



OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

LAVENDER CHAI

COMPLEX, RICH, PERSONAL



featuring

Erin Bryan, soprano
Phong Nguyen, tenor

with

UWO Choirs
Kristin Ramseyer, conductor

GATHER • SIP • ENJOY

15

MAR, 7pm

Music Hall
Arts & Communication Center
UW Oshkosh
1001 Elmwood Ave.)
Oshkosh, WI

oshkoshsymphony.com



UWO

NEW PARTNERSHIP



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-third Season

OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

LAVENDER CHAI

Saturday, March 15, 2025

Music Hall, Oshkosh

Erin Bryan, soprano

Phong Nguyen, tenor

UWO Choirs, under the direction of Kristin Ramseyer

Dylan T. Chmura-Moore, Conductor

Antonín Dvořák

(1841-1904)

Symphony in D minor, no.7, op.70 (35')

- I. Allegro maestoso
- II. Poco adagio
- III. Scherzo: Vivace—Poco meno mosso
- IV. Finale: Allegro

INTERMISSION (15')

Franz Schubert

(1797-1828)

Offertorium—Intende voci, d.963 (10')

Schubert

orch. Felix Mottl (1856-1911)

Mirjams Siegesgesang op.136/d.942 (20')

(Miriam's Song of Triumph)

- I. Rührt die Zimbel (Crash the cymbals)
- II. Aus Ägypten vor dem Volke (Out of Egypt, before the people)
- III. Doch der Horizont erdunkelt (But the horizon grows dark)
- IV. 'S ist der Herr in seinem Grimme (It is the Lord in his wrath)
- V. Tauchst du auf, Pharao? (Will you resurface, Pharaoh?)
- VI. Drum mit Zimbeln und mit Saiten (There with cymbals and with strings)

It's not everyday an orchestra is (re-)made. We commemorated the moment last year. Led by journalist, storyteller, general all-around-creative, Grace Lim, Oshkosh Symphony Orchestra embarked on a year-long project called **Score! Our Town, Our Music; The Making of a Community Orchestra**. Members of the orchestra were interviewed, photographed, audio recorded. They shared their personal story with music, how it has shaped their person, why it's remained part of their life, and shared their art. View documentation online on OSO's website (oshkoshsymphony.com) and at Grace's Humans of Oshkosh page on Facebook.

ORCHESTRA

VIOLIN I

Yuliya Smead, *concertmaster*
Nathaniel Fores
Daniel Weyers
Owen Goffard
Donna Charley-Johnson
Jessica Reich
Susan Moodie
Matthew R Demers
Simon Weinandt
Anna England
Amir Rosenbaum
Sydney Behlman

VIOLIN II

Justyna Resch, *principal*
Ashley Mueller
Marjorie Hill
Jenn Salm
Ruby Disterhaft
Echo Czyznik
Elizabeth Diaz
Jonah Seibel
Hayden Spranger
Kelsey McDaniels
Ari Hauck

VIOLA

Matthew Michelic, *principal*
Meghan LaPoint
Dan Erdmann
Jane Bradshaw Finch

VIOLONCELLO

Katherine Decker, *principal*
Micah Gehring
Rori Beatty
Colby Schaller
Leslie Unger
Katherine Hartstern
Emily Danula
Amy Daniels

DOUBLE BASS

Nancy Kaphaem, *principal*
Ray Kilanowski
Elise Williams

FLUTE

Amanda Fuerst, *principal*
Ellie Baldus
Laurel Marchinowski
Desi Lawrence

PICCOLO

Laurel Marchinowski

OBOE

Suzanne Geoffrey, *principal*
Amy Martin
Layla Graser
Elise May

CLARINET

Stephen Joseph Dubetz,
principal
Melody Floyd
Janet Kamps

BASSOON

Susan Lawrence McCardell,
principal
John Asmus

HORN

Bruce Atwell, *principal*
Jonah Dennis,
assistant principal
Amy Coppernoll
Amelia Last
Don Krause

TRUMPET

Marty Robinson, *principal*
Matthew Boelkow
Katherine Idleman

TROMBONE

Kenneth Johnson, *principal*
Haileey Pick

BASS TROMBONE

Tyler Charneski

TIMPANI

Gregory Riss, *principal*

PERCUSSION

Stephen McCabe
Matthew Hoh

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CHOIRS

TENOR BASS CHOIR

Karson Balz
Pierce Clegg
Kody Fenske*
Braxton Flanigan
Sam Forbes
Miguel Guevara
Mason Joseph
Atticus Kaphaem
Lucas Root
Dylan Surprenant*
Alan Thao
Zach Valencia

TREBLE CHORUS

Karlee Albert*
Natalie Arakaki
Cassandra Badgerow
Olivia Baugnet
Samara Cavin
Megan Conway
Suzanne Dawood
Aimee Footit*
Genevieve Haartman
Delaney Koch
Lily Miller
Allison Salzsieder
Rhianna Schoeneberg
Rachael Sclavi
Lily Lavon Scott*
Grace Scott
Lauren Sinclair
Krysta Tangreen
Kelsie Vinge
Sophie Westenberger
Caitlyn Wetter*
Emma Williams
Mackenzie Williams

CHAMBER CHOIR

Karlee Albert
Karson Balz
Mia Barrett
Angela Deptula*
Kody Fenske
Aimee Footit
Boston Gies
Julian Hernandez
Hunter Hillyer
Ryan Hisel-Schneider
Jack Jonas*
Tre-Thomas Martin
Ellie Midtvedt
Lily Lavon Scott
Lauren Sinclair*
Logan Spahos
Dylan Surprenant*
Caitlyn Wetter
Krista Williams
Sophia Yates
Danni Yoder

*Denotes section leader

American soprano Erin Bryan has been praised for her “deft” operatic characterizations and a voice that is “a lyric soprano of exceptional beauty.” Favorite roles include work with Kentucky Opera, Cedar Rapids Opera, and the innovative Fresco Opera, and she is featured as Young Anne/#1 on the recently released world-premiere recording of Conrad Susa’s *Transformations*. Recent concert engagements have included Schubert’s *Mass in G* (Green Lake Festival of Music), Haydn’s *The Creation* (Oshkosh Chamber Singers), and Handel’s *Messiah* (NEW Voices). An advocate for new music, she seeks frequent collaboration with living composers, with notable projects including the Midwest premiere of Laura Schwendinger’s *Kay Ryan Songs* and the world premiere of *Dangerous New Avenues*, a duet for soprano and percussion by Justin Giarrusso.

Dr. Bryan holds degrees from Lawrence University, where she studied with Steven Spears and Patrice Michaels, and the University of Louisville, where she studied with Edith Davis Tidwell. She earned the Doctor of Musical Arts degree in vocal performance from the University of Wisconsin-Madison, where she studied with Paul Rowe. She is on faculty at Ripon College in Ripon, Wisconsin, where she holds the post of Associate Professor of Music and Voice Area Coordinator.



Thanks concert sponsors!

Acclaimed for his “romantic tenor” by the Star Tribune, Dr. Phong Nguyen holds a Doctorate of Musical Arts and Master of Music in voice performance from the University of Minnesota as well as a Bachelor of Music from Georgia State University.

Dr. Nguyen excels as a tenor buffo or character tenor delivering exciting, energy filled interpretations of operatic roles. He has been prominently seen in productions of Puccini’s *Madama Butterfly* as Goro in which he has toured throughout the Emilia-Romagna region of Italy. He would reprise this role multiple times in the United States highlighted by his performance under the baton of Andrew Litton as a part of Minnesota Orchestra’s Sommerfest 2015 concert series. In 2013, Nguyen was involved in an acclaimed interpretation of Gilbert and Sullivan’s *The Mikado* with Skylark Opera consisting of a predominantly Asian American cast where he portrayed the leading role of Nanki-Poo. Other roles performed by him included Gheraldo from *Gianni Schicchi*, Monostatos from *Die Zauberflöte*, Eisenstein from *Die Fledermaus*, Dr. Caius in *Falstaff*. He has also been seen on the stages of Atlanta Opera and Minnesota Opera as a member of their choirs.

Dr. Nguyen currently serves as the choir director at Vel Phillips Middle School and adjunct lecturer of voice at UWO.



Thanks concert sponsors!

PROGRAM NOTES

DVOŘÁK

This is year two in a four year concert cycle where we perform the last four symphonies of the luminary Czech composer Antonín Dvořák. He may not be a household name, but many situate the composer on the same heralded mountain as Beethoven and Brahms. Beside the symphony, he was adept at chamber music and opera. And like the heavyweights that came before him, whose music has had the most enduring staying-power, he made use of the musical foundations of the past to build the most exquisite and contemporary palaces. In a word, he was aware of the contemporary musical world around him and relied on living, local traditions to tell his tales. He promoted folk music from his home as well as Indigenous and African American song, always honoring. Last year, Dvořák's bucolic *Symphony no.6* was heard. It overwhelms with its beauty, decadently so. It was his first symphonic triumph and led to his international prestige as the 6th symphony was *it!* And, it led to the commission of a lifetime.

In 1884, after being treated to Dvořák's *Sixth*, the revered Royal Philharmonic Society (RPS) asked him to write a symphony. (They thought they were commissioning his second symphony, coincidentally, as only one had previously been published though five others had been written.) The RPS has

been commissioning music since 1813, whose list of composers and pieces reads as a "100 best" blog, the most important being Beethoven's *Ninth*—yes, the one with the "ode to joy."

Dvořák's *Seventh* is written in the key of D minor, which, traditionally, has notes of melancholy and hints of tragedy. (It shares keys with César Franck's symphony we performed in October...as well as Beethoven's *Ninth*). Thus, many have associated it with political happenings in the world, specifically the blatant rise of anti-semitism (and other sorts of bigotry) in the Germanic world. (When Dvořák



Dvořák, unknown artist

was trying to share his music via Simrock, a hugely reputable publisher based out of Berlin at the time, they refused to publish his music as Antonín, requiring the Germanized Anton or Ant.) Or, folk have tried to correlate the key to the passing of Dvořák's mother in 1882, the passing of this musical forefather Bedřich Smetana (1824-1884), and/or the passing of three of his and Anna's nine children who didn't live past infancy. I certainly don't know what was going through Dvořák's heart, but I don't label the *Seventh* "Tragic," as do some.

What do I hear then? Complexity. That's what makes it great. Is there strife? Sure. Is there beauty and joy too? You betcha. It's a tour-de-force. It's brilliant. It's got all the awesome melodies that force us to swoon. It's got all the savvy formal elements that wow those who desire to look-under-the-hood. I let you decide how you feel after it's all been performed but I leave you with a quote from the premiere in 1885:

"Let it be said at once and decidedly that [Dvořák's] *Symphony in D minor* is not only entirely worthy of his reputation, but is one of the greatest works of its class produced in the present generation. Dvorak's music is equally interesting, and we may add satisfying, to adherents of the conser-

vative and the progressive schools of art – to the former because it illustrates the fact that it is possible to create something entirely new and original without departing from the formal outlines or the canons of art laid down by the greatest masters of the past; to the more modern school because of the boldness of his harmonic progressions and the freedom of his rhythmic combinations."

SCHUBERT

When I think of Schubert, I immediately go to song, I immediately think of undeniable, infectious melody. It's always been easy for me to lose myself in his enthralling song cycles *Winterreise* (*Winter Journey*), *Schwannengesang* (*Swan Song*), *Die schöne Müllerin* (*The Fair Maid of the Mill*). The more you listen, the more beguiling they become. That's the mark of brilliance, I think. And *Offertorium* and *Miriam's Song* contain the same depth of imagination, of invention, and layered meanings. I invite you to dig in.

An offertorium is the old Latin version of the word offertory, the part of the Christian Eucharist service when the preparation of gifts—bread and wine—are brought to the altar. *Intende voci...* is the Latin text of Psalm 5:3-4 from the Bible. It now translates as (New International Version):

3. In the morning, Lord, you hear my voice; in the morning I lay my requests before you and wait expectantly.

4. For you are not a God who is pleased with wickedness; with you, evil people are not welcome.

The original Psalmus:

3. Intende voci orationis meae, rex meus, et Deus meus. (Hearken to the voice of my prayer, O my King and my God.)

4. Quoniam ad te orabo, Domine, mane exaudies vocem meam. (For to thee will I pray: O Lord, in the morning thou shalt hear my voice.)

I adore the language of the original: "In the morning thou shalt hear my voice." Something about nature, enduring devotion throughout the seasons, and the awe of a sunrise fills me with warmth. I hear that feeling in Schubert's music. In *Offertorium*, Schubert offers us atmosphere, a new Romantic religiosity, and it's about capturing the enduring beauty of nature in sound.

Schubert bent-the-knee to Beethoven. Though we don't think they ever met he served as one of the great master's pallbearers. And to whom did Beethoven kneel? George Frederick Handel (1685-1759), Beethoven openly confessed. (At least in regard to oratorios, which is often a sacred composition for choir, soloist(s), and orchestra, that is performed in concert, not staged.) This lineage sets *Miriam's Song* apart. It is tuneful as

only Schubert could imagine. It possesses a Beethovenian fire, zeal even. And it is music erected with the most stable of pillars, fashioned by Handel a century earlier.

Miriam's Song is presentation of sacred text as found in Exodus. The story is retold by Franz Seraphicus Grillparzer (1791-1872), regarded as one of the finest Austrian playwrights of the 19th century. (Coincidentally, Grillparzer wrote Beethoven's eulogy. It's worth a few reads.) Miriam was the older sister of Moses and Aaron and the *Miriam's Song* briefly tells the story of the Israelites crossing of the Red



Schubert by Wilhelm A. Rieder in 1875

Sea to freedom. Enduring is how Grillparzer and Schubert make the miraculous story feel intimate and complex. Not just praise is offered, but so is fear, doubt, and horror. The well known story is one of overcoming oppression, indeed, but freedom is not a trivial thing. Our artists lean into this confusing, gray space, honoring The Master as freedom is a theme that Beethoven championed important to the time and place having recently endured the Napoleonic Wars.



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Rührt die Zimbel, schlägt die Saiten,
Laßt den Hall es tragen weit;
Groß der Herr zu allen Zeiten,
Heute groß vor aller Zeit.

Aus Ägypten vor dem Volke,
Wie der Hirt den Stab zur Hut,
Zogst du her, dein Stab die Wolke
Und dein Arm des Feuers Glut.
Zieh, ein Hirt vor deinem Volke,
Stark dein Arm, dein Auge Glut.

Und das Meer hört deine Stimme,
Tut sich auf dem Zug, wird Land;
Scheu des Meeres Ungetüme,
Schaun's durch die kristallne Wand,
Wir vertrauten deiner Stimme,
Traten froh das neue Land.

Doch der Horizont erdunkelt,
Roß und Reiter löst sich los,
Hörner lärmern, Eisen funkelt,
Es ist Pharaon und sein Troß.
Herr, von der Gefahr umdunkelt,
Hilflos wir, dort Mann und Roß.

Und die Feinde, mordentglommen,
Drängen nach den sichern Pfad;
Jetzt und jetzt - da horch'! welch Säuseln,
Wehen, Murmeln, Dröhnen! Horch, Sturm.
'S ist der Herr in seinem Grimme,
Einstürzt rings der Wasser-Turm.

Mann und Pferd,
Roß und Reiter
Eingewickelt, umspinnen
Im Netze der Gefahr,
Zerbrochen die Speichen ihrer Wagen;
Tot der Lenker, tot das Gespann.

Crash the cymbals, strike the strings,
let the echo travel far;
Great is the Lord for all time,
and great is this day for all time.

Out of Egypt, before the people,
like a shepherd with his staff for protection,
you come hither, your staff a cloud
and your arm a blaze of fire.
Go forth, a shepherd before your people,
your arm strong and your eyes a fervor.

And the sea harkens to your voice:
It gives a great pull and dry land appears;
shy of the monstrosity of the sea,
we gaze through the crystal wall.
We trust your voice
and tread joyously on the new land.

But the horizon grows dark,
horses and riders deploy in groups,
horns blaring, iron gleaming:
it is Pharaoh and his militia.
Lord, shadowed by peril,
we are helpless - the men and the horses
are upon us!

And our enemies, smoldering with murder,
press onto the safe path;
now closer - but hark! what a roaring,
blowing, murmuring and droning! Hark, it
is a storm.
It is the Lord in his wrath;
the towers of water cave in.

Man and horse,
steed and rider,
are enveloped, interwoven
into the perilous net,
their chariot wheels are smashed;
the drivers and teams are dead.

Tauchst du auf, Pharaos?
Hinab, hinunter,
Hinunter in den Abgrund,
Schwarz wie deine Brust.

Und das Meer hat nun vollzogen,
Lautlos rollen seine Wogen,
Nimmer gibt es, was es barg,
Eine Wüste, Grab zugleich und Sarg.

Schrecklich hat der Herr vollzogen,
Lautlos ziehn des Meeres Wogen;
Wer errät noch, was es barg?
Frevler-Grab zugleich und Sarg.

Drum mit Zimbel und mit Saiten
Laßt den Hall es tragen weit,
Groß der Herr zu allen Zeiten,
Heute groß vor aller Zeit.

Will you resurface, Pharaoh?
Down you go,
down into the abyss,
black like your heart.

And the sea has now filled itself in again,
its waves rolling noiselessly;
never will it give up what it now conceals,
a wasteland, both grave and coffin at the
same time.

The Lord has brought about this terror
and now noiselessly the waves of the sea
roll;
Who would guess what they conceal?
An unconsecrated grave, and a coffin at
the same time.

There with cymbals and with strings
let the echo travel far:
great is the Lord for all time.
and great is this day for all time.

English translation by Emily Ezust

Dr. Kristin Ramseyer's collegiate teaching career began at Illinois State University in Normal, IL, where she conducted the Treble Choir, taught applied voice lessons, and collaborated on joint productions with the School of Theatre & Dance and the School of Music, including notable performances of *Street Scene* and *1776*. She later moved to Quincy University in Quincy, IL where she further honed her skills by conducting the choirs, teaching applied voice lessons, and offering various music education courses.

Kristin earned her Doctor of Musical Arts in Choral Conducting and Pedagogy from the University of Iowa. During her time there, she served as a teaching assistant in Choral Conducting, participated in the premier choral ensemble Kantorei, and studied conducting under the esteemed Dr. Timothy Stalter. Prior to this, she completed dual Master of Music degrees in Choral Conducting and Voice Performance at Illinois State University in 2015, studying under Dr. Karyl Carlson for conducting and Prof. John Koch for voice. Kristin began her academic journey with a Bachelor of Music Education from the University of Illinois, Urbana-Champaign, which she completed in 2003.

Before her collegiate teaching roles, Kristin dedicated the first decade of her career to public school education. She taught chorus and general music at Jeffrey C. Still Middle School in Aurora, IL, and Round Lake Senior High School in Round Lake, IL. During this time, she co-directed and accompanied several notable musicals, including *Bloody Bloody Andrew Jackson*, *Jane Eyre*, *Little Shop of Horrors*, *Into the Woods*, and *Urinetown*.

In addition to her teaching, Kristin is an active soprano soloist. She performed Poulenc's *Gloria* with the Quincy Symphony Orchestra and Chorus in December 2021 and was a featured soloist in the University of Iowa Symphony Orchestra and Choir's performance of Haydn's *Missa in tempore belli* in Fall 2018. Her operatic and musical theatre repertoire includes performances in Ravel's *L'enfant et les sortilèges*, the premiere of Griffin Candey's *Sweets by Kate*, Bizet's *Carmen*, Britten's *A Midsummer Night's Dream*, the premiere of Nicola Jane Buttigieg's *Beethoven in Vienna*, and Schwartz's *Children of Eden*.

Beyond her teaching and performing, Kristin has been actively involved in the music community as a clinician, guest conductor, and adjudicator at various district festivals, solo and ensemble contests, and church choir festivals.

In her personal life, Kristin cherishes her little family, which includes her partner, Josh Ramseyer, a talented baritone, and their son, Graeme. Together, they share a love for music and the arts, which enriches their lives and inspires Kristin's work. ❖



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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