

GOLD METROPOLIS

MANITOWOC SYMPHONY ORCHESTRA

Metropolis (1927)
directed by **Fritz Lang**

Score by
Michelle McQuade Dewhirst

Dylan Chmura-Moore
Music Director



7:30PM Sat, October 3, 2026

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THE PROGRAM

Seventy-Sixth Season
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Dylan T. Chmura-Moore, Music Director

GOLD: METROPOLIS
Saturday, October 3, 2026
Capitol Civic Centre, Manitowoc

Dylan T. Chmura-Moore, Conductor



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METROPOLIS (1927) in concert, live-to-film

ACT I (57')
INTERMISSION (20')
ACT II (58')

MUSIC

Original film score (2026) by Michelle McQuade Dewhirst. This is the world premiere performance.

PRODUCTION

Based on the 1925 novel by Thea von Harbou
Producer Erich Pommer
Director Fritz Lang
Screenplay Thea von Harbou
Cinematography Karl Freund, Günther Rittau

CAST

Joh Fredersen Alfred Abel
Maria / maschinenmensch Brigitte Helm
Freder (Mr. Fredersen’s son) Gustav Fröhlich
Rotwang (the inventor) Rudolf Klein-Rogge
Thin Man (the spy) Fritz Rasp
Josaphat (Freder’s assistant) Theodor Loos
Georgy (the worker, no.11811) Erwin Biswanger
Grot (the guardian) Heinrich George
Master of Ceremonies Heinrich Gotho

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an emotional painting.
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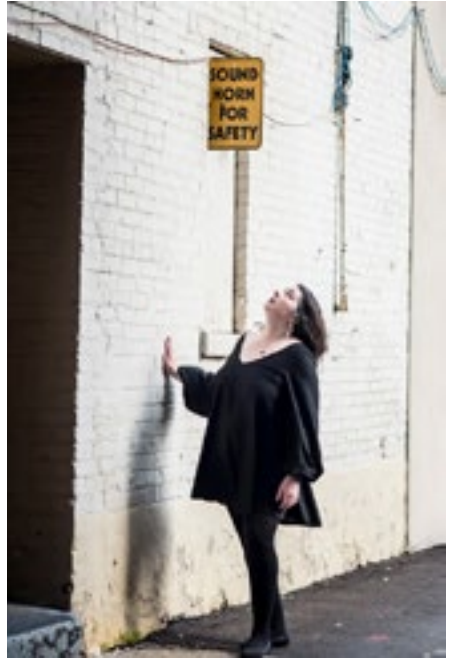


ABOUT THE COMPOSER

Michelle McQuade Dewhirst

An accomplished composer, horn player, and music educator, Michelle McQuade Dewhirst is the artistic director of the Weidner Philharmonic in Green Bay, as well as a long-time member of the Manitowoc Symphony Orchestra.

As Professor of Music at the University of Wisconsin-Green Bay, she teaches courses in music theory, music history, composition, horn, and popular music. Her recent work includes original scores for the silent films *Metropolis*, *Man with a Movie Camera*, and *The Cabinet of Dr. Caligari*; a commissioned orchestral work for the Fox Valley Youth Symphony; and a collaborative work for chamber orchestra and solo tap dancer featuring Jumaane Taylor.



Michelle looks forward to hearing her music on forthcoming commercial recordings by trumpet player Adam Gaines and two-time Grammy-nominated soprano Laura Strickling. Her next film project will be a new score for *Dracula* (1931), starring Béla Lugosi.

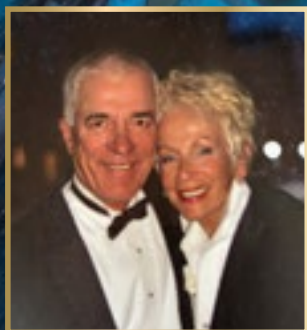
When not teaching, performing, or composing, Michelle enjoys reading, knitting, and consuming every cooking and baking competition show she can find (unless it features Gordon Ramsay yelling). She lives in Green Bay, with her husband Michael, her son Sebastian, and her border collie Otis. ■

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AUDIENCE INFORMATION

Tickets and getting here

THE BEST DEAL. Buy season tickets and save. Otherwise, tickets start at \$41 plus tax and \$18.96 for folks 35 and under. Yes, really, **\$18.96!** Bring the kids—ages eleven and under attend the Symphony for FREE. Music is for all.

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 Capitol Civic Centre 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 piece is your window for slipping in.

PARKING. I hope you didn't park on Franklin! Kidding. Anywhere's fine.

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

SMOKING. No smoking on the premises of the Capitol Civic Centre. Bummer.

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 Capitol recently, there's now a bar on the second level. Sorry, the Capitol 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 \$.009 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



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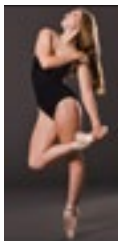
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AUDIENCE INFORMATION

what you're feeling. Probably, others will want to join in with you.

Seat adjacent

BEFORE THE SHOW. Enjoy a beverage and mingle! The Cawley Company Bar is located in the Mertens Lounge, just off the lobby; a second bar (made possible with funding from Tim and Heather Schneider) is located in the Webster Family Lobby on the second floor (accessible by stairs and an elevator). Bars open with doors and are typically open during intermission.

STAY MSO-INFORMED. Check out our slide show before the concert and

during intermission for news, and pictures from recent events.

AFTER THE SHOW. The party continues with snack 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 orchestra? Inspired to pick up that old guitar and get some lessons? Interested in giving to the Symphony? Curious about all we do in the community? Want to share a comment about tonight's concert? Follow us on facebook, tiktok and instagram and visit our website at **manitowocsymphony.org**. ■

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PROGRAM NOTES

by Michelle McQuade Dewhirst

Fritz Lang's 1927 film *Metropolis*, based on a novel by his wife and collaborator Thea von Harbou, was a landmark cinematic achievement. It is widely considered to be the first great science fiction film and its iconic imagery has rippled through popular culture since its release. Visual references to *Metropolis* can be seen in films such as *Star Wars* and *Blade Runner* and in music videos by a diverse array of artists, including Queen, Madonna, and Janelle Monáe. According to legendary film critic Roger Ebert, "few films have ever been more visually exhilarating."

The story centers on Freder, the privileged son of *Metropolis*'s captain of industry Joh Fredersen. Freder is blissfully ignorant that his carefree life of luxury is made possible by an underclass of laborers who toil underground to keep the city running. Freder's illusions are shattered when Maria, a beautiful and enigmatic woman who lives in the workers' city, brings a group of children to the Eternal Gardens of *Metropolis* to introduce the children to their far more fortunate "brothers."

When Maria is removed from the Gardens and sent back "deep below," Freder, captivated by both Maria's beauty and her message, follows to learn more. He soon sees the brutal living conditions the workers endure as well as their growing desire to rise up against their oppressors. He teams up with Maria, vowing to become the "mediator" who will bridge the gap between the elite and the workers and improve the working conditions and lives of the workers.



Fritz Lang, 1969 by Joost Evers
Anefo - Nationaal Archief, CC BY-SA 3.0



Thea von Harbou c. 1928 by Marie Boehm, Becker & Maass.

Freder and Maria's efforts are complicated by the machinations of Rotwang, a reclusive inventor whose main motivation is to seek revenge against Joh Fredersen by wreaking as much havoc on *Metropolis*

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PROGRAM NOTES

as possible. He deploys his latest invention — a “machine man” modeled after the deceased love of his life Hel (who just so happened to be Joh Fredersen’s wife and Freder’s mother). Rotwang kidnaps Maria, and in the film’s most iconic sequence imbues the “machine man” with her likeness. The robotic Maria’s actions destabilize both sides of the conflict, leading to the film’s explosive climax and uneasy resolution. The film offers no easy answers to the conflict between the workers and the elite, but the theme of wealth disparity remains as relevant today as it was when the film was first released.

Due to mixed critical and audience reaction to the premiere of *Metropolis* in Berlin, the film was severely edited by its original distributor, Universum Film (UFA). What was originally a 2½-hour film was chopped to roughly 90 minutes. The cut footage was lost to the editing room floor for decades. The severe edits made Gottfried Huppertz’s original orchestral score useless, as it no longer synchronized with the shorter version’s new runtime.

A number of musical solutions emerged: live improvisations by theatre organists; an electronic score composed by William Fitzwater and Hugh Davies for the BBC in 1975; a 1984 pop score produced by Giorgio Moroder featuring then-current artists Pat Benatar, Adam Ant, Freddie Mercury, and Loverboy; small ensemble scores by the Club Foot Orchestra and the Alloy Orchestra; and even an experimental trip-hop score by an Australian duo called The New Pollutants. The Huppertz score was eventually restored along with the

2001 restoration of the film (the version used in tonight’s performance), which pieced together some of the long-lost footage and brought the runtime to 124 minutes. A final, near-complete restoration that includes the Huppertz score was released in 2010 after an uncut copy of the film was found in a storeroom in the Museo del Cine in Buenos Aires, Argentina.

I’ve long found the varying approaches to scoring the film fascinating; the more I thought about it, the greater the temptation became to try my own hand at scoring the film. I decided to take the plunge in the fall of 2016 while on sabbatical from the University of Wisconsin - Green Bay. I wrote for the UWGB Wind Ensemble and Concert Choir, thanks to the support of band director Kevin Collins and choir director Randall Meder. These directors led their ensembles in the premiere performance of the score in April of 2017.

I wrote the choral parts to be sung on vowel sounds rather than text, in large part because I hoped that one day there might be an opportunity to adapt those choral parts into string parts in an orchestral version of the score. I’m grateful to the Manitowoc Symphony Orchestra’s Music Director, Dylan Chmura-Moore for approaching me about creating the orchestral version for tonight’s performance.

My goal in creating this score was to highlight the huge contrasts in the realities and the emotional states of the various

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PROGRAM NOTES

characters. There's a stark drudgery and brutality in the daily lives of the workers. There's an edgy efficiency to the way Joh Fredersen runs his office. There's madness but also a hallucinatory sense of magic to Rotwang's lab. And, perhaps most importantly, there's warmth and hope for a better future in the work that Maria and Freder do together. The film's epigram announces that "The Mediator Between the Head and the Hands Must Be the Heart!" The heart of the score is the music shared by the film's two heroes.

Many thanks to MSO Music Director Dylan Chmura-Moore and the MSO board for the opportunity to share this score with you tonight. I'm also grateful to all of the MSO musicians — it's been a pleasure performing with you for years, and I'm honored that you're all playing this score tonight! Special thanks to Andrew Parks for his editorial assistance with the score and instrumental parts. And of course, thanks as always to my husband Michael Dewhirst for endlessly cheering me on and for always knowing when I need some avocado toast or maybe a gin and tonic. ■



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DYLAN T. CHMURA-MOORE, MUSIC DIRECTOR

Dylan Thomas Chmura-Moore, D.M.A., is honored to be just the fourth director of the symphony and call Manitowoc a home. In addition, Dylan is Music Director of Oshkosh Symphony Orchestra and Associate Professor of Music at UW-Oshkosh, where he is director of orchestras. Previously, he was director of the Ripon College Symphony Orchestra and 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. He is the author of "A Practical Reference Manual of Tempos for Musicians," published by Potenza Music.

As an instrumentalist, Dylan's notable international appearances include the Internationale Ferienkurse für Neue Musik in Darmstadt, Germany, and the Lucerne Festival in Lucerne, Switzerland. Dylan has recorded albums on the record labels Mode, Summit, EuroArts, Albany, TZADIK, and Accentus. 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. His principal teachers are Norman Bolter, Allen Kofsky, Mark Hetzler, Dwight Oltman, and Charles Peltz.

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 time around his ancient home on projects that clearly should be done by professionals—but he loves it. ■



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CARRIE KULAS, CONCERTMASTER

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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Debbie Williamson
Shoua Xiong
Heidi Barker
Iuliia Mykolyk

VIOLIN II

Joan Geraldson,
*Virginia Bare
Memorial Principal
Second Violin Chair*
Beth Kreutzer
Joyce Malloy
Krista Hettinger
Mary Biemann
Ryan Kraemer
Taylor Rudlaff
Rebecca Briesemeister

VIOLA

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*The Aschenbrenner
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Ann Stephan
Sarah Oftedahl
Amy Beekhuizen
Andy Bruzewicz
Julianna Whitney

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Charles Stephan,
*Karen Steingraber
Principal Cello Chair*
Nic Cywinski
Michael Dewhirst
Wendy Scattergood
Nancy Kaphaem
Anne Keran
Rori Beatty
Anna Herrera
Steve Westergan
Ali Koenig

DOUBLE BASS

Brian Kulas, *Principal*
Shelby Baize
Ann Boeckman
Jessica Otte

FLUTE

Kristen Fenske,
*Michelle Garnett Klaiber
Principal Flute Chair*
Amanda Fuerst

PICCOLO

Kristen Fenske

OBOE

Suzanne Geoffrey,
*Les J. Graebel Memorial
& Emily and Mike Howe
Family Principal Oboe Chair*
Jennifer Bryan

ENGLISH HORN

Jennifer Bryan

CLARINET

Orlando Pimentel,
*Mark Klaiber Principal
Clarinet Chair*
Jill Hanes

BASS CLARINET

Corynn Nordstrom

BASSOON

Josh Fleming,
*David Satchell Memorial
Principal Bassoon Chair*
Susan Lawrence
McCardell

HORN

Michelle McQuade
Dewhirst, *Principal*
Wanda Braden
Andrew Parks
Keith Powell

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*John & Laurale Stern
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Kenneth Johnson
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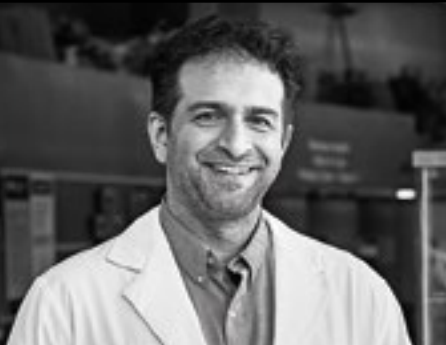
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THE KARL MILLER SOCIETY SUPPORTERS

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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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/together

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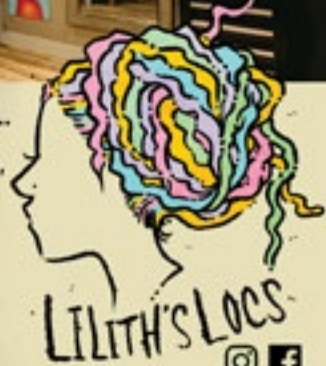
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TO MAKE A GIFT, or to learn more, please contact MSO’s Executive Director Jennifer Spiering, at exec.director@manitowocsymphony.org. All donations are kept in the strictest of confidence and recognized only upon your request.

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VISIT US ONLINE for details on upcoming events, and to support our educational and outreach efforts. Bookmark our website: manitowocsymphony.org

FOLLOW US for the latest MSO news. Join the conversation and share photos, videos, and events with your friends and family to help us spread the word.



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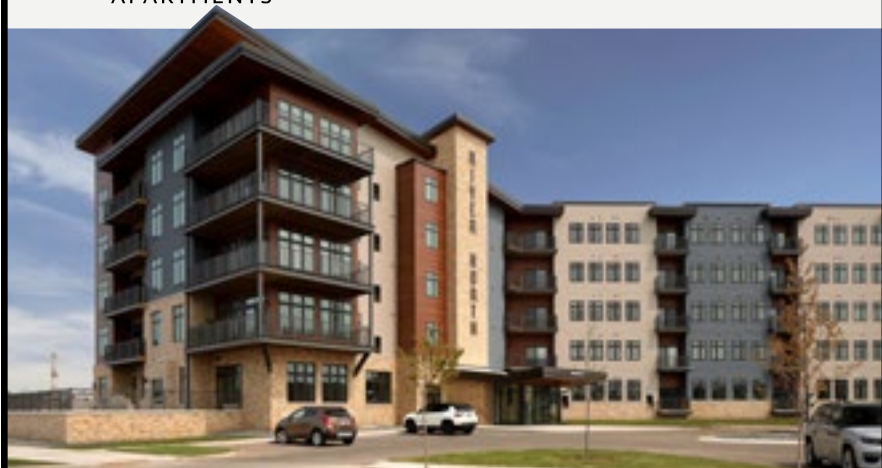
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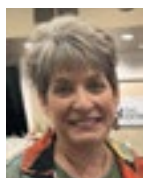
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MSO EXECUTIVE DIRECTOR

Please join us in welcoming **JENNIFER SPIERING** as the Executive Director of the Manitowoc Symphony Orchestra beginning this season.



A Manitowoc native, Jennifer's return to serve her community in this role is both meaningful and inspiring. With local roots and a dynamic professional background spanning music, education, and nonprofits, she brings heart and expertise to the MSO as it enters its next chapter.

Jennifer's experience reflects a thoughtful blend of artistry and administration. Most recently an Elementary Music Teacher with Manitowoc Public Schools, she previously held key roles with Arizona Musicfest, where she supported donor engagement, patron services, and event coordination. Her background also includes experience in human resources, organizational management, and community programming—skills that will serve the Orchestra and its audiences well.

We are delighted to welcome her and look forward to the energy, insight, and leadership she will bring to the Manitowoc Symphony Orchestra.

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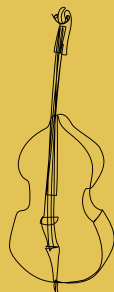
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Lakeshore Wind Ensemble, Music of the
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Saturday, October 10, 2026, 7:30 pm

Adventures will meet fairy tales in a playful blend
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Lakeshore Big Band Dinner Concert

Friday, November 6, 6:30 pm

Silver Valley Bar & Banquet Hall

Tickets/Info: Eventbrite.com

Lakeshore Wind Ensemble
Festival of Christmas:

Merry & Melancholy

Saturday, December 5, 2026, 7:30 pm

The LWE will weave together festive favorites like
"The Nutcracker" with more introspective works
like "I'll Be Home for Christmas."

Lakeshore Wind Ensemble &
Lakeshore Big Band, A Pop of Color!

Sunday, January 17, 2027, 2:00 pm

Join us for a vibrant, color-themed concert
including "Paint it Black," "Yellow Submarine" and
"Purple Rain."

Lakeshore Wind Ensemble

The Winds of March: Classical & Rock

Saturday, March 6, 2027, 7:30 pm

Enjoy classical repertoire alongside performances
by our Young Artist Competition winners.

Lakeshore Big Band, Colour My World
Friday, March 19, 2027, 7:30 pm

Celebrating all the colors of our world with songs
such as "Bein' Green," "Blue Skies" and a top hit
by Chicago, "Colour My World."

Lakeshore Wind Ensemble

An American Salute: Marches & Movies

Saturday, May 1, 2027, 7:30 pm

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Christmas Vacation

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Sat., Dec. 12th - 3pm

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