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THE ORIGINAL DRACULA

SATURDAY 7:30 PM

OCT. 9

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MANITOWOC
2021

A SCREENING OF THE
1922 SILENT FILM

NOSFERATU

A SYMPHONY OF
HORROR

DIRECTED BY F. W. MURNAU

Live music score performed by
Manitowoc Symphony Orchestra

music director Dylan CHMURA-MOORE

original score hans ERDMAN

reconstructed by berndt HELLER

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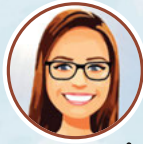
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Seventy-first Season

Manitowoc Symphony Orchestra

Dylan T. Chmura-Moore, Music Director

Saturday, October 9, 2021

Capitol Civic Centre, Manitowoc

Dylan T. Chmura-Moore, Conductor

NOSFERATU, A SYMPHONY OF HORROR (1922)

in concert, live to film

An intermission will be observed tonight between Acts 2 and 3.

Music

original film score by hans ERDMANN

reconstruction of the original score

by berndt HELLER with

giuseppe BECCE

georges BIZET trans. by hubert MOUTON

arrigo BOITO

percy e. FLETCHER

t.r. LEUSCHNER

giuseppe VERDI trans. by émile TAVAN

ernst WIEDERMANN

Production

direction f.w. MURNAU

screenplay henrik GALEEN

producer enrico DIECKMANN

albin GRAU

art director albin GRAU

Cast

Count Orlok Max SCHRECK

Thomas HutterGustav von WANGENHEIM

Ellen Hutter.....Greta SCHRÖDER

Knock.....Alexander GRANACH

Shipowner Harding.....Georg H. SCHNELL

RuthRuth LANDSHOFF

Professor Bulwer John GOTTOWT

Professor SieversGustav BOTZ

Captain of The EmpusaMax NEMETZ

First Mate of The Empusa Wolfgang HEINZ

Hospital Doctor Hardy von FRANCOIS

Sailor Two..... Albert VENOHR

Innkeeper Guido HERZFELD

Student with Bulwer.....Karl ETLINGER

Hospital NurseFanny SCHRECK

In lieu of post-concert receptions in the Mertens Lounge, this season the Symphony will celebrate with after parties at local establishments. Please join us at Courthouse Pub tonight after the concert! See page 9 for details.



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Estate agent, Knock (Alexander Granach), receives a commission from Count Orlok (Max Schreck) to purchase an abandoned property in Wisborg (Wismar, Germany). Knock sends his young assistant, Thomas Hutter (Gustav von Wangenheim), to the Count's castle in the far-off Carpathian Mountains (Transylvania) to complete the transaction. Hutter's orders are to sell a vacant house opposite his own. Hutter's journey is a difficult one as many along the route refuse to take him near the Count's castle where strange happenings are known to occur. Hutter successfully sells the Count the property but before his journey home he becomes uneasy with the sale and begins to imagine a dark shadow is hanging over him, even in the daytime when the Count sleeps. As Hutter realizes the Count is a vampire and he is trapped in the Castle, the Count leaves for Wisborg in haste after seeing a picture of Hutter's wife, Ellen (Greta Schröder). Hutter escapes Orlok's castle and returns home to Ellen exhausted and ill. The Count arrives in Wisborg and brings with him much death, which the town people attribute to the plague. Ellen, most of all, can feel the impending darkness of the Count as he moves closer. Ellen learns that only through self sacrifice "a woman without sin" can kill the vampire. Can Ellen save the town or will the Count and his followers continue to bring terror? ■

DID YOU KNOW?

- A want-ad was posted in a German newspaper on July 31, 1921. It was a casting call. A casting call for rats. It stated, "WANTED: 30-50 LIVING RATS." Hilarious. What seems like a joke, two days later in the same newspaper an advertisement of a rat catcher appeared.
- The villain in *Batman Returns* (1992) was named Max Schreck.
- There is a "Nosferatu" beer brewed by Great Lakes Brewing out of Cleveland, Ohio. It's an Imperial Red Ale, of course.
- *Nosferatu* was not the first Dracula film ever produced. The Hungarian film *Dracula's Death* was Dracula's first on-screen performance, predating *Nosferatu* by a year.
- The name *Nosferatu* loosely translates from the archaic Romanian as "the insufferable" or "the repugnant." And *Nosophoros* translates as "plague carrier" in Greek.
- The name *Schreck*, as in *Max Schreck*, our Count Orlok, literally translates to "fright" or "scare." You can't make this up!

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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.

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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? What 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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November 5: LBB Moondance	Jan. 16: LWE & LBB Family "Movie Night"	May 7: LWE An American Salute
	March 5: LWE The Winds of March	

There’s always something new at Manitowoc Symphony Orchestra. This concert we’re excited to announce our new educational offering. The MSO is working with the Manitowoc Public School District to offer a music-in-the-schools artist residency! Musicians from the MSO will be working with MPSD middle school students, in their classroom, all year long. They’ll play for the learners, provide mentorship, and offer 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, and Tony Bauer, for working with the MSO to realize this residency. ■



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— MARK BARKLEY MILLER
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The Music

In the modern era, music is, literally, an integral part of film, regardless the genre. In the silent film era, music was ephemeral (and often improvisatory). As *Nosferatu* toured the world, the music that accompanied the film—more like “met” the film—differed city-to-city, night-to-night even. So the music that was hired to accompany the first showing of *Nosferatu*, which took place March 4, 1922, was an extraordinary production; a grand new score was commissioned and a symphony orchestra was hired to support the premiere. In fact, it’s rumored that more was spent on the premiere event and its marketing than on the film itself. This is all more reason to languish that the original film score, composed by Hans Erdmann (1882-1942), is lost and maybe only ever heard once. What survives today is a 40-minute suite in two parts, titled *Fantastisch-romantische* (Fantastic-romantic). Without an original score, naturally, *Nosferatu* has thus received an immense amount of musical settings over the years. Death metal, solo accordion, honky tonk, classical, really, there are over one hundred scores that have been inspired by the iconic film available for purchase.

German composer, Berndt Heller (dates lost to history), offers us his take

on Erdmann’s lost film score today. Heller began a decades-long project of reconstructing the original score in 1984 when *Nosferatu* received a vital restoration at the prestigious Berlin Film Festival. The source material? Erdmann’s *Fantastic-romantic Suite*. Heller continued to rework the score until 2006. This final ‘06 version, that which we hear today, is the only one approved of by the Friedrich-Wilhelm-Murnau-Stiftung (F.W. Murnau Foundation) and accompanies the most recent licensed restoration. Interestingly, almost half of the film score that has been reconstructed by Heller is not from Erdmann, rather his contemporaries. Most notable of the seven other composers included in the reconstruction is the prolific Italian film composer Giuseppe Becce (1877-1973). Notably, Becce and Erdmann co-authored a lengthy book on film music composition in 1927 titled *Allgemeine Handbuch der Filmmusik* (A General Handbook on Film Music), an important text that led musical thought on film scoring for decades.

The Drama

Roger Ebert said of *Nosferatu*, “Here is the story of Dracula before it was buried alive in clichés, jokes, TV skits, cartoons and more than 30 other films. The film is in awe of its material. It seems to really believe in vampires...It doesn’t scare



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— John and Laurale Stern—

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us, but it haunts us.” Murnau’s film is an exemplary example of Expressionism, where reality is distorted to radically enhance an emotional effect. There is much use of shadow, architecture (to invoke emotional response), and little objectivity rather than perspective-driven storytelling. The film is as visually evocative—every scene has a mood and great stillness to it—as is the story and acting. Murnau’s *Dracula* is not the sex figure made popular by Bela Lugosi in 1931. Instead, Count Orlok is seen as a true monster with physical features that match his psychology. Art Director Albin Grau and actor Max Schreck (Count Orlok) are so convincing in their portrayal that they inspired the myth that Schreck was a real vampire and the production crew worked in his service. This myth gave us the Oscar nominated film *Shadow of the Vampire*, starring John Malkovich as F.W. Murnau and Willem Dafoe as Max Schreck.

Nosferatu is not an original nightmare, it is plagiarism of Bram Stoker’s (1847-1912) famous 1897 novel, *Dracula*. Murnau did petition the Stoker estate to use *Dracula* in his retelling, which at that time really wasn’t that profitable, but was denied. Some notable changes: character names were changed; Professor Bulwer (originally Abraham Van Helsing) has a reduced role in defeating Count Orlok (originally

Count Dracula); Ellen Hutter’s character (originally Mina Harker) becomes the strongest character, the hero of the story, the only one worthy of being Orlok’s adversary; Orlok doesn’t seem to create other vampires; sunrise has a different effect on Orlok...don’t want to give away too many spoilers! Regardless of his borrowing, Murnau was a very well regarded filmmaker, creating arguably the best motion picture of the silent film era, *Sunrise: A Song of Two Humans* (1929), which won Best Unique and Artistic Picture, Best Access, and Best Cinematography at the first Oscars. Murnau died in a car accident, tragically, at 42 years old.

Upon the release of *Nosferatu*, Stoker’s widow, Florence, sued the production company, Prana-Film, founded by *Nosferatu*’s producers Dieckmann and Grau. After 3 years of litigation, Stoker won the case, earning £5000, bankrupting Prana, and receiving ownership of the film. Once in possession of the film’s rights, immediately, Stoker ordered all copies be destroyed. Luckily, several incomplete printings of the film survived. These disparate printings, unseen for decades, were eventually combined after Stoker’s passing and were the basis for the restored reconstructions purchasable today. ■

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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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Violin II

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Diana Jonen

Bass Clarinet

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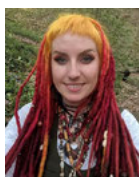
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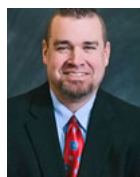
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The Karl Miller Society (KMS) is MSO's awesome donor recognition club. Karl Miller was the founding Music Director of the Manitowoc Symphony Orchestra, incorporated in 1951.



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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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, or speak to any member of the Board of Directors (see page 23).

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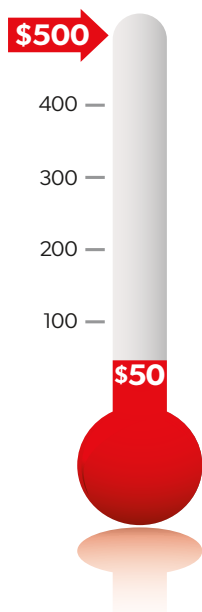
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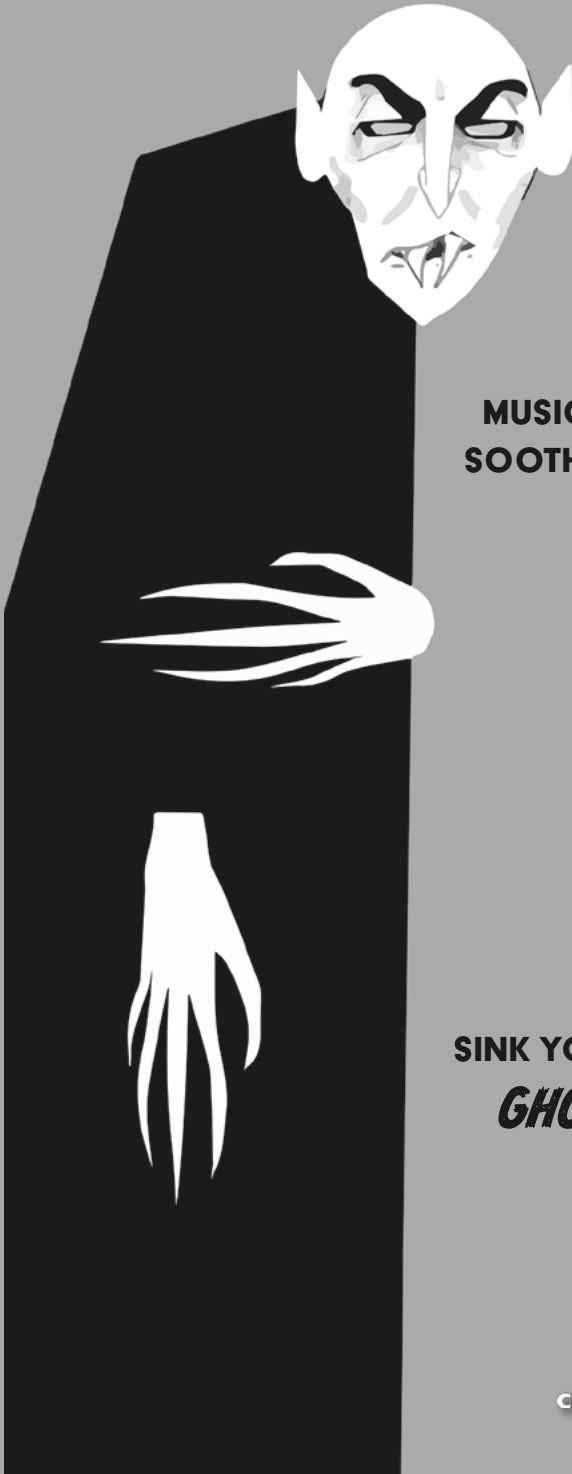
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