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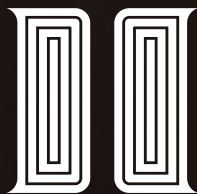
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Seventy-first Season

Manitowoc Symphony Orchestra

WE ALL SING IN THE SEASON!

Saturday, November 20, 2021

Capitol Civic Centre, Manitowoc

Dylan T. Chmura-Moore, Conductor

Daniel LeClaire, tenor

Johann Sebastian Bach (1685-1650) *Brandenburg Concerto no. 3 in G major, BWV 1048*
I. Allegro moderato
II. Largo from Sonata, BWV 1021
III. Allegro

Irving Berlin (1888-1989) *White Christmas*

Arnold Schoenberg (1874-1951) *Christmas Music*
arr. Chmura-Moore

Ray Evans (1915-2007) *Silver Bells*
and Jay Livingston (1915-2001)

Antonio Vivaldi (1678-1741) *The Four Seasons, op. 8, no. 4 (Winter)*
I. Allegro non molto
II. Largo
III. Allegro

INTERMISSION

Mannheim Steamroller *Deck The Halls*
arr. Chip Davis and Chmura-Moore *Away In a Manger*
O Holy Night
O Come, O Come, Emmanuel
Bring A Torch, Jeannette, Isabella
The First Noel
Joy To The World
The Holly and the Ivy
Silent Night

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Daniel LeClaire is a jazz/pop/soul singer songwriter currently residing in Los Angeles. After opening the Book of Mormon first national tour with over 1,200 performances, he set off to St. Louis and helped open a jazz speakeasy. Soon after, he recorded his first pop album, "High", in Los Angeles. Since then he has sung for Betty White's 90th Birthday Special televised on NBC, performed at the Hollywood Bowl, and most recently sold out Birdland jazz club in New York City, with his concert, "Jazz. Soul. Original."

Daniel has shared the stage with world renowned performers such as Mary Tyler Moore, Nick Jonas, John Stamos, All American Rejects, Amy Poehler, Carol Burnett, Wayne Newton, and many more. He has performed around



the world at venues like the Kennedy Center, The Fabulous Fox in St. Louis, and Place des Arts in Montreal. Daniel's concerts are high energy and low maintenance. They are freeing, fun, and all about connecting through a "feel good" release. Daniel is now touring his brand new album, "21st Century Standard", internationally at jazz clubs, amphitheatres, performing arts centers, and music festivals. His music is meant to move you and his concerts will always leave you wanting more.

Website: danielleclaireremusic.com

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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.

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Absolutely! This holiday season MSO is partnering with the Lincoln Park Zoological Society—we're working together to make Manitowoc a more beautiful place to live and work.

From Nov. 26–Dec. 29, as you enjoy the **Lights in Lincoln Park Drive-Thru Light Show** you'll hear a portion of tonight's concert when you tune in on your car radio!

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MSO in the Community

MSO is working with Manitowoc Public School District to offer a music-in-the-schools artist residency! 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 are more developed, coordination is strengthened, engagement in school is enhanced, empathy towards other cultures is increased, pattern recognition is improved, imagination and intellectual curiosity are 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 with MSO to realize this residency. AND, thanks to rockstar MSO musicians Carrie Kulas, violin; Jane Finch, viola; and Michael Dewhirst, cello! ■



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Bach

For over a century, hearing Bach's *Brandenburg Concertos* at the holidays has been a much beloved tradition. Why, you ask? A goal of music in the baroque was to move the affections of the listener. And the *Brandenburgs* may very well be the greatest instrumental baroque music. Specifically in the third *Brandenburg*, of which Bach wrote six, we hear an exuberant celebration of equality expressed through musical texture. But if you were to ask Bach, I bet he'd say that we hear this music at the holidays 'for the glory of God and the refreshing of the mind.'

Bach's *Brandenburg Concertos*, highly imaginative, revolutionary even, are thought to have been inspired by Vivaldi's *L'estro armonico* (*The Harmonic Inspiration*). It's amazing music for groups of string players, in this case, three violins, three violas, three cellos, with bass and harpsichord. Bach learned a great deal from Vivaldi, specifically three-part form where a main subject is heard, then heard again in different keys, and then again briefly in the original key (called *vordersatz*, *fortspinnung*, *epilog*, for the music buffs among us). Sometimes Bach antiphonally pits the musicians apart. Sometimes Bach alters the role of the players to have a brief solo. Sometimes Bach has all the musicians play together. All members of the orchestra are given an equal say in the development and meaning of the composition.

The first movement of *Concerto no. 3* is based on a simple three-note gesture—think how Beethoven created his fifth symphony out of bum-bum-bum-bum. Fascinatingly, no slow movement exists for this concerto. Instead, Bach just writes two chords in its place, what is called a Phrygian half-cadence. This is music heard at the end of a musical phrase that offers a feeling of incompleteness and a wink to the audience that there is more to come. We assume Bach would have asked one (or more) of the players to improvise a slow (second) movement before and over these chords. Instead, we opt to borrow from Bach's extensive library and perform a slow movement from a violin sonata that fits well, the movement titled *Largo* (wide, broad, generous) from BWV 1021. (BWV



J.S. Bach by Elias Gottlob Hausmann, 1746



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stands for Bach-Werke-Verzeichnis, how Bach's music is catalogued). The final movement is a gigue (a jig)—a traditional dance movement in two-part form—with much imitation (conversation?) in perpetual motion (dancing until dawn?).

- Bach was the greatest synthesizer. His music made clear all that came before him. He distilled the history of Western music into that which we still use as the basis for musical thought today. An example of this is the form concerto. Is the definition taken from the Latin meaning, “to dispute, to contend,” or the Italian, “to agree, to draw together?” Which side does Bach take? Both! Bach stretched the limits and harmonized what was conceived as proper.
- As we're all about celebrations this year—MSO turned 70, the Capitol Civic Centre turned 100—it's interesting to note (pun intended) that Bach's *Brandenburg Concertos* lay in hiding until 1849, and not published until 1850, the 100th anniversary of Bach's death.

Berlin

Irving Berlin composed *White Christmas* in 1942 while living in LA, from the viewpoint of a native New Yorker missing the feeling of the holidays—specifically the cold and the snow. As such, the song is a bit melancholy, but there is more underneath. *White Christmas* was first performed just weeks after the attack on



Irving Berlin

Pearl Harbor, enhancing the collective feeling of wishing for something warm, safe, and familiar. More personally, on Christmas Day in 1928, Berlin and his wife tragically lost their first son, Irving Berlin Jr, after being just born on December 1. For the Berlins, how could *White Christmas* mean anything other than memories of their beautiful son? In the end, then, *White Christmas* is about family and holding close those you love.

- Berlin opened his own Oscar for *White Christmas*, the only Oscar presenter to ever open an envelope and read their own name as the winner. He said, “I’m glad to present the award. I’ve known him for a long time.”
- *White Christmas* was the signal used by the American radio station AFVN to evacuate Saigon on April 29, 1975, officially ending the war.

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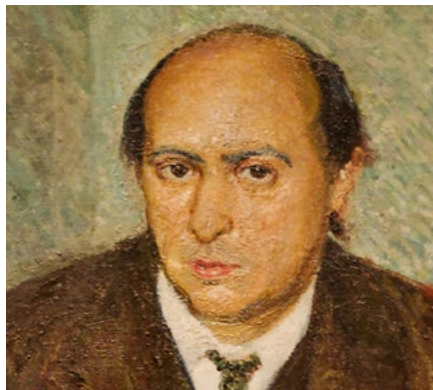


Schoenberg

Arnold Schoenberg, one of the most divisive figures in *all* of music history is not someone we associate with Christmas. Schoenberg is a luminary who has been put behind glass and sits on an altar, presiding over the aesthetic of art. Schoenberg is famous for what is called “the emancipation of the dissonance” (twelve-tone serialism), meaning all 12 notes in a musical octave (the “do, re, mi,” and everything in-between—think *Sound of Music*) are treated equally and no one single note has any more inherent import than another. Sounds good, right? What is heard is total “dissonance,” at least as traditionally defined. It’s chaos! Just kidding. But, why should a certain something (dissonance) offend just because it always has? For example, my daughter likes to eat pepperoni and shredded cheddar cheese inside a soft burrito shell while drinking orange juice. I might call that dissonant, but she’s happy (consonant). Anyway, Schoenberg’s *Christmas Music* was written to be performed by his family on Christmas night in 1921. It’s utterly “harmonious,” nothing like his twelve-tone compositions (*wink*), and expertly combines the carols *Es ist ein Ros entsprungen* (*Lo, how a rose e'er blooming*) and *Stille Nacht* (*Silent Night*).

Ray & Jay

Evans’ and Livingston’s Hollywood contract was up and they hadn’t written a hit in a while. Then they were ordered to write a new Christmas song for a



Portrait of Arnold Schoenberg by Richard Gerstl, c. June 1905

forthcoming film about a con artist. Neither of them wanted to, as in 1950 songs about Christmas weren’t hits. But what were they to do? They took a risk and aimed to write something different. Supposedly inspired by a little bell that sat on Livingston’s desk they happened upon *Silver Bells*. They chose



Ray Evans and Jay Livingston, c. 1940



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three-quarter time and to position the song in a city, where most songs were about the countryside. Specifically, *Silver Bells* is about city sidewalks, Salvation Army workers inviting donations, and department store Santas. Paramount Pictures offered the duo a new contract.

- *Silver Bells* was originally titled *Tinkle Bell*. Livingston's wife saved the day when she reminded the duo about the other meaning of the word "tinkle."
- *Silver Bells* was first recorded by Bing Crosby and Carol Richards in 1950 though Bob Hope and Marilyn Maxwell were to sing it in the film *The Lemon Drop Kid*, to be released in 1951. The recording was so popular that the producers of the film chose to reshoot the *Silver Bells* scene to make it more elaborate and feature the entire song.

Vivaldi

Like Ludwig van Beethoven and Richard Wagner, heroes of the canon, Vivaldi was a bit of a misfit. His *Four Seasons* are examples of this. *Winter* is based on poetry, possibly penned by Vivaldi himself, that was inspired by a painting by landscape artist Marco Ricci (1676-1730). Being programmatic music, *Winter* tells a story. This caused much noise in his time. Because his music was so literally pictorial it was polarizing. Many even called Vivaldi's art a hallow trick and the antithesis of music.



Antonio Vivaldi by Unknown

What about the story? Famously, the lagoon in Venice froze during the winter of 1708-09. Perhaps Vivaldi, nicknamed The Red Priest (il Prete Rosso) because of his red hair and devout Catholicism, is recalling this difficult winter—facing the bitter cold, warming by an indoor fire, experiencing raindrops thawing the freeze.



A Winter Landscape, Marco Ricci, c. 1720

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- Vivaldi was an ordained Catholic priest.
- For four decades he taught music at Ospedale della Pietà, an orphanage, convent, and music school in Venice. Much of his sacred music was written for the children at the conservatory.
- Similar to Bach's *Brandenburg Concertos*, Vivaldi's *The Four Seasons*, published in 1725 with eight other concertos under the name *Il cimento dell'armonia e dell'inventione (The Contest Between Harmony and Invention)*, were lost to history until 1942 when the first complete LP recording of them was released.

The prose is a Petrarchan sonnet after the Italian poet Francesco Petrarca (Petrarch) (1304-1374). Elizabeth Barrett Browning's *How do I love thee? Let me count the ways* is an example we all probably had to read in school. The poetry is 14 lines (ABBA ABBA CDCDCD) and has a slightly flexible rhyme scheme. The English translation misses a bit but still captures the meaning.

(I. Allegro non molto)

To shiver, frozen, amid icy snow
in the bitter blast of a horrible wind;
to run, constantly stamping one's feet;
and to feel one's teeth chatter from the
extreme cold;

(II. Largo)

to spend restful, happy days at the

fireside while the rain drenches a
hundred people outside;

(III. Allegro)

to walk on the ice, and with slow steps
to move about cautiously for fear of
falling; to go fast, to slip and fall down;
to go on the ice again and run fast
until the ice cracks and opens up; to hear
coming out of the iron gates Sirocco,
Boreas and all the winds at war;
this is winter; such are its delights.

Mannheim

What is a Mannheim Steamroller? It's a musical technique from the 18th-century. It was invented by a group of composers living in Mannheim, Germany, now referred to as the Mannheim School (c. 1740-1780). The most famous of the bunch today are Johann Stamitz and his son, Carl. They both wrote some stuff.....ha! Seriously, the Mannheim school heavily influenced the development of the symphony by way of notating the woodwinds (flute, oboe, etc.) independent from the strings, using four movements in a symphony, and helping develop a musical form called sonata form, arguably the most important form in all of music. However, if you play trivia you'll probably be asked, Who revolutionized the use of dynamics in Germany in the late 1700s? Yeah, the Mannheim School did that too. They completely transformed the way the world thought about dynamics. They invented the Mannheim Crescendo (and decrescendo) where an orchestra,

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supported by many of its players, gets intentionally louder together. They introduced the Mannheim Rocket, which is a quick arpeggiated figure that starts very low and gets very high very fast. And the Steamroller technique? The Mannheim Steamroller is an extended crescendo played by an orchestra with a rising melodic line deliberately positioned over a repeated bass figure. It's the dynamic and registral equivalent of when in pop music the rhythm quickens (doubles and doubles again) right before...*the drop*. In short, it made people go crazy. Haydn and Mozart heavily made use of the Mannheim School's ingenuity.

More recently, the name Mannheim Steamroller was first used as an alias by the composer Chip Davis. Davis, also a bassoonist and percussionist, is the founder of the popular new age band he later shared the name with, Mannheim Steamroller. He is an incredible entrepreneur. Not only did he start the band but he also founded the record label American Gramophone (a jab at the prestigious label Deutsche Grammophon) and the distribution



Chip Davis

service Fresh Aire he'd use to gain worldwide stardom. By my count, he and Mannheim Steamroller have released 80 albums to date. His album *Christmas in the Aire* reached no. 3 on the Billboard 200 chart and he's topped the "New Age" and "Holiday" album charts numerous times.

(Funny story, I grew up about 45 minutes from his family home in Ohio.) ■



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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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*See page 39 for
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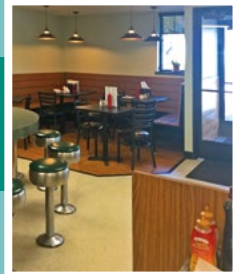
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In addition to MSO, Mr. Miller taught in the Manitowoc Public School District, leading the orchestra program at Lincoln High School. He encouraged in his students and many others a life-long appreciation for music. He demonstrated the importance of 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.

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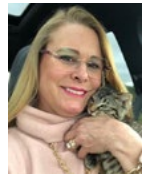
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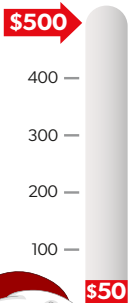
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