



OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

PEPPERMINT MOCHA

FESTIVE, WARM, TRADITION



featuring
Daniel LeClaire, vocalist
Sharon Chmura-Moore, narrator

GATHER • SIP • ENJOY

7

DEC, 3 & 7pm

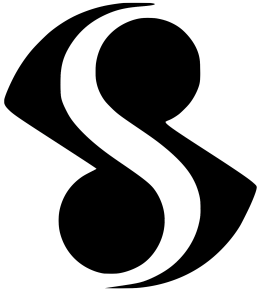
Music Hall
Arts & Communication Center
UW Oshkosh
1001 Elmwood Ave.
Oshkosh, WI

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

PEPPERMINT MOCHA

Saturday, December 7, 2024

Music Hall, Oshkosh

Dylan T. Chmura-Moore, Conductor

Daniel LeClaire, voice

Sharon Chmura-Moore, narrator

Samuel Coleridge-Taylor

Christmas Overture (6')

(1875-1912) arr. Sydney Baynes

Émile Waldteufel

Skaters Waltz, op.183 (5')

(1837-1915)

arr. **George Balanchine**

The Steadfast Tin Soldier (16')

(1904-1983) arr. Chmura-Moore

Music by **Georges Bizet**

Children's Games (Jeux d'Enfants)

(1838-1875)

I. Marche (Trumpet and Drum)

II. Berceuse (Lullaby—The Doll)

Words by **Hans Christian Andersen**

III. Impromptu (The Spinning Top)

(1805-1975)

IV. Duo (Little Husband, Little Wife)

V. Galop (The Party)

L'Arlesienne Suite, no.2

VI. Farandole (Xmas March of the Kings)

INTERMISSION

after **Mannheim Steamroller** A Holiday Singalong (35')
arr. Chmura-Moore, Davis, Longfield, Stout

Deck the Halls
Away In A Manger
The First Noel
Bring A Torch, Jeannette, Isabella
O Come, O Come Emmanuel
The Holly and the Ivy
O Holy Night
Silent Night

Selections performed from this program will be announced
from the stage during the 3pm family concert.

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
Simon Weinandt
Anna England
Amir Rosenbaum

VIOLIN II

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

VIOLA

Matthew Michelic, *principal*
Julie Handwerker
Meghan LaPoint
Dan Erdmann
Emily Keller

VIOLONCELLO

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

DOUBLE BASS

Nancy Kaphaem, *co-principal*
Jon Smoody, *co-principal*
Ray Kilanowski

FLUTE

Ellie Baldus, *principal*
Laurel Marchinowski

PICCOLO

Laurel Marchinowski

OBOE

Amy Martin, *principal*
Layla Graser

CLARINET

Josh Roberts, *principal*
Melody Floyd

BASSOON

Sandra Polcyn, *principal*
John Asmus

HORN

Bruce Atwell, *principal*
Don Krause
Jonah Dennis
Amy Coppernoll

TRUMPET

Matthew Boelkow, *co-principal*
Katherine Idleman,
co-principal

TROMBONE

Kenneth Johnson, *principal*
Haileey Pick

BASS TROMBONE

Alex Martinez

TUBA

Devin Otto

TIMPANI

Gregory Riss, *principal*

PERCUSSION

Phoenex Steenport
Bridger Wenzel

PIANO

Sebastian Amyotte

HARP

Tammy Kazmierczak

JOIN THE OSO

Share your talent and skill.

Visit oshkoshsymphony.com to learn how.

WELCOME

Happy Holidays! Decades upon decades (centuries, millennia!?! we have gathered at this time of year to sing together, to celebrate and play together, to be nourished and inspired together. Today is no different. We revel in song and in stories, old and new, at this very special time of year. Thank you for joining us this day. Together we are.

New settings of traditional carols are shared on the program, reimagined by megastar, icon Chip Davis, founder of the top-charting band Mannheim Steamroller. Hero to many, rival to none, Daniel LeClaire adds his voice to these modern classics in world premiere settings. Fortunate we are.

Also, old dances are re-associated with the holidays by opera's salacious king, Georges Bizet, that would inspire anyone to march toward Bethlehem. Layered on top is a traditional story made modern by dancer, pioneer George Balanchine, that galvanizes devotion and faith. Taste-maker, change-maker Sharon Chmura-Moore invites us to the fireside for the lessons and good fun. Inspired we are.

We appreciate you joining us today as we not only revel in song but also locate beauty in the moment and place we share together. Joining us in this mission this concert is Oshkosh Area Community Pantry and Elsewhere Market and Coffee House. We encourage you to show them your support if you can as they too desire to build a community that is an inspiring place to meet, a creative place to thrive, and a great place to live.
— Dylan Chmura-Moore

Please consider supporting those businesses in the community that choose to support us. Thanks concert sponsors!



Daniel LeClaire is a jazz/pop/soul singer songwriter currently residing in Los Angeles. After opening the Book of Mormon first national tour with over 1,200 performances, he set off to St. Louis and helped open a jazz speakeasy. Soon after, he recorded his first pop album, "High", in Los Angeles. Since then he has sung for Betty White's 90th Birthday Special televised on NBC, performed at the Hollywood Bowl, and most recently sold out Birdland jazz club in New York City, with his concert, "Jazz. Soul. Original."

Daniel has shared the stage with world renowned performers such as Mary Tyler Moore, Nick Jonas, John Stamos, All American Rejects, Amy Poehler, Carol Burnett, Wayne Newton, and many more. He has performed around the world at venues like the Kennedy Center, The Fabulous Fox in St. Louis, and Place des Arts in Montreal. Daniel's concerts are high energy and low maintenance. They are freeing, fun, and all about connecting through a "feel good" release. Daniel is now touring his brand new album, "21st Century Standard", internationally at jazz clubs, amphitheatres, performing arts centers, and music festivals. His music is meant to move you and his concerts will always leave you wanting more. More info here danielleclaireremusic.com



Thanks concert sponsors!

Sharon Chmura-Moore, D.M.A, is an educator, researcher, administrator, and musician. She's previously held the titled position of Principal Viola with both the Orlando Philharmonic Orchestra and Civic Orchestra of Chicago, and has appeared as a guest with the Chicago Symphony Orchestra and New World Symphony. Sharon has collaborated with artists including Yo-Yo Ma and Jethro Tull.

Her research is centered around creativity, which has led her to publish the book *Creative Musician Method*.

As an educator she's taught collegiately and led collaborative initiatives with the Joffrey Ballet, Lyric Opera of Chicago, Chicago Symphony Orchestra, and Boys and Girls Club.

Presently, Sharon is Director of Acton Academy Oshkosh, a multi-age, learner-driven school, inspired by the Montessori education method, entrepreneurialism, and the philosopher Socrates. More info on Acton here: actonacademyoshkosh.org



ELSEWHERE
OSHKOSH, WI

Thanks concert sponsors!

PROGRAM NOTES

COLERIDGE-TAYLOR

A good medley rarely disappoints. A great medley transforms the original into something new, something inspiring, something more complex. Coleridge-Taylor's *Christmas Overture* is great medley. Surely, original tunes are presented, most notably *Good King Wenceslas* and *Hark! the Herald Angels Sing*. But Coleridge-Taylor presents only glimmers of what's known, snapshots of memories. He pays homage to the original while layering it with something new, something from the present. And in these fleeting moments he expertly layers and weaves in other snippets of holiday carols, reimagining our story, a shared history. Great indeed.

Coleridge-Taylor never heard his *Overture* performed. It was left unfinished and only published posthumously when fellow British composer (and conductor), Sydney Baynes (1879-1938) orchestrated it for the world to hear. Hear-tell the music was originally composed to accompany a production of the literary work, *The Forest of Wild Thyme* (subtitled *A Tale for Children Under Ninety*) by Alfred Noyes (1880-1958). Sadly, the project never came to pass. Now, I've read the epic poem. And, maybe I've missed the metaphor, which is totally possible, but I don't buy it. The poem presents the world through "the eyes of a child," as they say, sure, but

that's all. The story is *Alice In Wonderland*—brilliant, imaginative fantasy that helps us understand heavy, real-world issues. It's a great read and worthy reread. What we know is that the collaboration never happened, and drafts left unfinished and loosely collated are only that. Instead, I think the *Overture* is much more and unrelated. I think the *Overture* is the start of a new tradition: the canonization of popular holiday carols and the presentation of these carols for an annual (quasi-secular, if you prefer) coming together, i.e. this concert. Works like this overture didn't exist before. This music begat a new tradition.



Coleridge-Taylor, 1898-99

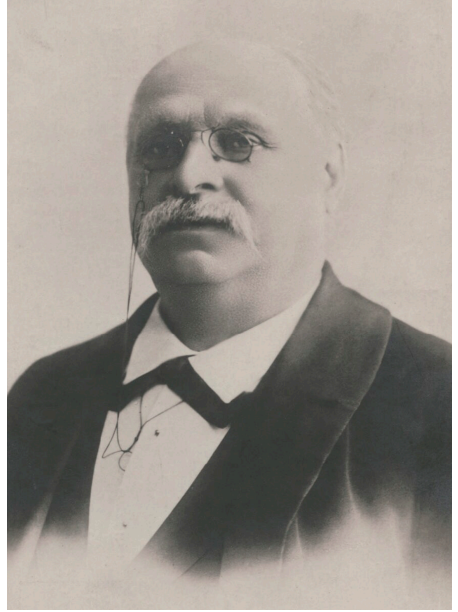
WALDTEUFEL

First off, Émile Waldteufel is a pseudonym. The composer's real name is Charles Émile Lévy.

Waldteufel's music is one part elegance, one part comedy. It intentionally suggests a scene from the famed skating rink at Bois de Boulogne in Paris, or maybe from a frozen Seine. Think Paris' version of Wollman Rink in Central Park in NYC. (Definitely don't think about a frozen Hudson.) The music was dedicated to Ernest Coquelin (1848-1909), a classmate of Waldteufel's at the Conservatoire de Paris who was then studying acting.

As far as waltzes go, Waldteufel's *Skaters* is pretty dang famous appearing in everything from video games (Nintendo and Sega games) to TV shows (Downtown Abbey and Winnie the Pooh). Waldteufel wasn't the Waltz King (that's Johann Strauss Jr.) but he did compose hundreds of 'em bad-boys. Principally, Waldteufel was the dance master for Louis Napoleon Bonaparte, the first President of France and last monarch of the country, frequently leading the revelry at Tuileries Garden. Later, Bertie (soon to be King Edward the 7th) hired him to offer music for Buckingham Palace and his mom, Queen Victoria. I guess England and France were getting along just fine. I don't know about

you, but I imagine Waldteufel was a good time. His music certainly is.



Waldteufel ca. 1900

BIZET

Bizet had a gift for storytelling as proven by him composing one of the most famous operas of all time, *Carmen*. *Children's Games* is no different, just on a smaller scale and for a smaller audience (pun intended). *Games* was originally written as a set of twelve brief "character" pieces for two pianists. The music found success and offered Bizet the opportunity to take the most colorful five pieces and

orchestrate them, turning his “children’s” music into something new, something he called the *Petite Suite*. (Pun intended by Bizet, I’m sure.)

A farandole is a celebratory folk dance from Provence, France. Dancers are to form a chain by linking arms, winding through the city streets with musicians in tow. Think New Orleans marching bands—an origin to our N’awlins tradition, perhaps. In the final movement of Bizet’s *L’Arlésienne Suite no.2 (The Woman from Arles)*, which is music for a play by Alphonse Daudet (1840-1897) about two brothers from Provence, one of whom is deeply in love with The Woman from Arles, Bizet combines two old dance tunes to offer a grand celebratory send-off. Dance-off, anyone? The first melody that invites us to move is an old French Christmas tune made modern, *Le marche de Rois (The March of the Kings)*. The lyrics to the melody date to the 13th century, but the music may be older, perhaps originating hundreds of years earlier, brought to France from the Crusades. The second melody sparking season’s tidings, *Danse dei Chivau-Frus (Dance of the Hobbyhorse)*, is equally old and connected to the French countryside, perhaps dating to the 15th century and Duke René of Anjou (Anju, being a region of France, a few hours from the city Arles).



Bizet by Étienne Carjat, 1875

What does any of this have to do with Hans Christian Andersen’s *The Steadfast Tin Soldier*? Acclaimed choreographer, co-founder of both the School of American Ballet and NYC Ballet, George Balanchine. He’s the link. In ~1975 he created a new ballet by the same name, retelling Andersen’s classic tale in movement and used Bizet’s music to appropriately inspire the scene. The ballet became a seasonal tradition. Think a much more succinct, and modern, *Nutcracker*, containing similar Christian themes, of which Balanchine was fond. What’s presented today is a concert adaptation of

Balanchine's invention. A new text was written for our concert, inspired by three recent retellings as authored by Joohee Yoon, Cynthia Rylant, and Andrew Mark Wentink/George Balanchine. Bizet's Games is used somewhat akin to the ballet, but unique is the addition of Farandole (Xmas March), which has become a staple of holiday concerts worldwide.

STEAMROLLER

What is a Mannheim Steamroller? It's a musical technique from the 18th-century. It was invented by a group of composers living in Mannheim, Germany, now referred to as the Mannheim school (ca.1740-1780). The most famous of the bunch today are Johann Stamitz and his son, Carl. They both wrote some stuff. Ha! Seriously, the Mannheim School heavily influenced the development of the symphony by way of notating the woodwinds (flute, oboe, etc.) independent from the strings, using four movements in a symphony, and helping develop a musical form called sonata form, arguably the most important form in all of music. However, if you play trivia you'll probably be asked, Who revolutionized the use of dynamics in Germany in the late 1700s? Yeah, the Mannheim School did that too. They completely transformed the way the world thought about dynamics. They invented the Mannheim Crescendo (and the de-

crescendo) where an orchestra, supported by many of its players, gets intentionally louder, together. They introduced the Mannheim Rocket, which is a quick arpeggiated figure that starts very low and gets very high very fast. And the Steamroller thing? The Mannheim Steamroller is an extended crescendo played by an orchestra with a rising melodic line deliberately positioned over a repeated bass figure. It's the dynamic and registral equivalent of when in pop music the rhythm quickens (doubles and double again) right before...the drop. In short, it made people go



Davis, 2016

crazy. Haydn and Mozart heavily made use of the School's ingenuity.

More recently, the name Mannheim Steamroller was first used as an alias by the composer Chip Davis. Davis, also a bassoonist and percussionist, is the founder of the popular new age band he later shared the name with, Mannheim Steamroller. He is an incredible entrepreneur. Not only did he start the band but he also founded the record label American Gramophone (a jab at the prestigious label Deutsche Grammophon) and the distribution service Fresh Aire. He'd savvily use the latter to gain worldwide stardom. By my count, he and Mannheim Steamroller have released over 80 albums to date. His album *Christmas in the Aire* reached no. 3 on the Billboard 200 chart and he's topped the "New Age" and "Holiday" album charts numerous times. (Small world, I grew up about 45 minutes from his family home in Ohio.) ❖



What's being served next?



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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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.

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
- In-person: contact us at info@oshkoshsymphony.com or (920) 267-7785 to set up a meeting
- 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.

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.

visit oshkoshsymphony.com to give now

SINGALONG

AWAY IN A MANGER

Away in a manger, no crib for his bed,
The little Lord Jesus laid down his sweet head;
The stars in the heavens looked down where he lay,
The little Lord Jesus, asleep on the hay.

The cattle are lowing; the baby awakes,
But little Lord Jesus, no crying he makes.
I love thee, Lord Jesus; look down from the sky
And stay by my side until morning is nigh.

THE FIRST NOEL

The First Noel the angel did say,
Was to certain poor shepherds in fields as they lay;
In fields where they lay tending their sheep,
On a cold winter's night that was so deep.
Noel, Noel, Noel, Noel,
Born is the King of Israel!

They looked up and saw a star,
Shining in the east, beyond them far;
And to the earth it gave great light,
And so it continued both day and night.
Noel, Noel, Noel, Noel,
Born is the King of Israel!

THE HOLLY AND THE IVY

The holly and the ivy, when they are both full grown,
Of all the trees that are in the wood, the holly bears the crown:
Oh, the rising of the sun, and the running of the deer,
The playing of the merry organ, sweet singing in the choir.

The holly bears a blossom, as white as lily flower,
And Mary bore sweet Jesus Christ, to be our sweet savior:
Oh, the rising of the sun, and the running of the deer,
The playing of the merry organ, sweet singing in the choir.

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.

Silent night, holy night!
Shepherds quake at the sight:
glories stream from heaven afar,
heav'nly hosts sing, "Alleluia!
Christ the Savior is born,
Christ the Savior is born!"