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Seventy-first Season

**Manitowoc Symphony Orchestra**

**OUR TOWN: BY GEORGE!**

Saturday, June 25, 2022

Capitol Civic Centre, Manitowoc

**Dylan T. Chmura-Moore, Conductor**

**Diana Shapiro, piano**

**GEORGE GERSHWIN** ..... **Cuban Overture**  
(1898-1937)

**GERSHWIN** ..... **Rhapsody In Blue**  
Dr. Shapiro

**INTERMISSION**

**GERSHWIN** ..... **Porgy and Bess Selection For Orchestra**  
(arr. Robert Russell Bennett)

Clara, Clara

A Woman Is a Sometime Thing

Summertime

I Got Plenty o' Nuttin'

Bess, You Is My Woman Now

Oh, I Can't Sit Down

There's a Boat Dat's Leavin' Soon for New York

It Ain't Necessarily So

Oh Lord, I'm on My Way

**GERSHWIN** ..... **An American In Paris**

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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 does have a few 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—it's easier than ever to relax at intermission and not have to worry about getting in line at the

bar. 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. (continued)



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

### *Seat adjacent*

**BEFORE THE SHOW.** Want to be MSO-informed? Check out our slide show before the concert and during intermission for important dates, fun facts and pictures of recent events. Is it informative? Sure. It's also fun.

**AFTER THE SHOW.** The party continues with dessert 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 Symphony? Inspired to pick up that old guitar and get some lessons? Interested in giving to the Symphony? Curious about all else we do in the community? Want to share a comment with the Symphony? Our website—[manitowocsymphony.org](http://manitowocsymphony.org) should be your destination.

The musicians and your friends in the audience thank you! ■

## *MSO in the Community*

Have you heard? Musicians from MSO are working with MPSD middle school students, in their classroom, ALL YEAR LONG. They're playing for the learners, providing mentorship, and offering supplementary instruction. Why? To further the transferable skills learned in music. The data is overwhelming. Participate in music ensembles in school and your test scores are higher, language and reasoning is more developed, coordination is strengthened, engagement in school is enhanced, empathy towards other cultures is increased, pattern recognition is improved, imagination and intellectual curiosity is heightened, sense of teamwork is deepened, discipline is stronger. And, well, Manitowoc is simply more beautiful with more people playing beautiful music.

Thanks to Monica Hrudik, Rebecca Nyenhuis, Tony Bauer, and MPSD Music Parents Association for working to realize this residency. AND thanks to our rock star MSO musicians Carrie Kulas, violin; Jane Finch, viola; Michael Dewhirst, cello.



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As Manitowoc has a rich history of industry, of invention, today we use music to mirror and celebrate our growth and innovation. George Gershwin was nothing if not an inventor, one whose imagination helped position The United States as a leader in the world.

Gershwin epitomizes the melting-pot America we cherish, as he blended genres, styles, traditions, to create something wholly us.

How? With industriousness, with exuberance, with compassion, with pride. Is this not our idea of “The Land of the Free and the Home of the Brave?” (Lyrics to a song, of course!)

It's beautiful, hard sometimes sure, but ultimately about doing what's right, hearing others, and leading from the heart. Considering the day, Gershwin's music, his message, makes me consider how fortunate we all are to live in such a great nation and to consider all the refugees and those immigrating around the world. Gershwin, for example, has Ukrainian and Russian ancestry—his grandparents were from Ukraine (Odessa) and his parents from St. Petersburg. Because of antisemitism they moved to America; that's right—our George was born Jacob Gershwine, Anglicized from Gershowitz, and after his grandfather Jakov. God Bless America. ■

### ***Make Music with Us!***

Core to MSO's mission is that it offers members of the community a place where they can make exceptional music. This is why MSO is so strong and vibrant! That's right, you can be part of Manitowoc Symphony Orchestra. You are necessary if MSO is to continue to flourish. 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, some being: boost executive brain function, strengthen speech processing, 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. Time to share your talent and skill. Reach out to the maestro to join in on the fun: [dylan@manitowocsymphony.org](mailto:dylan@manitowocsymphony.org).

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## ***Cuban Overture***

George Gershwin was a megastar and gallivanted the globe. One of his playgrounds was Havana, Cuba. Much drew him to the country—the beaches and gaming tables I’m sure, but the music, too. When he returned after one of his southern escapades, he brought back with him some of the percussion that gives Cuban music its distinctive sound. I remember a quote from the Cuban musician Oderquis Reve when asked, “What is Cuba?” His response was, “Sugar cane, rum, and rumba.” At its premiere Gershwin’s *Overture* was originally titled *Rumba* because of the rhythm of the same name. Gershwin offers us the sound of Cuba through rhythm and the use of maracas, bongos, claves (wooden sticks that are struck together) and the guiro (a hollow gourd played by rubbing a wooden stick against the gourd’s ridges). Gershwin brilliantly uses these four instruments to set the location for this music and offer us the mood, one of joy. After all, Gershwin was given the idea for his *Overture* by watching the rumba dance while in Havana on holiday.

Fun story about the *Overture*’s “first performance anywhere” (which was the text printed in the original program). First, I’m sure it was...’s *wonderful* and ’s *marvelous*. Second, it took place at the storied Lewisohn Stadium (Google it!), an awesome classical amphitheater once part of the campus of the City College of New York forever captured in the film *Serpico*.



*George Gershwin, 1937. Photo by Carl Van Vechten.*

Third, 17,845 were in attendance while another 5,000 were turned away at the gate—a record-setting night. Fourth, the 1932 concert where it was premiered was the first of the soon-to-be-popular all-Gershwin concerts. Also on the program? *Rhapsody In Blue* and *An American In Paris*. We follow in great footsteps tonight.

## ***Rhapsody In Blue***

I can only image the strange sensation of standing in a grocery checkout line and discovering some revelation about yourself in the tabloids, which mostly certainly must be true. Ah, the hard life of celebrity. Well, this very thing happened to Gershwin.

Famously, in 1924, while having some fun in a pool hall with his brother Ira



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— MARK BARKLEY MILLER  
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and friend “Buddy” DeSylva, Gershwin discovered in a New York Tribune article that he was busy “work[ing] on a jazz concerto” for an upcoming concert organized by the influential bandleader Paul Whiteman. Gershwin wasn’t alone in being called out. Irving Berlin was said to be writing a tone poem and Victor Herbert was reportedly hard at work creating a new American suite. In a word, nope. To top it all off, Whiteman was promising concertgoers that the music would challenge their conceptions of what “serious” concert music could be—suggesting that jazz was serious music, that it could coexist with classical music, and something new was on the horizon. Whiteman’s concert was to be billed as “An Experiment in Modern Music.” Serious sounding words.

What was Gershwin to do? Welp, Gershwin called on Whiteman the next day to get this mess straightened out. Whiteman suggested that he and Gershwin discussed such a possibility a year earlier and that a rival bandleader with a similar idea forced Whiteman to step up his timetable. There was some truth to Whiteman’s words as Gershwin penned a few melodies for Whiteman a year prior loosely brainstorming this very concert. Gershwin took up the challenge and four days after being bamboozled in the check-out line began writing a rhapsody (a one-movement work, episodic, that offers the listener a sense of improvisation). What Gershwin did by agreeing to compose *Rhapsody* was to take his first venture into, as he put it, writing more “serious” music.



Paul Whiteman (1890-1967), c.1939.  
Photo by Artists Management, Inc.

But, this music broke with tradition as at the time classical music was almost wholly a European art. Gershwin introduced an American voice into the medium. Critics didn’t know what to do with it, music with no real precursor and in a wholly new style. Gershwin, though one of the most talented melodists of all time, began writing daring new music and thus invited others to experiment, discover what it is to be an American, and be true to thyself.

### ***Porgy and Bess* Selection For Orchestra**

In his maturity, Gershwin, son of Russian-Jewish immigrants, sought to create a new American music by sharing the American experience. Enter the enduring opera *Porgy and Bess*, inspired by the debut novel of poet



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— John and Laurale Stern—

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DuBose Heyward, grandson of Thomas Heyward Jr., a signer of the Declaration of Independence. When Gershwin read Heyward's sensational book *Porgy* he was gobsmacked. He said it contained "100 percent dramatic intensity in addition to humor" and "an American opera without humor could not possibly run the gamut of American expression."

What impresses me about Heyward and his writing is his ability to engage with us without pretense (gobbledygook). Take the following Heyward quote about discovering beauty and truth, and the import of trusting in ourselves in the process.

*"Imagine yourself to have been born this morning. Forget that you are driven by ambitions, fears, needs. Forget every definition that you have ever heard in your life. Now you are ready to explode the fallacy that a tree is green. Lie beneath an oak, and look up toward its swaying body above you. Look carefully, seeing how many colors you can find.... Listen to the steady rustle of the foliage in an oak forest, and the sweet, sustained flow of music through the myriad needles of the pine... Train yourself to accept no preconceived definition until you have put it to the test of your own common-sense, and ring it to the tuning fork of your own good five senses. See, taste, smell, feel, and hear life for yourself."*

There may still be controversy over staging the full opera *Porgy and Bess*,



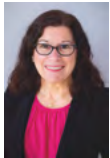
DuBose Heyward (1885–1940), 1927.  
Photo by Florence Vandamm.

but there is no doubting the music is an American classic. We owe some thanks to our arranger, Robert Russell Bennett, for so successfully sharing Gershwin's music, keeping it alive and popular, since well before the recent revival of the opera. Thankfully, Bennett knew a thing or two about an American classic. He orchestrated Broadway hits *Showboat*, *Kiss Me Kate*, *Oklahoma!*, *The Sound of Music*, to name a few.

Should you want to sing along during our *Porgy* medley, in order, you will hear: "Clara, Clara," "A Woman Is a Sometime Thing," "Summertime," "I Got Plenty o' Nuttin'," "Bess, You Is My Woman Now," "Oh, I Can't Sit Down," "There's a Boat Dat's Leavin' Soon for New York," "It Ain't Necessarily So," "Oh Lord, I'm on My Way!"

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### ***An American In Paris***

Noted American composer, critic, and broadcaster Deems Taylor, perhaps best known today as the Master of Ceremonies in Disney's original *Fantasia*, was a friend of Gershwin. In preparation for the premiere of *An American In Paris* the two worked closely to compose the following "guide" for the audience. Although what is found below is a bit tongue-in-cheek, as the composition took over two years and multiple international tours to write, Gershwin did pen a "walking theme" that was supposed to conjure the impression of an American visiting Paris, strolling about the city and experiencing the Parisian atmosphere.



*Deems Taylor (1885-1966), c. 1950.*

“

You are to imagine, then, an American visiting Paris, swinging down the Champs-Élysées on a mild, sunny morning in May or June. Being what he is, he starts without preliminaries, and is off at full speed at once, to the tune of the First Walking Theme, a straightforward, diatonic air, designed to convey the impression of Gallic [French] freedom and gaiety.

Our American's ears being open, as well as his eyes, he notes with pleasure the sounds of the city. French taxicabs seem to amuse him particularly, a fact that the orchestra points out in a brief episode introducing four real Paris taxi horns (imported at great expense for the occasion). These have a special theme allotted to them (the driver, possibly?), which is announced by the strings whenever they appear in the score.

Having safely eluded the taxis, our American apparently passes the open door of a café where, if one is to believe the trombones, *La Maxixe* is still popular. Exhilarated by this reminder of the gay nineteen-hundreds, he resumes his stroll through the medium of the Second Walking Theme, which is announced by the clarinet in French with a strong American accent.

Both themes are now discussed at some length by the instruments, until our tourist happens to pass a church, or perhaps—something. The composer thought it might be a church, while the commentator held out for the Grand Palais—where the *Salon*



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holds forth. At all events, our hero does not go in. Instead, as revealed by the English horn, he respectfully slackens his pace until he is safely past.

At this point, the American's itinerary becomes somewhat obscured. It may be that he continues down the Champs-Élysées; it may be that he has turned off—the composer retains an open mind on the subject. However, since what immediately ensues is technically known as a bridge-passage, one is reasonably justified in assuming that the Gershwin pen, guided by an unseen hand, has perpetrated a musical pun, and that when the Third Walking Theme makes its eventual appearance our American has crossed the Seine, and is somewhere on the Left Bank. Certainly it is distinctly less Gallic than its predecessors, speaking American with a French intonation, as befits that region of the city where so many Americans foregather. "Walking" may be a misnomer for, despite its vitality, the theme is slightly sedentary in character, and becomes progressively more so. Indeed, the end of this section of the work is couched in terms so unmistakably, albeit, pleasantly blurred as to suggest that the American is on a terrasse of a café, exploring the mysteries of *Anise de Lozo*.

And now the orchestra introduces an unhallowed episode. Suffice it to say that a solo violin approaches our hero (in the soprano register) and addresses him in the most charming broken English; and, his response being inaudible—or at least unintelligible—repeats the remark. This one-sided conversation continues for some little time.

Of course, one hastens to add, it is possible that a grave injustice is being done to both author and protagonist, and that the whole episode is simply a musical transition. The latter interpretation may well be true, for otherwise it is difficult to believe what ensues: our hero becomes homesick. He has the blues; and if the behavior of the orchestra [solo trumpet] be any criterion, he has them very thoroughly. He realizes suddenly, overwhelmingly, that he does not belong to this place, that he is that most wretched creature in all the world, a foreigner. The cool, blue Paris sky, the distant upward sweep of the Eiffel Tower, the bookstalls on the quay, the pattern of horse-chestnut leaves on the white, sun-flecked street—what avails all this alien beauty? He is no Baudelaire, longing to be "anywhere out of the world." The world is just what he longs for, the world that he knows best; a world less lovely—sentimental and a little vulgar perhaps—but for all that, home.

However, nostalgia is not a fatal disease—nor, in this instance, of over-long duration. Just in the nick of time the compassionate orchestra rushes another theme to the rescue, two trumpets performing the ceremony of introduction. It is apparent that our hero must have met a compatriot; for this last theme is a noisy, cheerful, self-confident Charleston, without a drop of Gallic blood in its veins.

For the moment, Paris is no more; and a voluble, gusty, wisecracking orchestra proceeds to demonstrate at some length that it's always fair weather when two

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Americans get together, no matter where. Walking Theme number two enters soon thereafter, enthusiastically abetted by number three.

Paris isn't such a bad place, after all; as a matter of fact, it's a grand place! Nice weather, nothing to do til tomorrow, nice girls—and by the way, whatever became of that lad Volstead? The blues return, but mitigated by the Second Walking Theme—a happy reminiscence rather than a homesick yearning—and the orchestra, in a riotous finale, decides to make a night of it. It will be great to get home; but meanwhile, this is Paris! ■

”

### *Featured Musician*

**Andy Bruzewicz** and his wife Carol happily returned to the Lakeshore area in 2021, after a 40-year absence. In 1975, newly married, they moved to Two Rivers when he was offered a teaching position at the UW Center-Manitowoc. They were warmly welcomed into the area and life-long friendships began. Their older son Derek was born in the Two Rivers Community Hospital. They left in 1980 for a teaching position at Augustana College in Rock Island, Illinois. Their younger son Colin was born in Davenport, Iowa. Career opportunities as a physical geographer in the US and international contexts prompted a career change to the US Army Corps of Engineers with positions in Rock Island, New Hampshire and the DC area. However, after traveling to nearly every state and 62 countries while with the Corps, Wisconsin became the place that Carol and Andy decided to retire.

Andy played the violin from the age of 7 until he was 13, reflecting a teacher's comment that "...at 7 the violin is the coolest thing many children could ever imagine. At age 12, it is the worst." ■

After a 50-year hiatus, his violin playing has had its own renaissance as he resumed lessons in his mid-60s. Apparently, he wasn't too old to learn the Suzuki pieces, though he would have looked very funny on the stage with his second grade Suzuki cohorts.

Being able to again play has been tremendously enjoyable and the opportunity to join the MSO the culmination of a long-held goal.



# MANITOWOC SYMPHONY ORCHESTRA



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We congratulate the MSO on its 70<sup>th</sup> Anniversary Year!

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Dr. Diana Shapiro currently serves as an Assistant Professor of Piano at the University of Minnesota-Duluth where she teaches applied and class piano, piano literature, and pedagogy. Accomplished soloist and chamber musician, Dr. Shapiro has made appearances across three continents.

As a part of the Varshavski-Shapiro piano duo, Dr. Shapiro has won awards at numerous competitions in Poland, Italy, Israel and the Czech Republic. In the US, the duo won the Murray Dranoff Two Piano Competition, was awarded a Career Grant from “Salon de Virtuosi” and won the Astral Artists’ National Auditions.

Dr. Shapiro enjoys regular appearances with leading instrumentalists in Israel and the US, as well as with singers of the New Israeli Opera and Royal Opera House Covent Garden. Her performances were selected for the Chamber Music America National Showcase and broadcast on radio and TV worldwide.

Dedicated pedagogue, Dr. Shapiro’s students have won state and national competitions, presented at the state conference, and performed at Carnegie Hall. She regularly presents her research at state and regional conferences, adjudicates at competitions and festivals, and gives masterclasses across the Midwest.

Previously, Dr. Shapiro held teaching positions at the Silver Lake College,

Maranatha Baptist University, Wisconsin Conservatory of Music, and Jerusalem Academy of Music and Dance. She received her DMA from the University of Wisconsin-Madison as a Collins Distinguished Fellow. She also holds master and bachelor’s degrees from the Jerusalem Academy of Music and Dance, and Graduate Performance Diploma from the Longy School of Music.

Her teachers include Victor Rosenbaum, Martha Fischer, Dr. Jessica Johnson (pedagogy), Dr. Irina Berkovich and legendary Israeli piano duo, Eden-Tamir.

Learn more on about Dr. Shapiro on her website: [www.piano-4-hands.com](http://www.piano-4-hands.com) ■





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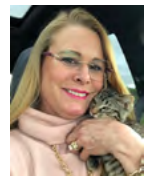
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**The Karl Miller Society** (KMS) is MSO’s awesome donor recognition club. Karl Miller was the founding Music Director of the Manitowoc Symphony Orchestra, incorporated in 1951.



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.

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

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

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

**For more information, visit [manitowocsymphony.org/stronger](https://manitowocsymphony.org/stronger)**

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the Arts in our community!**

**email Peggy Pitz at [info@manitowocsymphony.org](mailto:info@manitowocsymphony.org)  
to advertise in this program!**

## Endow a Chair

When you "endow a chair" you secure the orchestra's legacy. By endowing a chair, you financially support the musician who occupies the chair.

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

**TO MAKE A GIFT**, or to learn more, please contact MSO's Executive Director Peggy W. Pitz, phone 920-684-3492 or email [info@manitowocsymphony.org](mailto:info@manitowocsymphony.org), or speak to any member of the Board of Directors (see page 36). All donations are kept in the strictest of confidence and recognized only at your request.

### Established Endowed Chairs

*Jean Clark Memorial Concertmaster Chair*

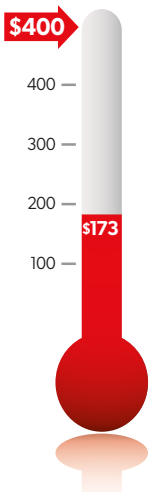
*Virginia Bare Memorial  
Principal Second Violin Chair*

*Karen Steingraber Principal Cello Chair*

*Mark Klaiber Principal Clarinet Chair*

*David Satchell Memorial  
Principal Bassoon Chair*

*John & Laurale Stern Principal Trumpet Chair*



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of the way there!**

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how about you?**

**Played by a Symphony  
in June, how about you?**



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