



OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

# Invigorate

feat. Eli Kalman, piano

# 14

SATURDAY

OCT, 7:00pm

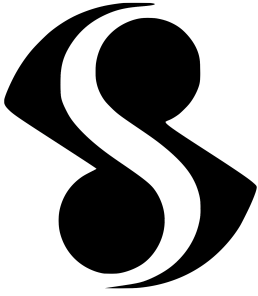
Music Hall  
Arts & Communications  
UW Oshkosh  
1001 Elmwood Ave.  
Oshkosh, WI

[oshkoshsymphony.com](http://oshkoshsymphony.com)



**UWO**

# NEW PARTNERSHIP



UNIVERSITY OF WISCONSIN  
OSHKOSH

## A NEW PARTNERSHIP

Oshkosh Symphony Orchestra and University of Wisconsin Oshkosh have formed a new partnership to better serve the community.

Both OSO and UWO play a vital role in the area in regard to education, cultural enrichment, and community building. It is envisioned that partnering will strengthen a shared mission: to best serve the people of Oshkosh and beyond through education, economic development, and the presentation of exceptional musical programming that “heighten intellectual, cultural, and humane sensitivities.” (UW System Mission Statement)

## A NEW MODEL

OSO and UWO are made stronger by inviting members of the community to come together, work together, build something together. Actually, community music making was OSO’s model decades ago. When the orchestra was founded in 1941, the then called Oshkosh Civic Symphony was

comprised solely of community musicians. Then, it was intrinsically representative and responsive to the community. OSO intends to learn from the success of this model.

Now, OSO may once again offer the finest musical product while also serving the community. Side-by-side, adult community musicians perform with area professionals and UWO students, deepening that which connects us.

## MORE EDUCATION

The collaboration allows both OSO and UWO to emphasize its educational mission and prepare people for success later in life. Now, UWO students will have the opportunity to perform with OSO, honing their skill as they perform next to mentors as well as learn transferable skills from leaders in the community, regardless the student’s major or future profession. ❖

# PROGRAM

Eighty-second Season

## OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

### INVIGORATE

Saturday, October 14, 2023

Music Hall, Oshkosh

**Dylan T. Chmura-Moore, Conductor**

**Eli Kalman, piano**

**Louise Farrenc**

(1804-1875)

Overture no.1, op.23 (8')

**Franz Schubert**

(1797-1828)

Symphony in B minor, D.759 "Unfinished" (30')

I. Allegro moderato

II. Andante con moto

INTERMISSION

**Edvard Grieg**

(1843-1907)

Piano Concerto in A minor, op.16 (30')

I. Allegro molto moderato

II. Adagio

III. Allegro moderato molto e marcato

# WELCOME

❖ **Please, look to your left.** Look to your right. Now, look to the stage. Who do you see? Your neighbor? Your friend? Your postal worker? Your butcher? Is hearing music by those whom you know more meaningful? I think so. The music heard will inevitably represent shared experiences, recalling unique memories, and help to establish a more connected future. We need music to bring us together and to encourage us to listen, be understanding, and demonstrate empathy. We need to hear music as performed by those we know to build, to strengthen our community. This is why Oshkosh Symphony Orchestra has been reimagined into the beautiful collaboration that it is, public and private, professional and student, multi-generational. Our music making is enriched. Our learning has been expanded beyond the printed page.

- Chmura-Moore

## Introducing...

It's not everyday an orchestra is (re-)made. We're commemorating the moment. Led by journalist, storyteller, general all-around-creative, Grace Lim, Oshkosh Symphony Orchestra is embarking on a year-long project called:

### **Score! Our Town, Our Music; The Making of a Community Orchestra**

Members of the orchestra will be interviewed, photographed, audio recorded. They'll share their personal story with music, how it has shaped their person, why it's remained part of their life, and share their art. Visit Grace's Humans of Oshkosh page on Facebook for more stories from the community, with this year's theme focused on music.

# MUSICIANS

## **VIOLIN I**

Yuliya Smead,  
*concertmaster*  
Rebecca Briesemeister  
Nathaniel Fores  
Owen Goffard  
Donna Charley-Johnson  
Amir Rosenbaum  
Susan Moodie  
Matthew R Demers  
Jessica Reich  
Sydney Behlman

## **VIOLIN II**

Justyna Resch, *principal*  
Simon Weinandt  
Anna England  
Ruby Disterhaft  
Echo Czyznik  
Ari Hauck  
Jenn Salm  
Claire Im  
Jonah Seibel  
Erik Escobar  
Katelyn Moodie  
Kat Goza

## **VIOLA**

Matthew Michelic,  
*principal*  
Laura Vandenberg  
Meghan LaPoint  
Darinka Lechuga  
Emily Keller  
Julie Handwerker

## **VIOLONCELLO**

Katherine Decker,  
*principal*  
Micah Gehring  
Stephen DCamp  
Rori Beatty  
Leslie Unger  
Katherine Hartstern  
Amy Daniels  
Natalie Demler  
Kyle Milteer

## **DOUBLE BASS**

Nancy Kaphaem,  
*principal*

## **FLUTE**

Linda Pereksta, *principal*  
Ellie Baldus  
Laurel Marchinowski

## **OBOE**

Andrea Gross Hixon,  
*principal*  
Maralee Mindock  
Delaney Olsen  
Elise May

## **CLARINET**

Hakeem Davidson,  
*principal*  
Hannah May  
Aubrey Parrish

## **BASSOON**

Carol Rosing, *principal*  
John Asmus

## **HORN**

Bruce Atwell, *principal*  
Abby Hughes  
Ben Mackie  
Amelia Last

## **TRUMPET**

Marty Robinson,  
*principal*  
Matthew Boelkow  
Katherine Idleman

## **TROMBONE**

Kenneth Johnson,  
*principal*  
Will Slover

## **BASS TROMBONE**

Alex Martinez

## **TIMPANI**

Alison Shaw, *principal*

### **JOIN THE OSO**

Share your talent and skill.  
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how you can join the team.

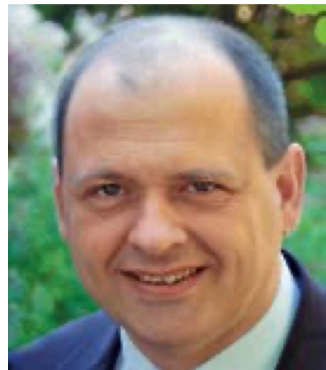
Romanian-born pianist Eli Kalman has performed extensively in Romania, Israel, Germany, Hungary, Japan, the US, and Canada. His lifelong passion for chamber music has been featured in performances at the Weill Recital Hall at Carnegie Hall, the Kennedy Center for Performing Arts in D.C., San Francisco Performances, Tuesday Evening Concert Series at the University of Virginia, at the Sylvia Adalman Artist Recital Series at the Peabody Institute in Baltimore, on the Emmanuel Music-Schumann Chamber Series in Boston, the Myra Hess Series in Chicago and others.

As a recording artist, he offers works for solo piano and cello and piano by Erwin Junger (2001) and Schumann's Sonatas for Violin and Piano with violinist Rose Mary Harbison (2006), a CD entitled *The Jewish Soul* with cellist Amit Peled from the Peabody Institute (Centaur 2009). His solo CD *Homo Ludens* (Centaur 2016), celebrates new piano music by Russian American composer-pianist Lera Auerbach and the Respighi CD *Nebbie (The Mist)* (Centaur 2018) with violinist Jameson Cooper promotes his research on Italian chamber music. His 2020 project focuses on new music for horn, violin and piano, culminating in a new CD entitled *Advenio* (Centaur 2020).

As a scholar, Dr. Kalman's research interests focus on neglected reper-

toire for strings and piano, compositions of Romanian pianist Dinu Lipatti and Romanian Israeli composer Erwin Junger, as well as on unpublished chamber works by Ottorino Respighi. His research has led to the world premier publication of Respighi's first Sonata for violin and piano (1897) published on A-R Editions/Special Publications, 2011. Dr. Kalman performed in 2019 in Bologna, Italy at the invitation of the International Museum and Library of Music of Bologna honoring his contributions to the research, recording and performance of Respighi's chamber music.

Prior to his teaching appointment at UW-Oshkosh in 2006, he has been on the piano faculty at the Center of Arts, Mizra, in Israel and previously at the Lyceum of Arts, Baia Mare, in Romania. Dr. Kalman appreciates the thrill of a thirty five year-long career dedicated to music on three different continents and to the teaching of his wonderful students in four different languages. ❖



# PROGRAM NOTES

## FARRENC

Who's in vogue these days? Louise Farrenc, superstar. If you haven't heard the name, you will. I'll be surprised if Halbe doesn't make a statue of her soon. The next generation may speak her name in the same breath as luminaries Robert Schumann and Felix Mendelssohn. (Got to be honest, I got this idea from Yannick Nézet-Séguin, Music Director of the MET and Philadelphia Orchestra, so it's of good authority!)

If you don't know, Farrenc was a French musician, publisher, and teacher, clocking in some 30 years at the Paris Conservatoire. She wrote much music for the piano as well as chamber music, by necessity says I. She was a well-traveled concert pianist and she frequently performed chamber music.

She gave the people what they want. Her sort of concertising was what Parisian audiences were paying to hear in the 30s-50s. But, from studying her scores, I dare say she was a symphonist at heart. (Just like you might investigate Schubert's music and call him, honestly, a tunesmith at the core.) Her composing just fits the dynamicism of the orchestra. In all the ways we want, her orchestral music is both ripe with conflict and disorder and then affirming and melodious seconds later. In her first overture



Louise Farrenc by Luigi Rubio (1835)

such craftsmanship is on full display, highlighting the drama, soothing us like a siren, and then creating a triumphant call to action at the end. In other words, you're going to want to hear more of her music after tonight.

## SCHUBERT

Mystery, intrigue, bribery, scandal, missed connections. The story behind *The Unfinished* is sensational. The name only adds to the allure. First, the key. Why did Schubert compose the symphony in B minor? It's simply not done. The only other notable examples in all the history of music are

Tchaikovsky's and Shostakovich's 6th symphonies. Eyebrow raised. Second, if Schubert composed the symphony in 1822, which he did, why didn't it receive a performance until 1865, 37 years after Schubert died too young? Can you believe that Schubert just up and gave the score away? He did! I know! And, no one knows why. He gave the symphony to a friend, a pal, a composer named Anselm Hüttenbrenner, that much we know. And in his (and his brother Joseph's) possession the symphony hid from the world, supposedly innocently resting in a desk drawer. Why was it finally heard in 1865? Get this. In 1860, Joseph offered a bribe (my word) to a conductor-friend to get his brother's music a performance. *The Unfinished* was what Joseph used as currency. But of course it was! What's more is that after the deal-went-down, it astonishingly took another five years for the work to see the light of day. You can only shake your head. Third, and the big question, Why didn't Schubert just finish the darn thing? Symphonies were not new to Schubert after all, he wrote ~nine all together, six while a teenager. Further, Schubert was a known commodity in Vienna, especially in regard to art song, so he had access, the respect of his colleagues, and he knew a good thing when he heard it. Must a symphony have four movements, might it be "done," you ask? No and no; Anselm and Joseph

also had a partial sketch of a third movement in their bureau. Did he fall ill? He did, but he composed a treasure trove of music in his last six years so I call foul on that idea. Did something else emotional or psychological happen to him? Dunno, but with the emotional depth of *The Unfinished* it's too seductive not to imagine. In fact, I invite you dream away. With this music, how can you not? (All that said, perhaps the simplest answer is the best one: Schubert was a voracious composer of music and left much unfinished—sketches of six symphonies have been catalogued.)



Franz Schubert by Wilhelm Rieder (1875)

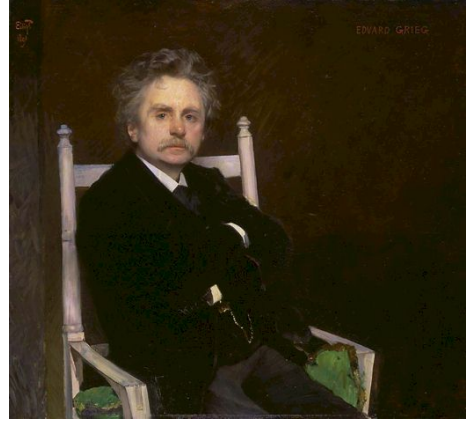


**GRIEG**

This. Concerto. Wow. Without a doubt Grieg's *Piano Concerto* is one of the most beloved concertos of all time. Grieg wrote about his composition: "Composers with the stature of a Bach or Beethoven have erected grand churches and temples. I have always wished to build villages: places where people can feel happy and comfortable..." Hahahaha. A humble village? With his *Piano Concerto* Grieg erected the Sistine Chapel! A happy and comfortable village for the papacy, maybe. I kid. Grieg is talking about creating accessible, inviting music for all. He did this well.

Grieg was 25 when we wrote his celebrated *Concerto*, newly married and with an infant on his lap. He was merry and he was inspired. Robert Schumann's (1810-1856) *Piano Concerto*, to which many compare Grieg's work, was what was artistically inspiring Grieg. (That and Norwegian folk tunes.) More so, hearing Schumann's *Concerto* performed by Robert's wife, Clara (1819-1896), an immense virtuoso herself, lit a creative fire so bright, inspiring the birth of his concerto, that he was able to recall the experience some 35 years later: "Inspired from beginning to end, it stands unparalleled in music literature and astonishes us as much by its originality as by its noble disdain of an 'extravert, virtuoso style.' It is beloved

by all, played by many, played well by few, and comprehended in accordance with its basic ideas by still fewer—indeed, perhaps by just one person—his wife." So, Grieg was a fan.



Edvard Grieg by Eilif Peterson (1891)

Not to worry, with his *Concerto*, Grieg started to collect some fans himself. I'll reference just one, the acclaimed pianist and composer of great imagination, Franz Liszt (1811-1886). Grieg took his concerto to Liszt before it was published—it was just their second meeting. Liszt asked Grieg to play it for him but he had not practiced it so he declined the invitation to perform. In turn, Liszt grabbed the score and played-it-down, even the famous cadenza supposedly best of all. As he performed the *Concerto*, Liszt began to comment and show

approval with nods of various sorts—because of course he could. Then, just five bars before the end of the Concerto Liszt stopped playing. Grieg recounts the happening in a letter home: “[Liszt] suddenly jumped up, stretched himself to his full height, strode with theatrical gait and uplifted arm through the monastery hall, and literally bellowed out the theme. At that particular G-natural he stretched out his arm with an imperious gesture and exclaimed, ‘G, G, not G-sharp! Splendid! That’s the real thing!’ And then, quite pianissimo and in parenthesis: ‘I had something of the kind the other day from [Bedřich] Smetana.’ He went back to the piano and played the whole thing over again. Finally he said in a strange, emotional way: ‘Keep on, I tell you. You have what is needed, and don’t let them frighten you.’” This last bit stayed with Grieg the rest of his life.

This. Concerto. Wow. ❖

## UPCOMING CONCERTS



### SATURDAY, DECEMBER 2, 7PM

Kick off the holiday season with OSO! You can look forward to an evening of holiday classics, livened up the talented Erin Boheme. From musical styles including classical, popular, Broadway and jazz, there's sure to be something to hearten everyone at our 2023 holiday concert.



### SATURDAY, APRRIL 20, 7PM

Shock! Excitement! Impact! Prepare yourself to be immersed in a musical experience that is bound to deliver shockwaves. Featured are vocal soloists on faculty at UWO, Oshkosh Chamber Singers, and choirs from UWO.

Dylan Thomas Chmura-Moore, D.M.A., is Associate Professor of Music at University of Wisconsin Oshkosh where he is director of orchestras. Dylan is also Music Director of the Oshkosh Symphony Orchestra and Manitowoc Symphony Orchestra. Previously, he was director of the Ripon College Symphony Orchestra and 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.

Dylan is also professor of trombone at UW Oshkosh, former instructor of trombone and euphonium at Holy Family College, and is an active solo, chamber, and orchestral musician. 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 Ac-

centus record label. His solo album, *Flag*, was released by Peer 2 Records.

Dylan was awarded the Doctor of Musical Arts degree from University of Wisconsin-Madison. He was a Paul Collins Wisconsin Distinguished Graduate Fellow at the university 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, one in trombone and the other in conducting. Upon graduation, Dylan was awarded academic honors, a distinction in performance, and the Gunther Schuller Medal, the highest honor awarded by the conservatory. Dylan received the Bachelor of Music degree from Baldwin-Wallace College Conservatory of Music. ❖



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Volunteer your time, talent, or treasure. The people of Oshkosh make it the great place it is. You're invited to join the team @ [oshkoshsymphony.com](https://oshkoshsymphony.com).

# SUPPORT THE OSO

**YOU'RE SUPPORT IS VITAL** to the longterm success of Oshkosh Symphony Orchestra.

OSO is a 501(c)(3) non-profit organization whose mission is to build community through music.

OSO is most successful when the whole community joins in on the mission.

**Please consider making a tax-deductible donation to the Oshkosh Symphony Orchestra.**

Donations of any amount are valued.

## WAYS TO GIVE

- Online: [oshkoshsymphony.com](https://oshkoshsymphony.com). Give right now from your phone
- Mail: P.O. Box 522, Oshkosh, WI 54903
- In-person: contact us at [info@oshkoshsymphony.com](mailto:info@oshkoshsymphony.com) or (920) 267-7785 to set up a meeting

## DOUBLE YOUR GIFT

Many company's have a "matching gifts" program. Ask your employer if they'll match your generous donation.

## TAX SAVINGS

Giving through appreciated assets such as stocks or IRAs can maximize your tax deduction and offer OSO the greatest benefit.

## LEGACY GIVING

Add OSO to your estate plan and help us provide music for future generations. Include a provision in your Will or Trust for a certain cash gift or percentage of your estate. Other options include naming OSO a beneficiary to your life insurance policy or retirement account.

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