



OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

feat. Erin Boehme, soprano

Hearten
for the Holidays

2

SATURDAY

DEC, 7:00pm

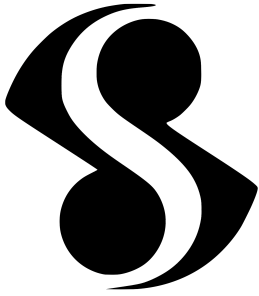
Music Hall
Arts & Communications
UW Oshkosh
1001 Elmwood Ave.
Oshkosh, WI

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

HEARTEN

Saturday, December 2, 2023

Music Hall, Oshkosh

Dylan T. Chmura-Moore, Conductor

Erin Boehme, soprano

Leroy Anderson	A Christmas Festival (8')
Mel Tormé	The Christmas Song (4')
Evans & Livingston	Silver Bells (3')
Hugh Martin	Have Yourself A Merry Little Christmas (4')
Piotr Ilyich Tchaikovsky	Seasons: November (Troika) (3') Seasons: December (Noel) (5')

INTERMISSION

Leroy Anderson	Sleigh Ride (3')
Walter Kent	I'll Be Home For Christmas (4')
Henry Mancini	Snowfall (4')
Irving Berlin	White Christmas (4')
Henry Mancini	Carol For Another Christmas (3')
John Finnegan	Christmas Singalong (10')

WELCOME

❖ **Coming together heartens us**, especially during the holidays, especially around music, no doubt. We hear tunes we've held dear since our youngest days, perhaps music we experienced with our grandparents or grandchildren. A yearly tradition to the symphony made us, makes us, more cheerful and confident in our community. To be able to hear music with friends and neighbors, performed by or with your talented friends and neighbors makes it all the more special and meaningful. The music heard will inevitably represent shared experiences, recall unique memories, and help to establish a more connected future. 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. Our audience experience is enhanced.

- 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
Jessica Reich
Susan Moodie
Matthew R Demers
Zach Mabry
Sydney Behlman
Amir Rosenbaum

VIOLIN II

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

VIOLA

Matthew Michelic,
principal
Julie Handwerker
Meghan LaPoint
Emily Keller
Laura Vandenberg
Jane Finch

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
John Smoody

FLUTE

Ellie Baldus, *principal*
Laurel Marchinowski

OBOE

Amy Martin, *principal*
Elise May

CLARINET

Hakeem Davidson,
principal
Hannah May
Aubrey Parrish

BASSOON

Sandra Polcyn, *principal*
John Asmus

HORN

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

TRUMPET

Matthew Boelkow,
principal
Katherine Idleman

TROMBONE

Matthew Bragstad,
principal
Will Slover

BASS TROMBONE

Alex Martinez

TUBA

Devin Otto

TIMPANI

Alison Shaw, *principal*

PERCUSSION

Matthew Hoh
Stephen McCabe
Bridger Wenzel

KEYBOARD

El Perry, *principal*

JOIN THE OSO

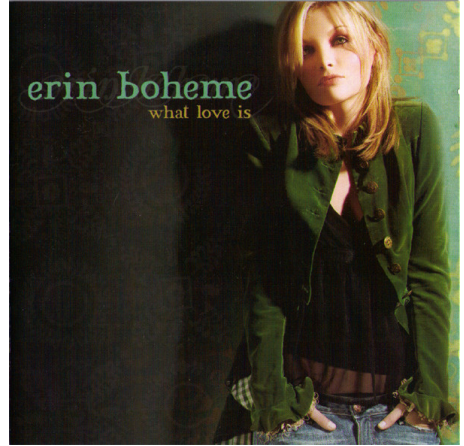
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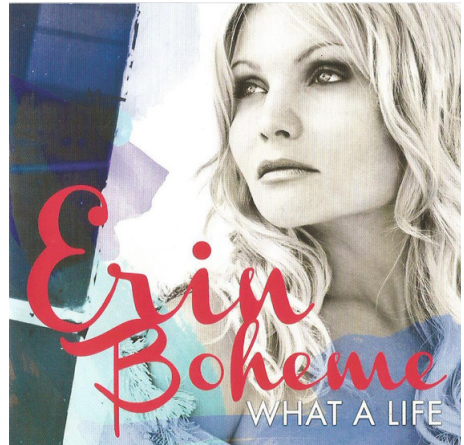
Erin Boehme was born and raised in Oshkosh, WI. At 17 she moved out to Los Angeles and spent the next 15 years performing and recording alongside some of the most exceptional musicians in the industry.

Upon returning home to her beloved Oshkosh she co-founded the Oshkosh Jazz Festival (oshkoshjazz.com). This was alongside some of our cities finest musicians and business leaders.

After years away, she is thrilled to be back home where her heart was all along. ❖



What Love Is recorded on Concord Jazz



What A Life recorded on Concord Jazz

ANDERSON

An accomplished linguist (stories say he was fluent in nine languages), serving in World War II as an intelligence officer, writing a book on Icelandic grammar, Leroy Anderson became one of the most popular composers and arrangers of "pops." His training? Walter Piston and George Enescu, two heavyweight "serious" classical composers. But he had an uncanny gift, turning the familiar into art, as the saying goes—no simple task. He achieved stardom as his name became synonymous with the Boston Pops and the renowned Arthur Fielder. His first major appearance with the Pops came in 1936 when he was invited to conduct the orchestra—Anderson was well known around Boston, previously the conductor of the Harvard University Band. Anderson recounts, "I did this piece, and Arthur Fiedler took a look at it backstage and said, 'Anderson! You orchestrate well!' I didn't know if he was accusing me of something or what; that was his blunt, direct manner. But then he said, 'How about doing something for us?' A year or so later I came back to conduct again, and brought a little piece called *Jazz Pizzicato* to do as an encore. Fiedler liked it enough to play it for two years - and that's how I got started."

Their relationship continued, and after the war Fielder asked Anderson to get back to work for the Pops. He began *Sleigh Ride* in 1946, one of the first things he wrote out of the Army. Anderson said, "...you may remember there was a housing shortage then, and my mother-in-law was living up here, had a cottage that was vacant, so since we had no other place to go, we packed our 14-month old daughter, plus



Leroy Anderson by unknown photographer.

the upright piano, and came on up here to Woodbury, and during that first summer that we were here, I started...*Sleigh Ride*. ... I remember, [it] was just an idea because, it was just a pictorial thing, it wasn't necessarily Christmas music, and it was written during [a] heat wave."

In 1950, Fielder and the Pops recorded *A Christmas Festival*. It quickly became the holiday standard-bearer, more so than *Sleigh Ride* at the time. Amusingly, the recording had to be split in two in order to fit onto the records of the era (78 rpms). Still, the music is so big, joyful, celebratory, dignified even, that it wouldn't be denied its prominence in the repertory. It truly has become the overture to the season.

TORMÉ

Does your family have the tradition of roasting chestnuts? Mine didn't. Whenever I heard the lyrics as a kid I thought, "squirrel food." Since, I've discovered that they're healthy, delicious, and more like a fruit than a nut. Anyway, the music to *The Christmas Song* was written by Mel Torme, who also co-wrote the lyrics with Robert (Bob) Wells, a multi-Grammy award winning TV writer and producer. Mel famously said of their tune: "I saw a spiral pad on [Bob's] piano with four lines written in pencil. They started, 'Chestnuts roasting..., Jack Frost nipping..., Yuletide carols..., Folks dressed up like Eskimos.' Bob didn't think he was writing a song lyric. He said he thought if he could immerse himself in winter he could cool off." Yup, like so many other popular Christmas tunes, *Chestnuts Roasting* was written in the blistering heat of summer. Who knew musicians were such good method actors.



Mel Tormé from *That's All* (1965)

EVANS & LIVINGSTON

Ray Evans' and Jay Livingston's Hollywood contract was up and they hadn't written a hit in a while. Then they were asked to write a new Christmas song for a forthcoming film about a con artist. Neither of them wanted to take the work as in 1950 songs about Christmas weren't hits. They took the risk and aimed to write something different. Supposedly inspired by a little bell that sat on Livingston's desk they happened upon *Silver Bells*. They chose three-quarter time and to position the song in a city, when most songs were about the countryside. Specifically, *Silver Bells* is about city sidewalks, Salvation Army workers inviting donations, and department store Santas. Paramount Pictures offered the duo a new contract.

Did you know? *Silver Bells* was originally titled *Tinkle Bell*. Livingston's wife saved the day when she reminded the duo about the other meaning of the word "tinkle."



Ray Evans and Jay Livingston on set (c.1958)

MARTIN

If you've never seen the 1944 film *Meet Me In St. Louis*, you now have some homework this holiday season. It's on the National Film Registry and all that. *Have Yourself A Merry Little Christmas* is from the film and just one of a few of its hits. The tune is heard a few times in the film, first foreshadowing difficult events that are soon to come to pass. Second, it's famously sung by Esther (played by Judy Garland) on Christmas Eve to her younger sister Tootie (played by Margaret O'Brien). The sisters, and the rest of their family, must leave home (St. Louis) for New York because of their father's employment. But, no one wants to leave home. The song reassures us all that no matter where we are, what struggles we have to navigate, we're home and loved when we're with family.



Hugh Martin from *Hidden Treasures* (2011)

TCHAIKOVSKY

Vivaldi's *Seasons* are quite nice, but have you heard the season's according to Tchaikovsky? Tchaikovsky gets into the weeds. He wrote twelve short character pieces, each representing a month of the year. The music came from the wit of the writer Nikolay (Matveyevich) Bernard, who was the editor of the St. Petersburg magazine, *The Novelist*. *The Seasons* was a marketing campaign. The music, originally written for piano solo, was to be released month by month throughout 1876 as artists do today, teasing their audience with singles and b-sides. What's more, is when the music was "released" it was accompanied with text, poetry selected and as associated by Bernard. November (Troika) and December (Christmas) read as follows.

November (from Nikolay Nekrasov)

In your loneliness do not look at the road,
and do not rush out after the troika.
Suppress at once and forever
the fear of longing in your heart.

December (from Vasily Zhukovsky)

Once upon a Christmas night
the girls were telling fortunes:
taking their slippers off their feet
and throwing them out of the gate.

Over the years, *The Seasons* has been orchestrated numerous times, without a definitive version taking hold of the repertoire. Jessie Montgomery (and Jannina Norporth), a brilliant living composer, recently completed a new orchestration in 2020, for which I'm very hopeful will become available!

KENT

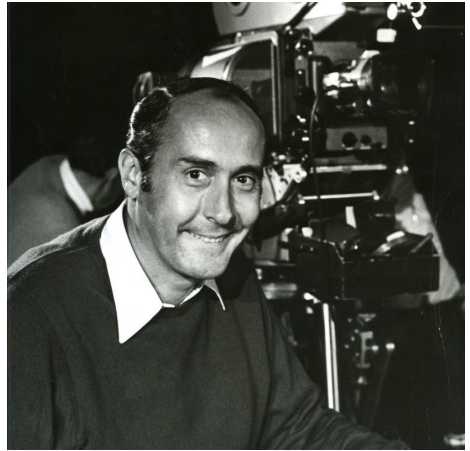
A Juilliard-trained violinist, later composer and conductor, Kent (born Kaufman) finally settled on a career as an architect. What couldn't he do?! Regardless his profession du jour, throughout his life he enthusiastically tried to support the work of the armed forces through song. *I'll Be Home For Christmas* is his most well known example. But, more popular with the troops was the far less family-friendly, *Dirty Gertie from Bizerte*, about a love sick "magoo" who frequently needs to "holler bingo." The song became so beloved that by the time the war ended (WWII) it had accumulated some two hundred stanzas, all of them risqué. But back to *Christmas*, it was written for soldiers stationed abroad during World War II, dreaming of returning home, prepped for their arrival, with all the fixings: mistletoe, Christmas trees, presents, family.

MANCINI

The name Henry Mancini, Heavyweight Champion, is synonymous with finesse. I consider him the musical Muhammad Ali. He wrote a book on orchestration. He won 20 GRAMMY Awards, 4 Academy Awards, and a Golden Globe Award. He was a performer who concertized with everyone from philharmonics Los Angeles to Israel and from Divos (Luciano) Pavarotti to (Doc) Severinsen. He composed music for films *The Pink Panther* to *Breakfast at Tiffany's*. Heck, he's even been on a USPS stamp.

Carol For Another Christmas was written for a retelling of Charles Dickens' *A Christmas Carol*. Unique to the adaptation, written by Rod Sterling, was the evange-

lization of the work and mission of the United Nations. Mancini even forwent any payment for his work because he so believed in the pursuit of the UN. After five decades of the film being kept unavailable to audiences, you can now stream the film on (HBO) Max. The byline? "Three ghosts teach an industrialist the importance of international peacekeeping." hahahaha



Henry Mancini on set (c.1970)

Snowfall was actually composed by Claude Thornhill, who wrote the tune about 20 years before Mancini took it to outer space and made it a holiday staple. His wife, Ruth Thornhill, wrote the lyrics. Mr. Thornhill was a band leader, arranger, and clarinetist. He was a big deal. The sound of his music was progressive and it influenced much development in the (jazz) big band idiom. I personally adore how his arrangements drift effortlessly from big, stationary block "power" chords, to something ephemeral, seemingly drifting with-

out pulse. Then, to that which I can only describe as a well-crafted French sauce, blending unique instrumental colors, timbres, and registers like they've never been imagined before—thick and interesting and delicious. Then why list Mancini as composer? Simple, it's his 1960 cover that I purposefully stole (read: transcribed) for the concert.



Irving Berlin (c.1967)

BERLIN

Irving Berlin composed *White Christmas* in 1942 while living in LA from the viewpoint of a native New Yorker missing the feeling of the holidays—specifically the cold and the snow. As such, the song is a bit melancholy, but there is more underneath. *White Christmas* was first performed just weeks after the attack on Pearl Harbor, enhancing the collective feeling of wishing for something safe and familiar. More personally, on Christmas Day in 1928, Berlin and his wife tragically lost their first son, Irving Berlin Jr., less than a month old. For the Berlins,

how could *White Christmas* mean anything other than their beautiful memories of their dear son? In the end then, *White Christmas* is about family and holding close those you love.

Did you know? Berlin opened his own Oscar for *White Christmas*, the only Oscar presenter to ever open an envelope and read their own name as the winner. He said, "I'm glad to present the award. I've known him for a long time."

FINNEGAN

It's a singalong. Sing along! You'll hear, and hopefully belt with all your joyous holiday night, in the following order: *Jingle Bells*, *Joy to the World*, *It Came Upon the Midnight Clear*, *Hark! The Herald Angels Sing*, *Silent Night*, *Deck the Halls*, and *O Come All Ye Faithful*. ❖

UPCOMING CONCERTS



SATURDAY, APRIL 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 UWU, Oshkosh Chamber Singers, and choirs from UWU.

JINGLE BELLS

REFRAIN: Jingle bells, jingle bells Jingle all the way,

Oh, what fun it is to ride In a one-horse open sleigh.

Jingle bells, jingle bells, Jingle all the way,
Oh, what fun it is to ride in a one-horse open sleigh!

VERSE: Dashing through the snow,

In a one horse open sleigh,

O'er the fields we go,

Laughing all the way.

Bells on bob tail ring,

Making spirits bright,

What fun it is to laugh and sing a sleighing song tonight.

REFRAIN

JOY TO THE WORLD!

Joy to the world! the Lord is come; Let earth receive her King.

Let ev'ry heart prepare Him room,

And heav'n and nature sing,

And heav'n and nature sing,

And heaven, and heaven, and nature sing.

IT CAME UPON THE MIDNIGHT CLEAR

It came upon the midnight clear, That glorious song of old,

From angels bending near the earth, To touch their harps of gold:

"Peace on the earth, goodwill to men

From heavens all gracious King!"

The world in solemn stillness lay, To hear the angels sing.

HARK! THE HERALD ANGELS SING

Hark the herald angels sing, Glory to the newborn King!

Peace on earth and mercy mild, God and sinners reconciled!

Joyful, all ye nations rise, Join the triumph of the skies;

With angelic host proclaim: Christ is born in Bethlehem!

Hark! The herald angels sing, Glory to the newborn King!

SILENT NIGHT

Silent night, holy night,

All is calm, all is bright,

Round yon Virgin Mother and Child.

Holy Infant so tender and mild,

Sleep in heavenly peace,

Sleep in heavenly peace.

DECK THE HALL

Deck the hall with boughs of holly,

Fa-la-la-la-la, la-la-la-la.

'Tis the season to be jolly,

Fa-la-la-la-la, la-la-la-la.

Don we now our gay apparel,

Fa-la-la, la-la-la, la-la-la.

Troll the ancient Yule-tide carol,

Fa-la-la-la-la, la-la-la-la.

O COME, ALL YE FAITHFUL

O come all ye faithful,

Joyful and triumphant,

O come ye, O come ye to Bethlehem.

Come and behold Him,

Born the King of Angels;

O come, let us adore Him, O come, let us adore Him,

O come, let us adore Him, Christ the Lord.

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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.

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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. ❖

