. 45 "Abschiedssymphonie" (Farewell Symphony)

in F-sharp minor, Hob.1:45: Finale (Presto - Adagio)

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

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

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

While you're in your seat

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

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March 9 - 11

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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 important dates, trivia, and pictures from recent events.

AFTER THE SHOW. Mingle with MSO at the Afterglow Party around the corner at Stage Door Pub, 701 Franklin. Enjoy special drinks and complimentary snacks by Brian's Smokehouse. Stage Door Pub will make \$1 donation to MSO with each specialty cocktail purchased!

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. ■

Musicians in the Schools

Our MSO musicians work with Manitowoc Public School District students in their classrooms all year long. They're playing, mentoring, and offering supplementary instruction to further the transferable skills learned in music. The data is overwhelming. Participate in music ensembles in school and test scores are higher, language and reasoning is more developed, coordination is strengthened, empathy towards other cultures is increased, pattern recognition is improved, imagination and intellectual curiosity is heightened, sense of teamwork is deepened, and discipline is stronger. And, well, Manitowoc is simply more beautiful with more people playing beautiful music. Special thanks to Monica Hrudik, Rebecca Nyenhuis, Tony Bauer, and MPSD Music Parents Association for working to realize this residency and to MSO musicians Carrie Kulas, violin; Jane Finch, viola; and Michael Dewhirst, cello.



BRAVO TO THE MSO!




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		May 6, LWE: An American Salute

What's a symphony?

Symphonies contain a certain number of movements (typically 4), involve the instruments you'd imagine (strings, winds, brass, the odd cymbal), follow a likely pattern (moderately fast, slow, dancelike, very fast), make use of specific forms (sonata form, rondo form, etc.) and are commonly abstract (they don't tell a specific story, which is "lame," so says my daughter). That said, every rule of the symphony has been broken. This is why they keep our interest!

Why are they so popular? Enter Wolfgang "The Whizkid" Mozart and Franz "Papa" Haydn. Sure, they did all the practical things that determine a symphony as per my dictionary definition, but really their humor, their profundity, their intellect, their creativity, proved to us what symphonies are capable of.

Mozart and Haydn's definition of a symphony would have probably read: Music about invention, about realizing the human spirit, about making evident the beauty of which we're capable; Symphonies are rule-breaking things, continuously

evolving, honest reflections of us and our ideals.

In sum, symphonies have become the embodiment of the whole classical genre, whatever "classical" means. To compose a symphony is to engage with the pinnacle of music making.

Tonight we journey through the symphonic *oeuvre* (I've never been 100% sure how to pronounce this word) of Mozart and Haydn, glimpsing at their genius and ingenuity, because, after all, the two gents defined the essential things that made the symphony the icon that it is.

As the saying goes, it's their world and we're only living in it. ■





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Close your eyes and imagine Mozart and Haydn. Do you see powdered wigs and tights? Do you imagine Mozart the child prodigy? Do you imagine Haydn the father figure? That's well enough, but those stereotypes really only suited Mozart at the beginning of his life as he toured Europe trying to build a reputation and Haydn at the end of his life as he attempted to extend his legacy. Have we been blind to their true personalities this whole time, hidden from us in plain sight, made evident in their music? At times their music is rambunctious. At other times it appears divine. At other times it's explicitly political, disruptive to the monarchy. At other times it's the most tender and fragile; you dare not breathe.

Although we speak of the two masters in the same breath tonight, no, they weren't a pair. We think of Wolfgang Amadeus Mozart as personally tempestuous, purposefully blunt and abrasive (when he chose to be), but still incredibly compassionate and wildly benevolent. Franz Joseph Haydn, on the other hand, we think of as well-mannered, reserved, industrious but with a spectacular wit and an unlimited creative spirit. Both were geniuses. But as information written on the two gents favors Mozart 10-1, it probably needs to be communicated that Haydn was no less a composer than Mozart. (Between the two, for what it's worth, I actually favor Haydn's symphonies.)

Wonderfully, there was no rivalry between the men. Mozart and Haydn

were friends and immensely gracious to one another. Haydn was 24 years older than Mozart, so when Mozart began trailblazing his position in the world, Haydn was already a very well-known commodity. This might have encouraged such a precocious youth to rebel against someone in Haydn's position or an individual as methodical and a late bloomer as Haydn to be insecure of someone as uniquely talented as Mozart. Nope. Maybe because they were so different in personality they were able to co-exist. There is no record of any conflict or jealousy from either party. None! In fact, Mozart was a fan. And Haydn? Even more so.

Famously, Haydn said to Leopold, Mozart's father, upon their first meeting: "I tell you before God, and as an honest man, that your son is the greatest composer I know, either personally or by reputation: he has taste and moreover the greatest possible knowledge of the science of composition." To put this in perspective, remember that this praise comes from Haydn, he who embodied modesty.

And similarly, Mozart's wife Constanze, as reported in a biography on her late husband, said: "Mozart... became a most sincere admirer of the great and incomparable Joseph Haydn, who had already become the pride of music...Mozart often called him his teacher." Considering that of all the people put on this earth, Mozart probably needed (and wanted) a teacher least of all yet still invited



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Haydn's influence. Haydn, being his gracious self, freely offered advice and support to Mozart. In fact, this was how he was with all the musicians with whom he associated, hence the affectionate nickname, "Papa." That's right, we don't call Haydn "Papa" because he was the inventor of the symphony, it's what Mozart (and Haydn's younger colleagues) called him, honoring his person and position in the music community.

Even considering the age difference, Mozart and Haydn always seemed to be connected. Haydn's younger brother, (Johann) Michael, worked in Salzburg with Mozart's father Leopold and later with Mozart. For as long as Mozart could write music, there was a Haydn in his life. I imagine Michael receiving mail from his bro, a new string quartet for the younger Haydn to browse, maybe making Michael a little jealous, you know, brother stuff, and a very young Mozart would joyously skip down the hall upon hearing the news: "New music's been delivered!" This, of course, would send Mozart into a frenzy as there is nothing like the new hot tune being dropped. Well, then Mozart would eagerly and deviously snatch the music from Michael and run to the stables where no one would find him so he could study the new tune from the master, avoiding working on his penmanship, as Leopold calls for him to get back to work. I suggest this silly, run-on, imagined anecdote because a few of Mozart's younger works are modeled after Haydn's. Mozart even dedicated



W. A. Mozart by Barbara Kraft, 1819

music to Haydn, which was exceedingly rare during the era, as music was always dedicated to nobility.

Mozart wrote to Haydn after composing six string quartets in "Papa's" name: "To my dear friend Haydn: A father, having resolved to send his sons into the great world, finds it advisable to entrust them to the protection and guidance of a highly celebrated man, the more so since this man, by a stroke of luck, is his best friend. Here, then, celebrated man and my dearest friend, are my six sons. Truly, they are the fruit of a long and laborious effort, but the hope, strengthened by several of my friends, that this effort would, at least in some small measure, be rewarded, encourages and comforts me that one day, these children may be a source of consolation to me. You yourself, dearest friend, during your last

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sojourn in this capital, expressed to me your satisfaction with these works. This, your approval, encourages me more than anything else, and thus I entrust them to your care, and hope that they are not wholly unworthy of your favor. Do but receive them kindly, and be their father, guide, and friend! From this moment on I cede to you all my rights over them: I pray you to be indulgent to their mistakes, which a father's partial eye may have overlooked, and despite this, to cloak them in the mantle of your generosity which they value so highly. From the bottom of my heart I am, dearest friend, Your most sincere friend, W. A. Mozart."

A few years later, Haydn's generosity shines through: "...scarcely any man can brook comparison with the great Mozart... if I could only impress on the soul of every friend of music, and on high personages in particular, how inimitable are Mozart's works, how profound, how musically intelligent, how extraordinarily sensitive! (for this is how I understand them, how I feel them) — why then the nations would vie with each other to possess such a jewel within their frontiers...Forgive me if I lose my head. But I love this man so dearly."

Mozart and Haydn may be masters of the symphony, but chamber music was equally important to them, as the music they composed was always for a particular use. Naturally then, the creation and performance of chamber music was also important to their friendship. We even have on record



F. J. Haydn by Thomas Hardy, 1791

a few times where the two buds performed string quartets together (ex. Haydn on violin, Mozart on viola). At one party, a quartet of Haydn's was being played and a critic began to chide Papa's work, finding fault in one passage after another, finally commenting, "I would not have done it that way." In response, Mozart, who didn't shy away from conflict, piped up and said, "Neither would have I, but do you know why? Because neither of us would have thought of anything so appropriate."

I hope you forgive the sharing of this love-fest but it is nearly Valentine's Day.

Now back to symphony business...

Tonight we journey through the beginnings of the symphony (through the eyes of Mozart and Haydn), one that was inspired by the Italian *sinfonia*. This was music that was a bit frivolous,

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external, something to decorate other music on a concert, celebration, ceremony, or religious service. Symphonies were newfangled things in the early 1700s, and were really only known in urban centers, or by those supported by a substantial court. As symphonies were new, developing, curious things, they were often concert-filler or used to quiet down a rowdy crowd before a play, for example. But things began to change as northern and eastern Europe began to add to the Italian *sinfonia* foundation, expanding the possibilities of the symphony, eventually turning the medium into the highest form of art—this might be Mozart and Haydn’s greatest gift.

When our two composers began to compose symphonies, the popular style was something called “*stile galant*.” This was music that “exhibited a certain ease of manner and never [to] bring sweat to the brow; it must charm by a light touch rather than astound either by bravura and pyrotechnics or by rhythmic, harmonic, and contrapuntal complexities, which are said to be ‘unnatural.’” (I love that quote.) Please note that to Mozart and Haydn, “ease” didn’t mean shallow. In fact, they leaned into this *galant* style, unearthing a new sort of virtuosity. I’m not speaking of flamboyance or sheer technique. (Famously, in his renowned textbook on violin technique, Mozart’s father called such performance hollow.) Mozart and Haydn engaged with the *galant* style in terms of deep thought

and feeling, reflection, nuance. This actually makes their music harder to perform than most. This manner of composing was opposite from many of their contemporaries’ vapid airs.

They also were inspired by other styles such as *Rococo* (light, simple, highly ornamented, elegant) and *Sturm und Drang* (rhythmic, syncopated, drama-filled, often in a minor key). And as they acknowledged that which was in vogue, they mixed with it the compositional rigor from long ago, something called the *stile antico*. This was a style hailing from the late Baroque, abundant with seriousness, grandeur, and counterpoint. The eagerness to synthesize all that was around them offered the world a new sort of approach to music-making. Importantly, no matter their invention, they knew how to please.

Bach composed all his music *Soli Deo Gloria* (to the glory of God alone). Mozart and Haydn, though still devout, offered their art, their voice, to the world as possibility for us all to live into. As it was the age of the Enlightenment, we began to recognize that the individual has a critical voice, and in such, inherently, there is great beauty and value. Mozart and Haydn lifted up their populace, which became international, and promoted ingenuity, that we’re all capable of greatness.

It is my hope that tonight we can unveil a glimmer of Mozart and Haydn’s unique selves, revel in their graciousness, marvel at their enduring creativity, and get inspired. ■

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

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

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

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





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

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

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

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

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

Carrie is also the Director of Operations, working closely with the Maestro and the musicians. ■



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Jim VanLanen Jr.
Josh Agen
Jaci Collins
Luis Fernandez
Audrey Nowak
Daniel Flesch
Heidi Barker
Rebecca Briesemeister

Violin II

Joan Geraldson,
*Virginia Bare Memorial
Principal Second
Violin Chair*
Ryan Kraemer
Dan Ognavic
Joyce Malloy
Ian Zabel
Taylor Rudlaff
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Viola

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Violoncello

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*Karen Steingraber
Principal Cello Chair*
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Brian Kulas, *principal*
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Josie Annelin, Violinist

Josie is a Sheboygan native currently teaching 7–12th grade choir in the Chilton School District. Josie is incredibly excited to be working with the MSO—not as a vocalist this time—but as a violinist in her first orchestral performance in eight years!

In her spare time, Josie loves to spend time with her parents, younger brother, and cats, with whom she enjoys watching movies, playing board and card games, and going on adventures! She loves to read, paint, sing and play her violin, and drink copious amounts of coffee at her favorite local coffee shop.



She would like to thank Dylan and Carrie for inviting her back to MSO for another wonderful opportunity, Deb Williamson and Dan Ognavic for their wisdom and guidance over the years, her family, and finally, Ryan and Claire Kraemer for introducing her to MSO! ■

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MSO offers members of the community a place to make exceptional music. This is why we are so strong and vibrant! Did you play in orchestra in high school or college? Were you part of a professional or community orchestra? If you play (or have played) violin, viola, cello, or bass, we'd love to meet you. You know the many benefits of making music: boost brain function, improve memory, promote empathy. Maybe most important, though, creating relationships, deepening friendships, and strengthening the network of people you can trust and depend on. MSO is a family. Share your talent and skill. Reach out to the maestro to join in the fun: dylan@manitowocsymphony.org.



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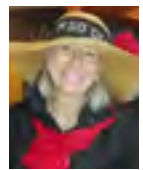
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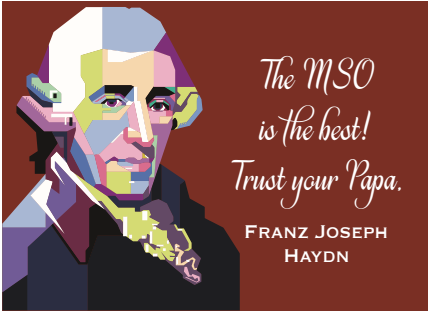
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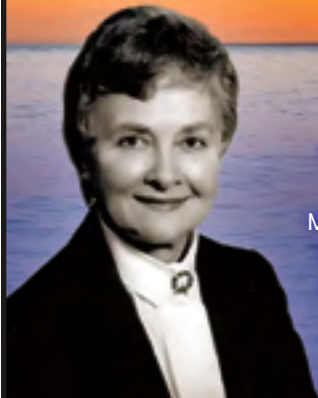
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The Karl Miller Society (KMS) is MSO's awesome donor recognition club. Karl Miller was the founding Music Director of the Manitowoc Symphony Orchestra, incorporated in 1951.



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

Membership in KMS is recognized for all who contribute \$1,000 or more annually to the MSO Endowment Fund. Members receive invitations to special events throughout the year, as well as special premiums. Please consider joining this club! ■

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