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Saturday, April 9, 2022

Capitol Civic Centre, Manitowoc

Dylan T. Chmura-Moore, Conductor

Ludwig van Beethoven (1770-1827) *The Creatures of Prometheus, op. 43**
Overture

Frederick Loewe (1901-1988) *Gigi**
Selections (arr. R.R. Bennett)

Jules Massenet (1842-1912) *Suite No. 4 for Orchestra (Picturesque Scenes)†*
Angelus

Reinhold Glière (1875-1956) *The Red Poppy, op. 70†*
Dance of the Sailors

INTERMISSION

Johannes Brahms (1833-1897) *Symphony No. 1 in C minor, op. 68*
I. Un poco sostenuto – Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio – Più andante – Allegro non troppo,
ma con brio – Più allegro

*Performed in 1987 at the concert celebrating the restoration of the Capitol Civic Centre.

†Performed in 1952 at the debut concert of the Manitowoc Symphony Orchestra.

Congratulations Jill Hanes

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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 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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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 should be your destination.

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

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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 we celebrate 70 years, we remember our past. We celebrate our accomplishments. We acknowledge that we have a lot more work to do. We say thank you to those who have made this all possible. Thank you to the musicians, the staff, and the maestros. Thank you to the Boards, the volunteers, and most sincerely, the audiences. Music is a two-way street. Great music changes its audiences. Great audiences change its music. And 'round it goes. Great music is a reflection of the great people who make it and support it.

To honor our past, we perform music from two important moments in our history: our inception in 1952; the renovation of our home, the CCC, in 1987. The Prometheus myth gives us the fire to inspire another 70 years of music making. *Gigi* reminds that we are smart, powerful, and we should all go toward love. *Angelus* offers us a moment for reflection and gratitude. The *Dance* inspires us to continue to innovate, annual metamorphoses.

To cultivate a unique sound and look to the future we go toward Brahms. Beginning with his *First Symphony* we embark on a cycle laying bare some of his masterworks, culminating when the MSO turns 75. Brahms deeply honored tradition and part of his genius is how he connected the past to the present so future generations may continue to create anew. I think Brahms' music can tell the story of where the MSO is headed. Brahms may have lived a long time ago but his message is not old.

An orchestra is a place for all. It's a place for beauty and enrichment. It's where we locate harmony and friendship. It's a place for all to come together and experience, in unison, that which affects our soul and our mind. It's truly *your* Manitowoc Symphony Orchestra and reflective of the community we connect to the past as well as unabashedly emotive and dream of the future.

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Manitowoc Symphony Orchestra offers members of the community a place to make exceptional music. This is how we remain so strong and vibrant! Your talent is necessary if MSO is to continue to flourish. If you play (or have played) violin, viola, cello, or bass, we'd love to meet you! Make music, memories, and new friendships. Reach out to the maestro to join in on the fun:

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Beethoven

Prometheus was a Greek god who defied Zeus to gift humanity fire. He was our champion. His offering represented the beginning of civilization. He sparked in humanity creativity and imagination. He gave us art. He gave us science. He offered us the space to realize justice and freedom. *The Creatures of Prometheus* (1801) is a ballet in two acts that tells a reinterpretation of this tale appropriate to the time, one inspired by the Enlightenment. In the ballet, Prometheus molds humanity from clay, and with the aid of Apollo (god of music, and much more!) we learn music, with Melpomene (goddess of tragedy) we comprehend sorrow, with Thalia (goddess of comedy) we perceive joy, with Terpsichore (goddess of dancing) we discern movement, and with Dionysus (god of fertility, and much more!) we discover love. Following, humanity is positioned to control its own destiny. (In the ballet, Prometheus is not punished for stealing fire from Olympus. Were we sanguine in the Enlightenment?) Salvatore Viganò wrote the libretto and invited Beethoven to compose the music for the original ballet. The production was a huge success for Beethoven. In his lifetime, the ballet received more public performances than any of his other works.

1801 was an important year in Beethoven's life. It was the year that he chose a new artistic path, one of innovation, when he began to embody the symbolism of heroism, fighting tirelessly for freedom.



Ludwig Van Beethoven by Joseph Karl Stieler, 1820

This new path was born out of necessity. In 1801 he overcame serious contemplations of suicide, depressed over his fate of eventual deafness and his love being ever unrequited. He wrote to his childhood friend Franz Gerhard Wegeler, "I can say with truth that my life is very wretched; for nearly two years past I have avoided all society because I find it impossible to say to people, 'I am deaf!'" But later, "I will boldly meet my fate... I feel that I am no longer made for a quiet existence." In the same year he confessed his love to Countess Giulietta Guicciardi, whom he famously referred to as his "immortal beloved," a piano student of his to whom he dedicated his so-called *Moonlight Sonata*. He wrote to her, "Indeed I have resolved to wander far from you until the moment arrives when I can fly into your arms, and feel that



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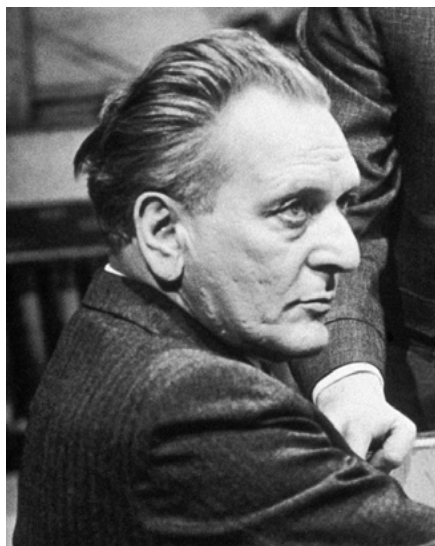
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they are my home, and send forth my soul in unison with yours into the realm of spirits...Ever thine. Ever mine. Ever each other's." The countess would soon marry another as Beethoven was not of noble birth and beneath her position. (Beethoven never married.) This year Beethoven proved his mettle. He firmly took the reins of his future, metamorphosing into the superhuman figure we now imagine.

Loewe

For what it's worth, her name is actually Gilberte. *Gigi* 'twas a novel, a film, a Broadway musical, and most recently a musical revival with a revised book—the story has stood the test of time! Originally written by Sidonie-Gabrielle Colette (1873-1954), the story may have been inspired by her own life, a woman who married young and was treated as property by her husband, Henry Gauthier-Villars, who put his name on her early writings. Later, she found her independence and became known to the world as Colette, writing literature beyond its time. *Gigi* is not a tawdry story of romance from the male gaze. It's, maybe, an early attempt at feminism. *Gigi* wants to live her life, not dictated by societal norms, her female controllers, or her male suiters. The story was created by a woman, the film was directed by another (Jacqueline Audrey—the first successful commercial female film director in France), was adapted for the stage by another (Anita Loos—the first female staff screenwriter in Hollywood),



Frederick Loewe, unknown photographer, 1962

and most recently revived by another (Heidi Thomas—writer of the popular series, *Call the Midwife*). Whatever *Gigi* is, it's complicated: the story takes place in the 1880s, written in the 1940s, set to music by an (immigrant) American (male) in the 1950s, and revised in the 2010s to meet today's principles.

The *Gigi* most of us know was rewritten by the superstar team of Alan Jay Lerner & Frederick Loewe in 1958. It followed *My Fair Lady* (1956 musical; 1963 film) and preceded *Camelot* (1960 musical; 1967 film). But *Gigi* was uniquely written for the big screen—the musical wasn't produced until 1973—and so at first Loewe didn't want to have anything to do with it. After reading the script he relented and the team took home nine Academy



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Awards including Best Picture, Best Screenplay (Based on Material from Another Medium), and Best Song. The nine awards were a record, only to be outdone by *Ben-Hur* the following year. (*Gigi* might have had 170 ornate costumes, but that can't really compete with the one million props, 100,000 costumes, 10,000 extras, 2,500 horses, and 200 camels of *Ben-Hur*.) The songs heard in today's concert, as organized by the Tony and Emmy Award-winning arranger Robert Russel Bennet, are: *The Night They Invented Champagne*, *Gigi*, *Waltz at Maxim's*, *I'm Glad I'm Not Young Anymore*, *The Parisians*, *Say a Prayer for Me Tonight*, *Thank Heaven for Little Girls*.

Massenet

It's said Jules Massenet had an encyclopedic knowledge of music history. I believe this to be evident in his incredibly varied output and how he seemingly surprises us at every turn. (His music often makes me smile.) His technique was certainly formidable, which earned him much praise and many awards. But Massenet wrote in a style that is stigmatized today as "light" and thus his music gets branded as largely superficial. (I don't find this to be the case but I do acknowledge that he didn't innovate.) The ethos of the era, which we call the La Belle Époque, is where Massenet chose to situate his music—it was a privileged time of stability and prosperity. Still, I'd argue Massenet did attempt to convey deep emotion in his music, and he did



Jules Massenet by Eugène Pirou, edit from 1895

so by often looking inward, entering a spiritual place.

Massenet's *Suite No. 4* (1874) is a picturesque scene, but not of an exotic place. Rather, it's a portrait of something right in front of him—his church, his community. *Angelus* is a Catholic devotion. Its name comes from the first few words of the corresponding text, the incipit *Angelus Domini nuntiavit Mariæ* (The Angel of the Lord declared unto Mary). This prayer is traditionally recited three times a day (morning, noon, night), inviting goodwill and communal participation by the ringing of a church bell. Massenet most certainly participated in this ritual, frequently hearing the bell ringing, probably loudly echoing throughout his Parisian community. Gabriel is the messenger of the devotion and Massenet shares what he felt and heard in his community.

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Glière

The Red Poppy (1927) is a ballet. The libretto tells the tale of a Soviet ship captain docked at a port in (Kuomintang) China who tries to rescue harbor workers from starvation and abuse, forced to work by an oppressive British commander. (The Kuomintang political party led China from 1928 until it was defeated by the Chinese Communist Party in 1949.) The beautiful Tai-Choa sees the captain's kindness and offers him a red poppy, representing admiration and love. Later, as riots erupt on the dock, Tai-Choa is killed, sacrificing herself, choosing country over self. As she passes, she gives a young Chinese girl another red poppy, symbolizing her love for her homeland and the wish for its freedom. One reading of the ballet's subtext, considering its origins and the Bolshevik Revolution (1917-1923), is that we are obligated to fight for the unfortunate; that freedom of speech, to unionize (and strike), and equality of law should be applied to all. *The Red Poppy* was, perhaps, the first truly Soviet (not Russian) ballet. Considering the events of the day, it should be noted that Reinhold Glière was born in Kyiv, Ukraine.

The *Dance of the Sailors from the Soviet Ship*, as the number is so titled in the ballet, is Glière's best known music. The tune is borrowed from a Russian folk song titled *Yablochko (Little Apple)*. In Glière's day it was common to insert folk song into 'modern' composition, showing respect to the history of one's nation, promoting cultural nationalism. *Little Apple*



Reinhold Glière by unknown artist, c. 1950

isn't about apples. It's a naval song that originated near the Black Sea, still sung and danced to today. It was used in the ballet because it became popular during the Bolshevik Revolution (Russian Civil War). As such, there isn't one accepted version of the text. All the political factions of the day used the tune to suit their aims, i.e., "Oh, little apple, Green on the side. I am tired of Kolchak, I want Lenin instead." Or, "Not with Lenin, Not with Trotsky, but with a sailor of the Red Fleet." Instead of writing his own text and claiming a political ideology, Glière wrote exaggerated musical variations that are often prideful, sometimes rambunctious, sometimes virtuosic, always dramatic.

Glière was an exceptional composer of opera, ballet, symphonic music, and chamber music. His music has been recorded with the best of 'em and is widely known in Europe. But, his music



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isn't so easy to come by in the States—you simply can't buy it, as Russia withdrew his music from circulation. When it does become available again and thus more widely performed, I have no doubt Glière will receive a renaissance as a master composer we've overlooked.

Brahms

Johannes Brahms' *Symphony No. 1* is a landmark composition. It's perhaps the first thorough symphonic realization of Romantic form and Romantic ideals; Brahms being wholly a child of the age, living in the world Beethoven created. As such, Brahms' *First* is seen as a symbol of change, but it is not avant-garde. And yet, the *First* is deeply connected to the past. I think of it more of an extension, a passing of the baton from Beethoven to the next keeper-of-the-guard. Specifically, the symphony is a response to Beethoven's *Symphony No. 9* (1824). You know the one—the *Ode to Joy*, the one with the choir, the song played when the Berlin Wall fell, the spark that students broadcast in Tiananmen Square as they fought for freedom. *The Ninth* is a march of ecstasy. Friedrich Schiller wrote the original "Ode" text in 1785, offering the world: "Joy, beautiful spark of Divinity... Your magic brings together what custom has sternly divided; All people become brothers, where thy gentle wing abides." Brahms sought to continue Beethoven's (and Schiller's) call.



Johannes Brahms, unknown photographer, 1866

Brahms was born a few years after Beethoven passed but Beethoven's shadow remained. To Brahms, Beethoven's music was the ideal, and thus writing a symphony was the highest level of achievement. (Beethoven is, perhaps, the greatest symphonist.) Brahms began work on his first symphony in 1854, 30 years after Beethoven's *Ninth*, and it took him another 22 years to complete, finally receiving a performance in 1876. It was an immediate success. The renowned conductor Hans von Bülow (1830-1894) called it "Beethoven's 10th." Brahms' *First* intentionally paid homage to Beethoven. There is variation of the "fate" motive from Beethoven's *Fifth* (the "bu, bu, bu, bum"), a new "ode" inspired by Beethoven's *Ninth*, and all of the music is positioned within the same harmonic battle as heard in Beethoven's *Fifth*—suffering through c-minor to c-major, which becomes a sort of creative catharsis.

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Brahms' *First* begins with a diabolic introduction. Introductions being en vogue in symphonies since Papa Haydn, they suggest the spirit to come. So what is the spirit of Brahms' introduction? It's complicated. It surely has immense power, but there is no melody, no pleasure, only an unyielding throbbing that grabs hold of you, not yielding until, perhaps, the second moment, fifteen minutes later. The introduction sounds three musical ideas. One of *strife*, suggesting creation. A second of *doom*, suggesting fate. And a third of *rebirth*, suggesting a glimpse of the other side. Throughout the first movement these musical ideas are explored, oftentimes simultaneously, as if they were having a conversation. This sounds complex because it is. In listening, ask yourself, Which idea succeeds? In the Romantic era, especially, it was thought the creator must suffer in order to create great art. Perhaps this is the point. As the saying goes, "One cannot live without sin." It's surmised Brahms was no stranger there.

The second movement is much more straightforward, though its message is equally meaningful. There is a feeling of love, certainly. But I wonder, What kind? Is it internal or external? Does the object of the affection know of the love? Or, is the love directed toward self yet shy away from such comfort? (I'm psychoanalyzing Brahms, of course.) The third movement is also fairly direct, even singable, but historically complex. Traditionally, such movements harkened pastoral themes, especially the trio (which is the middle bit).

Haydn, again, standardized this, but Beethoven transformed this music into a wild romp—gone are the shepherds. Brahms is well aware of history and, perhaps in a sleep, wrote the third movement while in a dream, transporting himself into the presence of Haydn and Beethoven, hybridizing their worlds.

In the symphonies of *The Idol*, Beethoven's first three movements (of four) can be imagined as a series of questions. It's in the fourth (last) movement of his symphonies that he attempts to sort out the dilemma. Brahms does the same. Brahms begins the fourth movement with an echo of the first, reminding us where we've been. Then, when we are at our lowest, Brahms presents his own *Ode to Joy*. Catharsis, remember? In sum, after 30 minutes of c-minor *storm and stress* we arrive at c-major, like a sunrise warming our skin, as Beethoven did in his *Fifth*. What follows? The only things that can: nature—Brahms gives us horns and flutes, representing the beauty of the physical world; spirituality—Brahms gives us brass performing Gregorian song, representing coherence; a chorale—Brahms gives us something pleasant for all to sing together. Speaking of that chorale, recall the Schiller text? The final, massive, chorale is Beethoven's "brotherhood" once more. To be clear, let's not think of the fourth movement as an answer to the first three movements. Rather, like Beethoven, we masterfully conclude with an offering, an invitation, one that suggests we should love, become creator ourselves, in fellowship.

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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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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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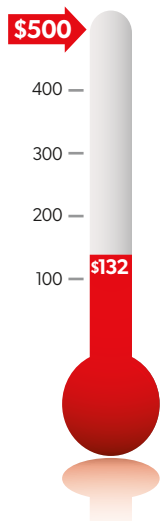
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DON'T MISS THESE MSO EVENTS IN 2022

- April 23:** MSO's 70th Birthday Party at the Venue at Union Square. Food, fun and live classic rock by "Out A Time" at this fabulous fundraiser! 6-10pm.
- June 9:** Tune in to hear MSO Music Director Dylan Chmura-Moore on Be My Guest with Lee Douglas. 9:30am on WOMT radio 1240AM/107.9FM.
- June 22:** Bourbon & Bites, an Evening with The Whiskey Master of Penelope Distillery. Manitowoc Yacht Club, 6–8 pm, Watch our website for details.
- June 25:** Our Town: By George! MSO performs the lavish music of George Gershwin, featuring piano virtuoso Diana Shapiro. 7:30pm at the CCC.
- July 4:** SubFest at Fourth on the Shore. The MSO Jazz Ensemble performs from noon to 1:15pm at the City Band Shell (Maritime Museum West Lot) at this annual family-friendly celebration.
- Dec. 3:** MSO Holiday Tour of Homes. Kick off the season by visiting local homes that have been professionally decorated for the holidays! Proceeds benefit MSO. Watch our website for details.



Happy
Birthday

MSO

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