



OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

Galvanize

with

Oshkosh Chamber Singers, Herb Berendsen, conductor
UWO Chamber Singers, Shannon Gravelle, conductor

featuring

Anna Hersey, Kaara McHugh, Cayla Rosche, soprano
Nicholas Lin, tenor
Nathan Krueger, Sean Lynch, baritone

20

APR, 7:00pm

Music Hall

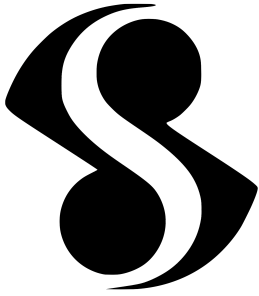
Arts & Communications
UW Oshkosh
1001 Elmwood Ave.
Oshkosh, WI

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

GALVANIZE

Saturday, April 20, 2024

Music Hall, Oshkosh

Dylan T. Chmura-Moore, Conductor

Oshkosh Chamber Singers, Herb Berendsen, conductor

UWO Chamber Singers, Shannon Gravelle, conductor

Anna Hersey, Kaara McHugh, Cayla Rosche, soprano

Nicholas Lin, tenor; Nathan Krueger, Sean Lynch, baritone

Antonín Dvořák (1841-1904)

Symphony in D major, no.6, op.60 (40')

- I. Allegro non tanto
- II. Adagio
- III. Scherzo (Furiant), Presto
- IV. Finale, Allegro con spirito

INTERMISSION

José Maurício Nunes Garcia (1767-1830)

Missa de Nossa Senhora da Conceição (Mass of the Immaculate Conception of Our Lady), CPM106 (35')

- Kyrie—Fugue (Christe eleison)—Kyrie
Gloria in excelsis Deo—et in terra pax—Gloria in excelsis Deo
Gratias agimus tibi—Propter magnam
Domino Deus
Qui tollis—Suscipe
Cum Sancto Spiritu—Fugue (Cum Sancto Spiritu)

WELCOME

❖ **It's been a year!** In August of 2023, membership in the Oshkosh Symphony Orchestra was zero. Now look at us. Now hear us! As we conclude our inaugural year, back doing what we love, back doing what we've needed to do, we hope we leave the community with a galvanizing effect—inspired to work together and grow this wonderful place we call home. We took action and played (and sung!) our hearts-out this year. We had to, urgently hearing a call to action to fill the community with song. And isn't that song more special and meaningful when its made, expertly, by your talented friends and neighbors? The music heard inevitably represents shared experiences, recalls unique memories, and helps 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 is expanded beyond the printed page. Our audience experience is enhanced.

- Chmura-Moore

Introducing...

It's not everyday an orchestra is (re-)made. We commemorated the moment. 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 in the lobby at intermission and after the concert. Visit Grace's Humans of Oshkosh page on Facebook for more stories from the community.

MUSICIANS

VIOLIN I

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

VIOLIN II

Justyna Resch, *principal*
Simon Weinandt
Anna England
Ruby Disterhaft
Echo Czyznik
Ari Hauck
Jenn Salm
Kelsey McDaniels
Jonah Seibel
Milagros Cisler
Kat Goza
Evan Mendoza

VIOLA

Matthew Michelic,
principal
Julie Handwerker
Meghan LaPoint
Jane Finch
Caitlin Kirchner
McKenna Andrews

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
Desi Lawrence

OBOE

Andrea Gross Hixon,
principal
Amy Martin

CLARINET

Hakeem Davidson,
principal
Janet Kamps
Hannah May
Aubrey Parrish

BASSOON

Carol Rosing, *principal*
John Asmus

HORN

Bruce Atwell, *principal*
Josh Hernday
Nolan Henckel
Jonah Dennis
Amelia Last

TRUMPET

Marty Robinson,
principal
Matthew Boelkow
Katherine Idleman

TROMBONE

Matthew Bragstad,
principal
Haileey Pick

BASS TROMBONE

Alex Martinez

TUBA

Devin Otto

TIMPANI

Alison Shaw, *principal*

JOIN THE OSO

Share your talent and skill.

Visit oshkoshsymphony.com to learn how.

OSHKOSH CHAMBER SINGERS

SOPRANO

Jaye Alderson
Kelly Atwell
Samantha Demler
Terri Fuller
Debbie Mahoney
Jean McKnight
Lori Page
Paula Steinert
Sue Szabo
Danyan Tang
Katie Wagner
Katherine Wieland
Wendy Wilson Burich

ALTO

Karen Boehning
Cassandra Dodd
Angela Dodge
Darcy Duffy
Vernice Haase
Katy Honish
Cynthia Hopkins
Marge Kraus
Lisa Lautenschlager
Deb Madel
Joanne Peterson
Alice Toepel
Laurie Waters
Mary Weddig

TENOR

Austin Anderson
Joe Becher
R. J. Freund
Alan Fuller
Todd Kaphaem
Jeff Martin

Dillon Moore

BASS

Greg Bellmer
Chase Hildebrand
Chuck Isaacson
Ryan Lindley
Ben Mackie
Bruce Michie
Larry Mudd
LaMont Page
Thatcher Peterson
Kristopher Ulrich
Barry Yarbro

Oshkosh Chamber Singers is a community choir that performs a wide range of choral literature, religious and secular. Its mission is to enhance the cultural life of the community. Carl Chapman was the founding musical director in 1985 and Marianne Chaudoir was accompanist until 2018. Herb Berendsen began his tenure with the spring, 2016, concert. Since its beginning the group has performed many of the finest masterworks in the choral repertoire.

The OCS has sung with the UW-Oshkosh Chamber Choir multiple times during its 37-year history. The group has also joined the Oshkosh Symphony Orchestra at several of its concerts.

Visit oshkoshchambersingers.org or Facebook for more information.

UWO CHOIRS

SOPRANO

Natalie Arakaki
El Bauerle
Cierra Case-Keel
Angela Deptula
Ruby Disterhaft
Hannah Doss
Gloria Eddy
Emily Fillmore
Lily Gehring
Elizabeth Grewal
Kate Heller
Amara Joseph
Lilly Lavon*
Persephone McDougal
Rhieley Mulder
Layla Ogango
Brooklynn Roble
Rachael Sclavi
Arianna Sharrock
Holly Simpson*
Jessica Smith
Leah Tollefson
Abigail Wanta
Makayla Weddig
Abigail Wianecki
Mackenzie Williams
Krista Williams*
Paige Wilson

ALTO

Karlee Albert
Cassie Badgerow
Katy Boywid
Elli Clemence
Suzanne Dawood
Aimee Footit
Brittney Harrison*
Amelia Lehman
Ellie Midtvedt
Lily Miller
Amy Nguyen
Kyra Peterson
Jenavive Plutz
Alyssa Proell
Allison Salzsieder
Lauren Schaefer*
Rhianna Schoeneberg
Lauren Sinclair*
Callisto Verhalen
Caitlyn Wetter
Emma Williams
Kaylee Witzke
Danni Yoder

TENOR

Marcus Cool
Kody Fenske
Sam Forbes
Jason Ford*
Boston Gies
Hunter Hillyer

Jack Jonas
Atticus Kaphaem
Gabriel Killian
Nate Lockman
Tre-Thomas Martin*
Jonathan May
Thomas O'Shea
Isaiah Rowley*

BASS

Karson Balz
William Bingen
Alex Fisher*
John Golla
Vinnie Grote
Julian Hernandez
Isaiah Higgins
Ryan Hisel-Schneider
Zachary Holzmann
Drake Jesse
Corbin Krueger
Calvin Landolt
Virgo Pyant
Nyles Schneider
Logan Spahos
Dylan Surprenant*
Jimmy Vajgrt
Matthew Xiong

*Denote UWO Choir
section leader

for more info on UWO choirs:
uwosh.edu/music/ensembles/choirs
Chamber Choir, Heritage Gospel Choir,
Tenor/Bass Choir, Treble Choir, and more

Herb Berendsen

In 2015, Herb Berendsen retired after teaching 33 years in the public schools. He taught in Mission, South Dakota, Neenah, Ripon, and most recently at Oshkosh West High School.

Since 2011, Herb has directed the MacDowell Male Chorus of Appleton, WI, celebrating it's 90th year in 2024! He also directs the Oshkosh Chamber Singers, and the Accordo Choir in the Green Bay Boy and Girl Choir organization.

Herb is a proud member of the National Association for Music Education as well as the American Choral Director's Association. Through his involvement in these organizations, he has had the opportunity to work with some of the top conductors in the world. Herb also has chaired and co-chaired the NextDirection project, a national Choral Leadership Conference for High School and Collegiate students for 10 years, and has also served as the TB R&R Chair for WCDA. Herb is active as an accompanist, clinician, and voice coach.

Herb has been married to his wife, Madeline for 38 years, has 3 children, and 5 grandchildren!



BIOGRAPHIES

Dr. Shannon Gravelle is the Director of Choral Activities University of Wisconsin Oshkosh. Her current research examines how identity, conducting gesture, and pedagogy intersect. Advocacy is a centerpiece of her community building. Other areas of research include silenced voices in music history, choral works of Russian composer Sergei Taneyev, early choral works of Johannes Brahms, life and works of Barbara Strozzi, and music education advocacy.

Dr. Gravelle has been an adjudicator, clinician, and guest conductor for choirs in North Carolina, Minnesota, Maryland, Nebraska, Iowa, Wisconsin, Arizona, and Illinois. She has served as a church music director, choral conductor, hand bell conductor, pianist, and vocal soloist. Her publications can be found in *Notes*, *Carolina Caroler*, *The Choral Scholar*, and *The Choral Journal*. She is a member of the American Choral Directors Association, on which she serves on the conference planning committee of Midwestern Region ACDA and as the Bass Clef Choir R&R Chair for Wisconsin ACDA. She is also a member of the National Collegiate Choral Organization, on which she serves as a national board member. She also is a member of the National Association for Music Education, College Music Society, and Pi Kappa Lambda music honor society.

Prior to her time at UWO, she served as the Director of Choral Activities and Coordinator of Music Education at Meredith College in North Carolina. She received her degrees from Luther College (BA), California State University-Long Beach (MM), and the University of Iowa (DMA).



BIOGRAPHIES

Soprano **Anna Hersey** has appeared with Palm Beach Opera, Florida Chamber Orchestra, Hispanic-American Lyric Theater, Skylark Opera, The Minnesota Opera, and Theatre de la Jeune Lune (at Berkeley Repertory Theater). Dr. Hersey was a Fulbright Scholar at the Kungliga Musikhögskolan in Stockholm, and her articles have been published in the *Journal of Singing*, *VOICEPrints*, and *The Opera Journal*. Her first book, *Scandinavian Song: A Guide to Swedish, Norwegian, and Danish Diction and Repertoire* was published by Rowman & Littlefield. She holds master's degrees in performance and musicology from the University of Minnesota, and certificates from Accademia Musicale Chigiana. She earned a doctorate from the University of Miami, and previously taught at Barry University, Eastern New Mexico University, Cleveland Institute, and Iowa State University. Dr. Hersey is currently Associate Professor of Voice at UWO. She is associate editor of *College Music Society's Symposium*.



Nathan Krueger, baritone, is Associate Professor of Music at the University of Wisconsin Oshkosh and holds degrees from the University of New Mexico (MM), the University of Arizona (DMA), as well as UW Oshkosh (BM). Recent performances include appearances at Electronic Music Midwest, Society of Composers, Inc. Region V conference at Ohio University, and as featured soloist with the Oshkosh Chamber Singers. Upcoming performances include the Duruflé *Requiem* with the Gustavus Adolfus College choirs and a concert and residency with Madison Choral Project at UW Madison. Solo performances include the Milwaukee Fringe Festival, the Green Lake Music Festival, the Peninsula Music Festival, and the Token Creek Music Festival. He has also performed with the Milwaukee Florentine Opera, Lyric Opera of Chicago, Santa Fe Opera, Madison Bach Musicians, Milwaukee Opera Theatre, Arizona Opera, Santa Fe Desert Chorale, and Opera Southwest. He can be heard on Naxos and Clarion recordings.

BIOGRAPHIES

Nicholas Lin is a tenor based out of Milwaukee and the greater Chicago-land area. This summer he will be joining Central City's Summer Festival as City Marshall James Henry in *Street Scene*. Groups he's performed with include the Florentine Opera Company (Chorus member in *Rigoletto*, *L'enfant et les sortilèges*, *Il barbiere di Siviglia*, and *L'elisir d'amore*, *La Bohème*), Music of the Baroque, Opera for the Young (Count Almaviva in *The Barber of Seville*), and the Chicago Symphony Chorus. As a concert soloist, Nicholas has sung *The Messiah* and *The Bach Magnificat* in D with the Milwaukee Symphony orchestra. He is a graduate of Northwestern University's voice and opera program where he studied under Karen Brunssen. At Northwestern, Nicholas performed the roles of Orfeo (*L'Orfeo*), Frank (*Die Fledermaus*), The Keeper of the Madhouse (*The Rake's Progress*), The Lord Chancellor (*Iolanthe*), and The Learned Judge (*Trial and Error*).



Sean Lynch, baritone, originally hails from Oshkosh, WI, where he earned his Bachelor of Music degree in Vocal Performance from the University of Wisconsin-Oshkosh. He then attended the University of Iowa, earning a Master of Arts Degree in Voice. Sean has appeared with Fresco Opera Theatre, Cedar Rapids Opera Theatre, The Genesis Guild, and he has also been a young artist for the Oberlin in Italy Summer Program. Sean's performance credits include Rambaldo in *La rondine*, Dr. Falke in *Die Fledermaus*, The Vicar in *Albert Herring*, Grégorio in *Roméo et Juliette*, and Amelia's Husband in *Amelia goes to the Ball*. In 2021, Sean performed for TEDx Oshkosh.

BIOGRAPHIES

A native of Massachusetts, **Kaara McHugh** has performed in the United States and Europe. She champions French mélodies by composers such as Debussy, Duparc, and Poulenc. When not singing French, she sings Masterworks with area orchestras.

Currently a resident of Green Bay, Kaara is very active in the theatre and music scene. She has been the soprano soloist for the Beethoven Mass in C at the Weidner Center with the Dudley Birder Chorale, the soprano soloist for Manitowoc's symphony *Phantom of the Opera*, Jennie in the original work *Lincoln and Liberty, Too* with Play-by-Play Theatre, and Eulalie Shinn in SNC's Summer Theatre Production of the *Music Man*. Kaara has a robust studio of singers at Studio 12 in Green Bay and teaches voice and diction at the University of Wisconsin Oshkosh.



Cayla Rosché received a DMA from UW-Madison in Voice Performance and Vocal Pedagogy. Her doctoral project was an examination of music from Iceland by composer Jón Leifs. To continue her research, she was awarded the Foreign Language Area Studies fellowship which allowed her to learn the Icelandic language and publish a handbook for Icelandic lyric diction. She was also awarded a grant from The American-Scandinavian Foundation to guest lecture, teach, and research in Reykjavík, Iceland.

In addition to performing Icelandic Art Song and recitals, Dr. Rosché's performance history includes Operatic and Oratorio roles such as Anne Sexton in *Transformations* and Lady Billows in *Albert Herrington*.

Dr. Rosché teaches voice at Lawrence University Conservatory of Music as well as the University of Wisconsin Oshkosh. ❖



DVOŘÁK

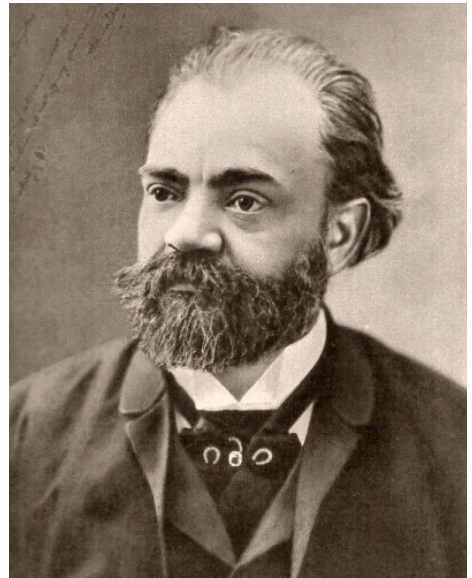
Symphony No. 6 paints the picture of the bright, sunny Bohemian countryside. This work is known for its beautiful lyrical melodies and full, colorful orchestral sound. The warm, sunny mood of the symphony is a reflection of Dvořák's life at the time. At the age of 39, he was finally becoming a well-known composer in both the Czech and international scenes. Institutions were beginning to commission works from him, and his wife had just given birth to their daughter, Anna.

Dvořák completed his sixth symphony in just seven weeks in 1880 at the request of Hans Richter, Chief Conductor of the Vienna Philharmonic. The Philharmonic had performed his third *Slavonic Rhapsody* with great success, and so Dvořák promised Richter a new symphony for the following season. Richter was delighted with the piece, but the Vienna Philharmonic did not give the premiere, allegedly due to anti-Czech sentiment. Eventually it received its premiere performance in Prague under Adolf Čech in 1881. Unlike his first five symphonies, which were more of a development of his personal style, the *Sixth* is where Dvořák's matured musical voice really begins to be heard.

An important influence was Dvořák's friendship with Johannes Brahms. The

friends shared copies of their music with one another and the *Sixth* pays homage to his friend's music with specific allusions to Brahms' *Symphony No.2*, even composing in the same key. Still, the *Sixth* is uniquely Dvořák as he establishes his own distinct voice throughout the symphony, specifically is referencing Czech folk music.

The first movement of the symphony features a triumphant melody that transports the listener to a summer's day. The melody unfolds first in fragments, then gradually builds to a majestic musical statement. The second movement paints the picture of a lovely summer's night. The dreamy,



Dvořák — unknown photographer

wistful melody takes the listener on a nostalgic journey. Contrastingly, the third movement is a Czech folk dance, thrilling the listener with swirling, wild rhythms and a dazzling theme. Finally, the fourth movement gradually builds to a wonderful finish and ends the piece with a celebratory sense of bliss and happiness. The overall atmosphere of the symphony is full of light and life. As the biographer Otakar Sourek noted, "it breathes the sweet fragrance and unspoiled beauty of Czech woods and meadows."

Although the *Sixth* was not initially well received in Vienna, it was immediately well liked by both audiences and critics elsewhere in Europe. English music critic Ebenezer Prout wrote that the symphony was a "work that, notwithstanding some imperfections, must be considered one of the most important of its kind produced for some time." It was especially successful in England, resulting in an invitation to travel to London where Dvořák conducted a program with the Royal Philharmonic Society, eventually leading to his work in the United States.

NUNES GARCIA

In 1807, the Portuguese Emperor João (John) VI, nicknamed "The Clement", and his entire court fled Lisbon for Brazil to escape the invading armies of Napoleon. He brought with him to Brazil patronage for his preferred intellectual and cultural endeavors, including Western classical art music. It was during this time of political transition that Nunes Garcia was appointed Master of the Royal Chapel, leading musical conventions in Brazil.

Nunes Garcia was recognized as one of the greatest Brazilian composers of his day. He studied music from a young age and may have started teaching as young as twelve years old. His duties in the court of João VI included singing and playing the harpsichord, but he also composed for the court orchestra. His musical style was strongly influenced by Viennese composers of the period, such as Mozart and Haydn, and he has even been called "the Brazilian Mozart". Much of Nunes Garcia's musical development was against a sacred backdrop, and in 1792 he was ordained as a priest.

Mass of the Immaculate Conception of Our Lady, is but one of Nunes Garcia's many masterpieces. It was first performed in 1810 and demonstrates his mature style, heavily influenced by

the new scores available to him in his new position. *Missa* puts into practice all the techniques and coloristic possibilities of the orchestra Nunes Garcia conducted. He also explored all the virtuosic possibilities of the excellent singers he had at his disposal, writing for six soloists within the mass.

For nearly two centuries the original score for the mass lay buried in an archive in Rio de Janeiro. In the 1990s, a young Brazilian musicologist named Ricardo Bernardes found sections of the score and painstakingly reconstructed the work. Today's performance of the mass is the Wisconsin premiere. Much of Nunes Garcia's music has been lost, over 170 pieces is the estimate. But over the past 50 years, funded in large part by the Brazilian government, a concerted effort has slowly been underway to reconstruct, notate, and share the music of Nunes Garcia. Now, over 240 of his works appear in his repertoire.



Nunes Garcia — unknown artist

Kyrie—Fugue (Christe eleison)—Kyrie

Kyrie eleison.

Lord, have mercy.

Christe eleison.

Christ, have mercy.

Gloria in excelsis Deo—et in terra pax—Gloria in excelsis Deo

Gloria in excelsis Deo

Glory to God in the highest,

Et in terra pax hominibus bonae voluntatis

and on earth peace to people of good will.

Gratias agimus tibi—Propter magnamGratias agimus tibi propter magnam
gloriam tuam.

We give thanks to thee for thy great glory.

Domino DeusDomine Deus Rex coelestis,
Deus Pater omnipotens.Lord God King of Heaven, God the Father
Almighty.

Domine Fili unigenite, Jesu Christum.

Lord the only-begotten Son, Jesus Christ.

Domine Deus, Agnus Dei, Filius Patris.

Lord God, Lamb of God, Son of the Father.

Qui tollis—SuscipeQui tollis peccata mundi,
miserere nobis.Thou that takest away the sins of the world,
have mercy upon us.Qui tollis peccata mundi,
suscipe deprecationem nostram.Thou that takest away the sins of the world,
receive our prayer.**Cum Sancto Spiritu—Fugue (Cum Sancto Spiritu)**Cum Sancto Spiritu,
in gloria Dei Patris.With the Holy Spirit,
in the glory of God the Father.

Amen.

Amen.

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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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.

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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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