



OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

PUMPKIN SPICE

NOSTALGIA, WARM FUZZIES, ZEAL



featuring
Kirstin Ihde, piano

GATHER • SIP • ENJOY

12

OCT, 7:00pm

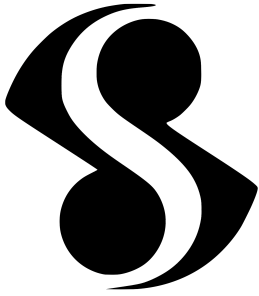
Music Hall
Arts & Communications
UW Oshkosh
1001 Elmwood Ave.
Oshkosh, WI

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-third Season

OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

PUMPKIN SPICE

Saturday, October 12, 2024

Music Hall, Oshkosh

Dylan T. Chmura-Moore, Conductor

Kirstin Ihde, piano

Gustav Holst

(1874-1934)

A Somerset Rhapsody, op.21, no.2 (10')

Sergei Prokofiev

(1891-1953)

Piano Concerto no.1 in D-flat major, op.10 (15')

I. Allegro brioso

II. Andante assai

III. Allegro scherzando

INTERMISSION

César Franck

(1822-1890)

Symphony in D minor (37')

I. Lento—Allegro ma non troppo

II. Allegretto

III. Finale: Allegro non troppo

Welcome to our 83rd season together! As we embark on this musical journey together, I am reminded of the deep connection that music fosters within our community and our mission to build community through music. The symphony provides more than just performances—it offers a shared experience, a celebration of creativity, and an opportunity to find beauty and inspiration in every moment we share together.

New this season, we are partnering with local nonprofits to share in our community building experiences and uplift the amazing ways they are contributing to making Oshkosh a community we all love to call home. We are thrilled to have Oshkosh Co-op, Oshkosh Area Community Pantry, Oshkosh Farmer's Market, and Acton Academy Oshkosh as Community Concert Partners! We are also looking forward to brewing up partnerships with several local cafes to coincide with our tastefully themed concerts this year. A huge thank you to Thunderbird Bakery & Café, Elsewhere Market and Coffee House, and Planet Perk for the extra jolt of energy this season!

None of this community building would be possible without the unwavering support of patrons like you. Your enthusiasm and dedication are what allow us to continue bringing musical experiences to our community. On behalf of the entire OSO Board, I want to express our heartfelt gratitude for your continued support.

We look forward to sharing this musical season with you and hope that each performance brings joy, reflection, and a sense of belonging to our musical community!

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.

MUSICIANS

VIOLIN I

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

VIOLIN II

Justyna Resch, *principal*
Ashley Mueller
Marjorie Hill
Jenn Salm
Ruby Disterhaft
Hayden Spranger
Echo Czynik
Ari Hauck
Jonah Seibel
Layne Zastrow
Elizabeth Diaz

VIOLA

Matthew Michelic, *principal*
Julie Handwerker
Meghan LaPoint
Dan Erdmann
Ann Stephan

VIOLONCELLO

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

DOUBLE BASS

Nancy Kaphaem, *principal*
Ray Kilanowski

FLUTE

Linda Pereksta, *principal*
Ellie Baldus
Laurel Marchinowski

PICCOLO

Laurel Marchinowski

OBOE

Andrea Gross Hixon, *principal*
Amy Martin
Layla Graser

ENGLISH HORN / OBOE D'AMORE

Andrea Gross Hixon

CLARINET

Josh Roberts, *principal*
Melody Floyd
Janet Kamps

BASS CLARINET

Melody Floyd

BASSOON

Carol Rosing, *principal*
John Asmus

HORN

Bruce Atwell, *principal*
Josh Hernday, *assistant*
Jonah Dennis
Evan Gawron
Don Krause

TRUMPET

Marty Robinson, *principal*
Matthew Boelkow
Katherine Idleman

TROMBONE

Matthew Bragstad, *principal*
Hailey Pick

BASS TROMBONE

Alex Martinez

TUBA

Devin Otto

TIMPANI

Gregory Riss, *principal*

PERCUSSION

Zachary Schmitt
Phoenix Steenport

HARP

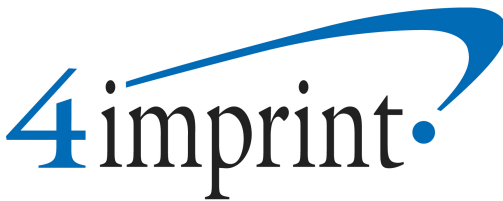
Serena Brouillette

JOIN THE OSO

Share your talent and skill.

Visit oshkoshsymphony.com to learn how.

CONCERT PARTNERS



Please consider supporting those businesses in the community that choose to support us!

Kirstin Ihde is currently Associate Professor of Piano at the University of Wisconsin Oshkosh, where she teaches class piano and collaborates frequently with both faculty and students. She is featured on two recently-released recordings. The first, *La Loba*, a Summit Records release, is the culmination of a research project done in collaboration with Katie Johnson-Webb, horn. It features four duos commissioned by and/or dedicated to the famous Norwegian hornist Froydis ree Wekre. The second, *Day and Night: Modern Flute and Piano Duos by Women Composers*, released by Albany Records, is her second collaboration with Erin K. Murphy, flute. The recording includes duos by women composers from the 20th century to the present.

Kirstin's research includes the unpublished songs of the American composer John Duke in collaboration with the late soprano Karen Bishop. She and Karen can be heard on their recording *Songmaking: A Collection of Unpublished Songs by John Duke*. Kirstin is presently finishing an edition of these 25 songs for eventual publication. Other recording projects include collaboration with euphonium player Matthew Mireles on his solo album *Prometheus* and with tubist Stephanie Frye on her album *Compositions for Tuba by Women Composers*.



When Kirstin is not busy with her academic year, she has served as the pianist for the Interlochen Trumpet Intensive and as a member of the piano faculty at Blue Lake Fine Arts Camp. In addition, Kirstin maintains a private studio where she teaches students of all ages and abilities and performs frequently as a freelance collaborative pianist.

HOLST

When I first heard Gustav Holst's *A Somerset Rhapsody*, I thought the title was written in some sort of old English and referred to the fading of the summer season as the music is extraordinarily pictorial. Nah. That said, the music was composed with a narrative in mind, but it wasn't the impetus for the music. Holst's story goes:

"Into a quiet country scene comes the sound of approaching soldiers. A youth who is courting a girl is persuaded to enlist and go to war. The soldiers march into the distance and the pastoral quietness returns. The girl is left alone."

The story is fine, but turns out to be pretty inconsequential considering all else that's going on.

In 1905, Cecil Sharp, the acclaimed musicologist, collector and researcher of more than 2000 English folk songs (how is this even possible!?), asked Holst to write some music. His requirement was that the melodic material be drawn from local folk songs. Sharp was to give a lecture on regional folk songs in Bath, England in February 1906. Bath, a UNESCO World Heritage Site, partly due to the Roman-built baths dating to ~50AD, is a city about a 100 miles west of London in the historic county of, you

guessed it, Somerset. This is Somerset.



Who's up for going on a concert tour?

The music that Holst wrote, originally titled *Two Selections of Folksongs*, which he conducted at Sharp's lecture, was later revised, maturing into our *A Somerset Rhapsody* as well as another composition never to be published, *Songs of the West*.

In *Somerset*, we hear the following English folk tunes. First, *A Sheep Shearing Song* is presented by the english horn at the top. It's foreshadow, longing, a delicious sweet and sour sauce. The text goes:

"How delightful to see, In those evenings in Spring, the sheep going home to the fold..."

With a change of meter, the tune *High Germany* is sounded, suggesting duty and heroism. Remember our protagonist's enlistment? The text reads:

"O Polly, Love, O Polly, the rout has now begun, And we must march away at the beating of the drum. Go dress yourself all in your best and come along with me, I'll take you to the cruel wars in High Germanie."

In stark contrast, the tune, *The True Lover's Farewell* is heard, offering repose from the suggestive stomping. It states:

"O fare you well my true true Love, And fare you well for a while: But wherever I go, I will return, If I row ten thousand mile, my dear, If I row ten thousand mile."

Furthering the suggestion of conflict, after a reappearance of *High Germany* scored for winds, brass, and percussion alone, the song *The Cuckoo* is revealed, the climax of the brief composition. It's opening poetic text, about heart break, reads:

"O the cuckoo she's a pretty bird, she singeth as she flies. She bringeth good tidings, she telleth no lies. She sucketh white flowers, for to keep her voice clear; And the more she signets cuckoo, the summer draweth near."

Holst's genius is found not just in the initial folk song settings, but in their development and layering. Throughout, reimagines their initial presentation in full programatic splendor, as-

signing tunes, and motives of said tunes, to our characters and plot lines, succinctly maturing the narrative with familiar tunes, heightening their purpose.



Holst by Bernard Munns (1927)

PROKOFIEV

I admit it. I'm a fan of program notes that are scandalous and read like a soap opera. If you're of like-mind, you're in luck!

The year was 1911. The handsome, full-lipped buck virtuoso lay awake in his bed. Fantastic music races in his

head, not allowing the young man his much needed rest. Angst. Fantasy. Self-doubt. Nightmare. All present of mind. Prokofiev grabs his diary and writes, feverishly. Night after night, this pattern continues, through the change of seasons. As his health deteriorates, as his relationships blister, he finds himself in front of a difficult choice, a divergent path lays ahead. He's sketched two works, a concerto and a concertino. The former is romantic and virile. The later is cheerful and demure. Which shall he choose to complete? To which shall he choose to dedicate himself? Which is "Prokofiev?" What shall his first mature work sound like? How shall he announce himself to the world? He's devastated, realizing he's devoted his heart to two works.

He bucks tradition, ignoring history and precedent, alienating himself, he chooses both. His first mature work, his *Piano Concerto no.1 in D-flat major*, is thus simultaneously concise, sonorous, and joyful, as well as virtuosic, serious, and carnal. After the premiere in 1912 fame and ridicule follow him, haunt him, for the next two years. Some see the dashing juvenile maestro the future of Russian music. Some consider his music lifeless, shallow, and offensive.

In 1914, bruised and scared but chin-up, ready to face his critics head-on,



Prokofiev by Igor Grabar (1934)

Prokofiev enters a concerto competition with his departure from college looming. A cliff to which he approaches, knowing he may tumble everlasting. The competition may offer him wings or a box in which to rest. The pressure of realizing his potential mounts. The winner of the competition shall receive the Anton Rubinstein Award, the top prize awarded by the then named Saint Petersburg Conservatory. And beyond the notoriety, the superstardom, the winner is to receive a grand piano—Rubenstein not only being a founder

of the the music school, but also one of the world's most outstanding pianists. But what to play? Should he perform something classical? Beethoven 5? Tchaikovsky 1?

No.

Like pulling Excalibur from the stone, Prokofiev calls his own number. Prokofiev 1! He shouts from the famous rotunda of the Great hall, "I shall perform my own music!" And he did. The judges knew not what to do. Lambast the arrogance and expel the impudent boy? Reward the creativity and announce a new path of greatness?

Prokofiev did the thing and won.

FRANCK

Fusion. It's been all the rage for a bit now at the best restaurants across the globe. That's what we've got here in Franck's sensational, and only, symphony. (Well, Franck did compose another symphony in his 20s, scored in G major, but it's lost.) This masterpiece, begun when he was 65 years young, is one part German traditionalism and one part French revolution. The progressive bit refers to the then new "cyclical" technique of composition, at which Franck was adept, where themes are heard throughout a composition, not relegated to just

one movement. It's not hard to imagine its impetus for this technique as a popular form of the day was the symphonic/tone poem. (It's probably safe to say the most popular form in France was opera.) The symphonic/tone poem is music that is programmatic, often in a single movement, and presents the same themes throughout a composition, developing them on the journey, to tell the maturation of the story. Franck was very comfortable with this sort of composition as he wrote several important works in the symphonic/tone poem form. Recently, they've fallen out of favor. I list them here with the hope that when you all go home you listen to each of these ASAP: *Le Chasseur maudit* (*The Cursed Huntsman*), *Les Djinns* (*The Jinn*, whom are a sort of genie), *Les Éolides* (*The Aeolids*, whom are a sort of wind god), *Psyché*.

The traditionalism bit refers to Franck's performance, pedagogy, and influences. Franck had a loyal and merry band of friends/followers, some heavyweights in their own right: Ernest Chausson and Vincent d'Indy are but two that stand out. Franck first gained these disciples with his keyboard chops and teaching, not composition. He really only began composing intently the last 10-15 years of his. Franck was prof. at the Paris Conservatory—the impressive full name being Conservatoire National

Supérieur de Musique et de Danse de Paris—where he taught organ. His organ was the mighty beast residing in the church of Saint Clotilde—Basilique Ste-Clotilde, not translated—built by the legendary Aristide Cavallé-Coll.

If the stories are true, as Franck matured, his organ seminar at the conservatory, slowly, and ever increasingly, divulged into the study of composition, leading to a more formal Franckian School, who have been credited with encouraging their teacher to compose the *Symphony*. And the impetus of the symphony? No one really knows, but the music sounds eerily similar to a few other works of note. I imagine the following scene with Franck and his students.

Franck presents Beethoven's last string quartet (no.16, op.135) to his class to study. He asks, pointing to the score, "In the last movement, why did Beethoven write the words 'Muß es sein?' ('Must it be?') above *these* notes, with *this* rhythm? And, why did he use *these* notes, to answer his question, putting above the notes the words 'Es muß sein!' ('It must be!')? " He continues, "But that's not all," presenting the similar phrase as found in Franz Liszt's impressive *Les Preludes*, of which some have dubbed the theme "The Question." And he has more to share, showing yet an-

other similar phrase in Richard Wagner's overwhelming opera cycle *Der Ring des Nibelungen* (*The Ring of the Nibelung*), where the ~same melody exists as the "fate" theme. It's hard not to imagine a student egging on their teacher, "A German opera, a Hungarian tone poem, an Austrian (and Hungarian at the time) string quartet. This theme must be exist in a symphony, and done so by a Frenchman. Must it be, Professor Franck?" And Franck answers. ❖



Franck by Diogène Maillart (1884)

UPCOMING CONCERTS



SATURDAY, DECEMBER 7, 3PM
SATURDAY, DECEMBER 7, 7PM

Grab a cup of drinking chocolate and settle in for good tunes and warming stories. The orchestra will be led in song by award winning jazz, pop, and soul singer, **Daniel LeClaire**, singing music inspired by Mannheim Steamroller's popular settings of the season's most enduring holiday carols. Hear a reading of Hans Christian Andersen's Christmas classic, "The Steadfast Tin Soldier," set to the music of salacious opera composer Georges Bizet. Be part of a 500 member choir and singalong with the orchestra during this annual Holiday tradition.

NOTE: The 3pm concert will be tailored for young families, not lasting more than an hour and be without an intermission. The 7pm concert will be a full concert.



SATURDAY, MARCH 15, 7PM

Complex and sonorous. Cardamom and air. This is installment two of our Dvorak symphony cycle. Here we have something earthy, a little "From Wisconsin With Love," and a little international folk flair. The deeply personal triumph that is Dvorak's seventh symphony froths the senses, paying homage to the great Johannes Brahms, and offers us a beautiful commingling of histories and traditions. Also, a collaboration with UWO choirs and their new director, **Dr. Kristin Ramseyer**, will leave the audience with notes of honey and spice. Two choral masterworks by melodist Franz Schubert, *Miriam's Song of Triumph* and *Offertorium*, will most certainly delight. Hear the sensational soprano Erin Bryan and tenor Phong Nguyen sing the Schuberts.

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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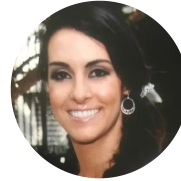
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SUPPORT THE OSO

YOUR 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. Give right now from your phone.
- Mail: P.O. Box 522, Oshkosh, WI 54903
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- Through the Oshkosh Area Community Foundation: oshkoshareacf.org

DOUBLE YOUR GIFT

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

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

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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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