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## Manitowoc Symphony Orchestra

Music Director

**Dylan T. Chmura-Moore**

with films by

**Don Krumpus**

How Light Dances

**Saturday 7:30pm**

**Oct 5 2024**

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When was the last time you danced? I bet you were happy. I bet you were feeling. This season, I hope the music we perform inspires you to move a little, to delight in that joyful physical thing, or to take you back to that delightful place.

This season, the music is inspirational. It's exceptionally colorful. It tells wonderful, passionate stories. Some of the music, intentionally, explicitly, invites you to move. Some offers a glimmer of, reminisce of, reverberation of.

I hope to see you at all four of our concerts with a friend draped on each arm. Challenge issued.

I love liminality, the threshold mentioned above, inherent in dance music. How do you engage with music with such motion, with such vitality? Do we ask its purpose? Do we stray from the requisite, original text? Do we purposefully remain in a musical space? Too much? Have I gone off the deep end?

Well, further complicating, marvelously, masterly, this in-between—definitely pseudo-philosophically—is the visual art we're treated to this evening. Krumpos' art invites a new partner to the stage, a new harmonizing of a sort, between light and shadow. It's another spectacle in which to delight.

I've tried to program some of the most evocative dance music this season so I guess we'll see. Let's chat after each of the shows.

Dylan T. Chmura-Moore  
Music Director



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## Guest Artist Don Krumpo

Don Krumpo is a printmaker, designer, mural artist and puppeteer, among other things. He combines his world building narratives, with material culture of old and new, and sprinkled with contemporary absurdities into objects that focus spiritual energies from the natural world. Don started making art by cobbling impossible machines and formidable forts on his father's century farm. He continued his explorations as an art student at the University of Wisconsin, Green Bay.



In addition to his craft, Don holds workshops and lectures at schools and universities throughout NE Wisconsin. His philosophy is to diminish the barriers to creating art by making techniques more accessible and by helping problem-solve creative technical and conceptual ideas. ■

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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 has wheelchairs available on site.

**SMOKING.** No smoking on the premises of the CCC. 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 CCC recently, there's now a bar on the second level. 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



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## Audience Information

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.

### 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 and visit our website at **[manitowocsymphony.org](http://manitowocsymphony.org)**. ■



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### Lecuona

Ernesto Lecuona was a Cuban pianist, one of the first internationally respected musicians from the country, who is credited with sharing “folk” music from Cuba (and Spain) with the broader world. He wrote his *Suite Andalucía* for solo piano after touring Spain in 1928.

The malagueña is a dance, sort of. It’s from Málaga, a city (and province of the same name) on the southern coast of Spain on Costa del Sol (which gives the Coolest Coast a run for its money). It’s smack-dab-in-the-middle of Gibraltar and Granada, if that means anything to you. Andalucía (or Andalusia), the suite’s namesake, is the state (autonomous community) in which Málaga is situated. The suite is more Latin than Spanish, but context is important.

The malagueña is a variation of flamenco. It’s lyrical, ornate, and there is no specific regularly occurring rhythmic motive that is representative of the style. It’s more folk song than dance, which is why I wrote “sort of” before. In this way it’s connected to flamenco as flamenco is more an art-form than specific thing you do on the dance floor or specific rhythm you hear. Flamenco is regional. It’s storytelling. The specific dance reference is something called fandango. (I know, we’ve got a lot terms in this first program note.) A fandango is a parter dance. It’s relatively fast. It’s often in a triple meter. It’s got folk origins, naturally, as it’s very old. There’s an idiosyncratic rhythm that’s tossed around in a fandango. W.A. Mozart (1756-1791) famously wrote a fandango (sort of) in his opera *The Marriage of Figaro*, for example. Lecuona’s fandango is not

Mozart’s Viennese thing. Instead, just like Lecuona, it’s a little jazz. It’s a little film score. There’s even a little crooning if you can imagine a singer on top. The melody is not Lecuona’s own. It’s probably a traditional folk melody, but the earliest record of it lives inside the American composer Louis Moreau Gottschalk’s (1829-1869) *Souvenirs d’Andalousie, op.22* (Memories of Andalusia) from 1851.

The wonderful orchestral thing you hear tonight is thanks to two others. Ferde Grofé, the gent who famously orchestrated George Gershwin’s (1898-1937) *Rhapsody in Blue*, offers his take on *Malagueña*. Morton Gould (1913-1996) offers us his hearing of *Andalucía*, one of the industry’s little known heroes. Gould wrote for Broadway and the screen, he was a hugely successful Pops conductor, conducting “everyone” in the country and abroad, he won a Grammy Lifetime Achievement Award, a Pulitzer,



Ernesto Lecuona c. 1935, unknown photographer



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and he sat on the esteemed NEA panel. If I see his name on an arrangement, I trust it will be quality.

And if you're trying to digest this dense note whilst the music is being performed, we're probably already done with the brief gems and you've missed the applause. Next!

### Elgar

And now we have more "dance" music composed by someone not native to the origins of the particular dance. Ha! Let's call it "impressions of."

The great English composer, Sir Edward Elgar, premiered his *Three Bavarian Dances* in 1907, gently borrowed from *The Bavarian Highlands*, which he composed for choir and piano in 1897. *Highlands* is a collection of six songs suggestive of a region Elgar and his wife, Caroline Alice (1848-1920), fell in love with—Garmisch, Germany. Garmisch is a picturesque ski town about as southern as you can get before you get swallowed up by the Austrian Alps. The Olympics have been staged there. I'm sure many a Hallmark / Netflix movie about love and aristocracy has been produced there. Gorgeous it is. In the 1890s, the Elgars spent the majority of their summers in this idyllic locale.

The story goes that after hiking the Alpine trails by day, the Elgars would settle into a townie bar and be treated to local folk dance (and music). Did they learn to do the dances too? The music suggests they did. The German titles of the movements are all locations. Careful not to Google these words as you'll be booking your flight in a matter of minutes. The English titles are not transla-



*Sir Edward Elgar by Talbot Hughes, 1905*

tions, instead they are poetry. Lady Elgar was a writer. Humorously, the title of the original six choral songs states: "The words imitated from Bavarian Volkslieder and Schnadahüpfler." Volkslieder is folk-song, sure, straight ahead. But schnadahüpfler? I translate the word to mean something improvisational, aided by inebriation, from (southern) German, a "ditty," probably originating as heard at a harvest party in late summer. I think you can read between the lines here. So, yeah, they enjoyed themselves while abroad—they learned the dances. C. Alice wrote:

#### **The Dance (Sonnenbicht)**

*Come and hasten to the dancing,  
Merry eyes will soon be glancing,  
Ha! my heart up bounds!  
Come and dance a merry measure.  
Quaff the bright brown ale my treasure,  
Hark! what joyous sounds!*

*Sweet-heart come, on let us haste,  
on, on, no time let us waste  
With my heart I love thee  
Dance, dance, for rest we disdain  
Turn, twirl, and spin round again,  
With my arm I hold thee!  
Down the path the lights are gleaming,*

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## Program Notes

Friendly faces gladly beaming  
Welcome us with song.  
Dancing makes the heart grow lighter,  
Makes the world and life grow brighter  
As we dance along!

### **Lullaby (In Hammersbach)**

Sleep, my son, oh! slumber softly,  
While thy mother watches o'er thee,  
Nothing can affright! or harm thee.  
Oh! sleep, my son.

Far-away  
Zithers play,  
Dancing gay  
Calls to-day.

Vainly play  
Zithers gay!  
Here I stay  
All the day.

Happily  
Guarding thee,  
Peacefully  
Watching thee.

Sleep, my son, oh! slumber softly,  
While thy mother watches o'er thee,  
Oh! sleep, my son.

### **The Marksmen (Bei Murnau)**

Come from the mountain side,  
Come from the valleys wide,  
See, how we muster strong,  
Tramping along!

Rifle on shoulder sling,  
Powder and bullets bring,  
Manly in mind and heart,  
Play we our part.

Sure be each eye to-day,  
Steady each hand must stay  
If in the trail we,  
Victors would be!  
Sharp is the crack! 'tis done!  
Lost is the chance, or won;  
Right in the gold is it?  
Huzzah! the hit!  
The sun will sink and light the west

And touch the peaks with crimson glow;  
Then shadows fill the vale with rest  
While stars look peace on all below.

In triumph then we take our way,  
And with our prizes homeward wend;  
Through meadows sweet  
with new-mown hay,  
A song exultant will we send.

## Falla

International interest in Spanish classical music boomed at the fin-de-siècle. Manuel de Falla, Isaac Albéniz (1860-1909), among others, fueled this boom as they shared their culture through a late Romantic idiom of the most colorful—a language for which people clamored. The music was inspired by local folk traditions, musical and literary, and it sounded so good, orchestration on par with the greatest painters of sound like Maurice Ravel (1875-1937) and Nikolai Rimsky-Korsakov (1844-1908).

*The Three Cornered Hat (El sombrero de tres picos or Le tricorne)* is a ballet, premiered in 1919. The Russian immigrant, French impresario of dance, founder



Manuel Falla by Ignacio Zuloaga, 1932



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of the most influential ballet company of the 20th century, the Ballets Russes, Sergei Diaghilev (1872-1929), commissioned the music when he was at the height of his power. Ernest Ansermet (1883-1969), hugely influential, conductor, teacher, and writer (some of which is problematic) premiered the music. AND, joining the party, was another heavyweight champion of the world, none other than Pablo Picasso (1881-1973). You know that when Picasso isn't first or second billing, designing your sets and costumes, you've got a thing. Super heroes, all of them.

The story was inspired by a novel of the same name, written by Pedro Antonio de Alarcón (1833-1891) in 1874. It's a story about a despicable city official who tries to trick an honest and good young couple into an illicit affair by use of his power and position. Corruption and lust is aplenty, but there is also humor. It's a titillating read. Spoilers, it all works out in the end and evil gets what's coming. The story takes place in Andalucía (yes, the same as before!), both Alarcón and Falla's home, in 1805 when "the old regime still held sway in Spain."

### Copland

*Rodeo* is a ballet, commissioned by Ballet Russe de Monte Carlo in 1942, the second generation of Diaghilev's famed Ballets Russes as mentioned earlier. Famed American dancer, Agnes de Mille, was the impetus for drafting Aaron Copland into the project, transforming ballet in America and launching her career. She went on to superstardom on Broadway and with American Ballet Theatre, which had yet to bud, now one of the world's leading com-



*Aaron Copland by Marcos Blahove, 1972*

panies. You've all seen de Mille's work as she choreographed *Oklahoma!* and *Carousel*, for example.

Ballet Russe's directive for de Mille was to organize a ballet about a cowboy. She took that stock invitation and ran with it, having a love of acting, coming from a family of two, yes two, Hollywood directors (father and uncle), and two, yes two, playwrights (grandparents). She was primed. Of the mature project, De Mille said:

"Throughout the American Southwest, the Saturday afternoon rodeo gets its tradition. On the remote ranches, as well as in the trading towns, the 'hands' get together to show off their skill in roping, riding, branding, and throwing. Often, on the more isolated ranches, the rodeo is done for an audience that consists only of a handful of fellow-workers, women-folk, and those nearest neighbors who can make the eighty or so mile run over. The theme of the ballet is basic. It deals with the problem that has confronted all American



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## Program Notes

women, from the earliest pioneer times, and which has never ceased to occupy them throughout the history of the building of our country: how to get a suitable man.”

Obviously, she had a sense of humor too! It gets better. Superficially, de Mille’s story is about love, sure, but it’s really about equality, integrity, and honesty. And if you squint you’ll see a bit of the Women’s Suffrage movement. Copland attempts to manifest these essential narrative elements by paying heed to American folk traditions, in his own unique compositional language.

The VITAL ethnomusicological work by John Lomax, Alan Lomax, and Ira Ford was Copland’s reference material. Their *Our Singing Country* and *Traditional Music of America* should be used in every middle school in America to teach music (and history). Just my humble opinion. Anyhow, the following poetic happenings invite the folk music collaborations.

In *Buckaroo Holiday*, our heroine, a humble cowgirl, is infatuated with the head wrangler, and in a failed attempt to gain his affection, gets thrown from a bronco bucking wildly.

To define the happenings, Copland borrows two folk songs. First, we hear *Sis Joe*, an upbeat call-and-response work-song, manifested by alternating hits between the orchestra and percussion, in a mixed meter, off-putting the listener. The text goes:

*All right now, boys,  
Let me tell you 'bout Sis Joe this time.*

*Sis Joe, on the M & O,  
Track heavy but she will go.*

*Take a mule, take a jack,  
Take a linin' bar for to line this track.*

M & O was the name of a railway, like the B & O Railroad in Monopoly. I think *Sis Joe* should be thought of in the same vein as the legend of John Henry. Some suggest *Sis Joe* was, instead, a train stuck in some mud requiring a heroic crew to rescue it by only sheer will.

Also in the first movement we hear *If He'd Be a Buckaroo by His Trade*. You hear it plainly in the trombone solo. The lyrics go:

*If he'd be a buckaroo by his trade,  
I'd have him a hondoo ready made,  
And if he throws his turns on right,  
He can stretch his hondoo ev'ry night.*

A hondoo is a type of slipknot used in lassos. And the humor of that song seems to match de Mille’s.

In *Corral Nocturne*, our cowgirl, runs through an empty corral, love unrequited. Copland says no folk songs were used in the making of the second movement, but I think the call-and-response of *Sis Joe* influenced his writing. And, I think it a brilliant move, although I acknowledge I may be reading into things too deeply, locating what I want to find. I think *Sis Joe* inspired Copland to speak to our cowgirls dejection. Call-and-response is heard throughout by means of orchestral timbre, suggesting the imagined, silent, head wrangler in an imagined duet.

In *Saturday Night Waltz*, our cowgirl remains despondent after attempting to impress the Head Wrangler by altering her appearance and her persona to present as stereotyped feminine—frilly dress, makeup, demure, that sort of ste-



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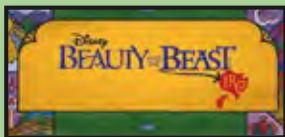
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## Program Notes

reotyped thing. But, who sees our cowgirl for her brilliant true self is a different cowboy, the local champion roper. A love blossoms. Copland borrows the folk song, *I Ride an Old Paint*. It goes:

*I ride an old paint,  
I'm leadin' old Dan,  
I'm goin' to Montana  
to throw the houlihan.  
They feed in the coulees,  
they water in the draw,  
Their tails are all matted,  
their backs are all raw.*

An old paint is an old "painted" horse, so, multicolored, splotchy. Houlihan is a type of loop used to lasso.

In *Hoe-Down*, our cowgirl finds her confidence. She and her new love-interest dance to traditional square-dance tunes *Bonaparte's Retreat*, so says Copland, as well as *Miss (Mrs.) McLeod's (Virginia) Reel*, and *Gilderoy*. None traditionally have any lyrics.

The music (and ballet) ends with a kiss. ■

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Sunday, January 19: LWE & LBB, Pops Concert - It's Electric!

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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 Fur 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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Tiffany Chang  
Debbie Williamson  
Kylie Bowman  
Daniel Flesch  
Sarah Koenigs  
Heidi Barker  
Iuliiya Mykolyk

## **VIOLIN II**

Joan Geraldson,  
*Virginia Bare Memorial  
Principal Second  
Violin Chair*  
Ryan Kraemer  
Dan Ognavic  
Ellie Rice  
Shoua Xiong  
Bruce Bowers  
David Oldenburg  
Lauren Oldenburg

## **VIOLA**

Jane Bradshaw Finch,  
*principal*  
Ann Stephan  
Sarah Oftedahl  
Laura Vandenberg  
Andy Bruzewicz  
Amy Beekhuizen  
Steve Schani

## **CELLO**

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*Karen Steingraber  
Principal Cello Chair*  
Rori Beatty

Michael Dewhirst  
Wendy Scattergood  
Nancy Kaphaem  
Anne Keran  
Steve Westergan  
Ben Rice

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Shelby Baize  
Ann Boeckman  
Jessica Otte

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Cathy Burback

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## **ENGLISH HORN**

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## **BASS CLARINET**

Orlando Pimentel

## **BASSOON**

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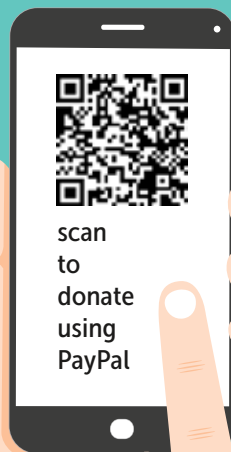
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A promotional poster for a theatrical production. The background is a solid, vibrant red. In the top left corner, there is a logo for "Masquers" in a stylized, white, cursive font, with "Since 1931" written in a smaller, white, sans-serif font below it. To the left of the main title, there is a small white square containing a QR code and the text "LEARN MORE". The main title "12 ANGRY JURORS" is written in large, bold, white, distressed block letters. "12" is the largest, followed by "ANGRY" and "JURORS" in slightly smaller sizes. At the bottom left, the text "ADAPTED BY SHERMAN L. SERGEL" is written in white, sans-serif font. Below that, "NOVEMBER 7-9" is written in a larger, white, sans-serif font.



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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. ■

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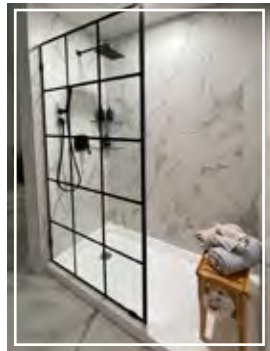


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**TO MAKE A GIFT**, or to learn more, please contact MSO’s Executive Director Peggy W. Pitz, phone 920-684-3492 or email [info@manitowocsymphony.org](mailto:info@manitowocsymphony.org). All donations are kept in the strictest of confidence and recognized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

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Special thanks to the band and orchestra teachers, and to the MPSD Music Parents Association for working to realize this residency and to MSO's Carrie Kulas, violin; Jane Finch, viola; and Michael Dewhirst, cello.



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## MSO Supporters—The Karl Miller Society

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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With resounding gratitude  
to our amazing community.

Love, Jason & Tina Prigge