



OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director



TOGETHERNESS

Dec. 6, 3&7pm

Theatre Arts Center
1010 Algoma Blvd.
Arts & Communication Center
University of Wisconsin-Oshkosh

featuring

BREW CITY OPERA
UWO TREBLE CHOIR

oshkoshsymphony.com



UWO

PROGRAM

Eighty-fourth Season

OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

TOGETHERNESS

Saturday, December 6, 2025

Theatre Arts Center, Oshkosh

Hansel and Gretel

Music by **Engelbert Humperdinck** (1854-1921)

Libretto by **Adelheid Wette** (1858-1916), after the story by Jacob Grimm (1785-1863) and Wilhelm Grimm (1786-1859)

English translation by **Constance Bache**, revised by **Hamilton Benz**

characters in order of vocal appearance

Gretel	Marissa Lake
Hansel	Kristen DiNinno
Mother	Erin Sura
Father	Nathan Kreuger
Sandman	Angela Deptula
Dew Fairy	Krista Williams
The Witch	Colleen Brooks

Conductor, **Dylan T. Chmura-Moore**; Treble Choir Conductor, **Kristin Ramseyer**; Brew City Opera Director, **Edson Melendez**; Musical Preparation, **Aurelia Andrews** and **Eli Kalman**

Once upon a time there lived a poor family of four who resided in a lonesome cottage in the Harz Mountains—a rural area in northern Germany. The parents, both broom makers, are named Gertrude and Peter. The children are named Hansel and Gretel. Hansel is the younger. Gretel is the older.

ACT I

Our story begins in the family's cottage. Hansel and Gretel are home alone as their parents have gone out to sell brooms in the neighboring villages. The two children are supposed to be doing chores. But housework is challenging and tiresome when stomachs are empty and the desire for treats is overwhelming. The kids begin to play and dream, and at the height of their delight, their mother returns home, unhappy and weary from the long day. She's returned home with no money and no food. Frustrated and out of patience she scolds her children and orders them into the forest to forage for wild strawberries for dinner.

Later that evening, Father returns home. He is boisterous and beaming having sold his wares for a healthy sum. He unpacks and reveals the tasty treats he's brought home for the family. In doing so he asks to see his children, only to be horrified that they have ventured into the woods after nightfall.

ACT II

The children, finding strawberries, blissfully fill their baskets. They've made their harvesting a game, but in doing so, have forgot the time and their way home. Nightfall happens fast in the forest and now certainly Hansel and Gretel are lost. They believe in witches and fairies and find themselves at Ilsestein. Ilsestein is a special place made of rare granite in the Harz Mountain range where magic has unique power and evil gathers. Wind whispers, trees and shrubs seem to come to life, and sprites loom in the shadows, all just out of reach.

With no place to go, no direction to turn, the children huddle together at the base of a wise old tree and recite their usual bedtime prayer to the fourteen guardian angels—the fourteen venerated saints who help ward-off harm. Their spirits calmed, Hansel and Gretel fall asleep, both visioning angelic protection from above, keeping them safe from the unknown that surrounds them.

INTERMISSION (7PM CONCERT ONLY)

ACT III

The scene begins in the forest at first-light the next morning. Hansel and Gretel awake and are joyous once again. They notice a charming, inviting little cabin that they must have only just missed the previous night due to the evening's darkness. Then they notice that the cabin is not made of wood or stone, but of yummy things to eat. It even smells delicious. Alas, we all know the cabin upon which the children have stumbled. This is the home of the witch who uses magic to trap little children. She fattens them up with sweets, bakes them in her magical oven, which then turns them into gingerbread so that she may gleefully devour her captives, being not human, rather a magical ogre.

Hansel and Gretel can't help themselves approach the cabin and eat, and eat, and eat. All manner of delicious things they find, rapturing them so. The witch appears and casts a powerful spell, halting the children's escape. Hansel gets locked up in a cage and fed the most delectable food. Gretel is invited over to the oven to help with the baking in an attempt by the witch to immediately get the lass in the oven, satiating the witch's desperate hunger. But Gretel smartly pretends not to understand the witch and as the witch frustratingly demonstrates how and where she desires Gretel to be (for her future demise), Gretel frees Hansel and the two children, instead, quickly shove the witch into the stove.

The children have rescued themselves. They've out-dueled the witch. They dance. They sing. The spell is broken. And all around them, what were once gingerbread decorating the cabin, children are transformed back into their original shape, healthy and grateful to be free of the witch's yummy trap. Hansel and Gretel are thanked and a celebration begins. Then, bursting onto the scene is Hansel and Gretel's mom and dad. They've been searching all night. And so with great relief they join in the merry chorus and sing together, thankful for their family.

END (go eat cookies)

ARTIST PROFILES



BREW CITY OPERA GENERAL DIRECTOR | EDSON MELENDEZ, is a Kenosha native and Racine resident who has performed as a Singer, Actor, Stage Director, and Arts Administrator in South-East Wisconsin and beyond. Edson earned a B.M. in Vocal Performance from Arizona State University and an M.M. in Vocal Performance from DePaul University in Chicago, Il. Edson has been heard and seen on stage with Florentine Opera, Phoenix Opera, Milwaukee Opera Theatre, Elgin Opera, Candid Concert Opera, North Shore Opera Hour, Milwaukee Chamber Theatre, Desert Palms Theatre, and Racine Theatre Guild among others. As a Stage Director Edson has directed both opera and non-musical theatre. He was the Stage Direction Apprentice at the renowned San Miguel Institute of Bel Canto in San Miguel, Mexico, where he worked closely with international opera directors Joe McClain and Ragnar Conde. He was the

Stage Direction Fellow at Chicago Summer Opera, Production Assistant in Stage Direction for Florentine Opera's production of "Luisa Fernanda", and Stage Director for Kenosha Opera Festival. Edson has also been a clinician at the university level and a private dramatic coach.



GRETEL | MARISSA LAKE, American soprano, is known for her agile coloratura, expressive stage presence, and versatility across a wide range of repertoire. She has performed in productions across the United States, Canada, and Europe. Currently based in Montreal, QC, Lake recently completed her Master of Music degree at McGill University's Schulich School of Music. While at McGill, she performed leading and featured roles, including the title role in Handel's *Semele*, the Dew Fairy in *Hänsel und Gretel*, and Galatea in the world premiere of Dean Burry's *Il guidizio di Pigmaliione*. Lake is looking

forward to making her role debut as Josephine in *H.M.S. Pinafore* with Lakeshore Light Opera in 2026. In 2025, she made her role debut as Mabel in Gilbert and Sullivan's *The Pirates of Penzance* with Stafford Opera Troupe and appeared as Gretel in *Hänsel und Gretel* with No Strings Theatre in Toronto, ON. Lake is also one of the finalists in the 2025 Patricia Crump Vocal Competition in Milwaukee, WI. Additional credits include Amor in Gluck's *Orfeo ed Euridice* (Kenosha Opera Festival), Oberto in Handel's *Alcina* (Chicago Summer Opera), Adele in *Die Fledermaus* (Stafford Opera Troupe), and Barbarina in *The Marriage of Figaro* (Lawrence University Opera). Originally from Wilmot, Wisconsin, Lake earned her Bachelor of Music degree from Lawrence University, where she studied with John T. Gates. She continues to expand her repertoire across opera, operetta, and musical theatre.



HANSEL | KRISTEN DININNO, is a mezzo-soprano who performs professionally in opera and music theatre, as well as teaches K-12 and collegiate students. Kristen has performed with companies such as Opera Theatre of Saint Louis, Des Moines Metro Opera, Florentine Opera, Shreveport Opera, Skylight Music Theatre, and more. She received her Bachelor of Music with a dance minor at Otterbein University, a Master of Music in Voice at the Manhattan School of Music, and a Doctorate of Music at The University of Michigan in Ann Arbor. While at The University of Michigan, Kristen's dissertation recitals focused on female composers and early music. She additionally studied Music Theatre Styles for pedagogy at Shenandoah University with Edrie Means Weekly and studied Musical Theatre voice under Joan Lader. Kristen has enjoyed teaching at Interlochen in the summers where she taught voice. She has led classes with Florentine Opera for high school students and music theatre classes at First Stage Children's Theater in Milwaukee. She currently teaches K-12 music in the Milwaukee Public Schools while also teaching Applied Voice at Carroll University in Waukesha, Wisconsin. She has previously taught at The University of Michigan and Holy Family College where she has taught courses such as Advanced Vocal Pedagogy, Vocal Literature, Applied Voice, and Voice for Theater majors. Kristen also currently performs as one of the lead vocalists for the band, "Groove Therapy."



MOTHER | ERIN SURÁ, mezzo-soprano, recently performed the roles of Schwertleite (*Die Walküre*) TUNDI Productions; Second Wood Sprite (*Rusalka* 2023/2025) Milwaukee Opera Theatre; Madam Garcia (*Notes on VIARDOT*) Music On Site; Fricka (*Das Rheingold*) and 2nd Norn (*Götterdämmerung*-cover performance) TUNDI productions; Mrs. Fairfax (*Jane Eyre*) Lake Country Playhouse; Tisbe (*Cenerentola*) Barn Opera/Vermont Opera; Ruth (*Pirates of Penzance*) Madison Savoyards; and solo animal/ensemble (*L'Enfant et les sortilège*) Florentine Opera. Other notable roles include the title role in *Carmen*, Mother (*Amahl and the Night Visitors*); Mad Margaret (*Ruddigore*), Prince Orlofsky (*Die Fledermaus*), 2nd Lady (*Magic Flute*), Jo (*Little Women*), and Dido (*Dido and Aeneas*). Active in concert work as well Ms. Sura has performed as a soloist in Handel's *Messiah*, Beethoven's *9th Symphony*, and the

Verdi *Requiem*. Upcoming performances include Tisbe (*Cenerentola*) May 2026 with Opera Vermont.



FATHER | NATHAN KRUEGER, baritone, is Professor of Music at the University of Wisconsin Oshkosh, where he also serves as Associate School Director for Personnel in the School of Media, Arts and Communication. He holds degrees from the University of Wisconsin Oshkosh (BM), the University of New Mexico (MM), and the University of Arizona (DMA). Krueger has performed extensively across North America in concert and recital, showcasing a diverse repertoire. Recent engagements include appearances with the Milwaukee Symphony Chorus and the Madison Choral Project. He has also been featured as a soloist with the Gustavus Adolphus University Choirs and the South Shore Chorale, and has presented electro-acoustic works in recital and at notable events such as Electronic Music

Midwest and the Society of Composers Inc. Region V Conference at Ohio University. His solo performances have been highlighted at the SEAMUS, Milwaukee Fringe Festival, Green Lake Music Festival, Peninsula Music Festival, and Token Creek Music Festival. Krueger's operatic credits include appearances with the Milwaukee Florentine Opera, Lyric Opera of Chicago, Santa Fe Opera, Madison Bach Musicians, Milwaukee Opera Theatre, Arizona Opera, the Santa Fe Desert Chorale, and Opera Southwest. His recordings can be heard on the Naxos, Clarion, and Navona labels.



SANDMAN/DEW FAIRY | ANGELA DEPTULA, mezzo-soprano, is a Music Education student at UWO. Angela has always enjoyed performing and being surrounded by others who value the beauty of music-making. She was one of the two winners of the 2024-2025 Honors Young Artists Recital at the University of Wisconsin-Oshkosh last year. After

graduation, she plans to become a high school choir director, while also further exploring her love for performance.

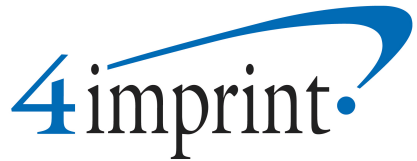


SANDMAN/DEW FAIRY | KRISTA WILLIAMS, mezzo-soprano, is a senior at UWO, pursuing a degree in Choral Music Education. She has been actively involved in theatrical performance throughout her academic career, appearing in numerous stage productions including opera theatre. Krista has also contributed to multiple campus and community performances as a member of various choral ensembles, continually cultivating her passion for artistry, teaching, and collaborative storytelling. She is thrilled to return to the opera stage for *Hansel and Gretel* and deeply grateful for the support of her professors, colleagues, family, and friends. Following graduation, Krista plans to share her love of music and performance in the classroom while remaining active in the performing arts.



THE WITCH | COLLEEN BROOKS, mezzo-soprano, has performed in North America, Europe and Asia and has been featured locally in productions with Florentine Opera, Skylight Music Theatre and Milwaukee Opera Theatre. She was an apprentice artist with Florentine Opera for their 2008-09 season where she performed the roles of Kate Pinkerton (*Madama Butterfly*) and Third Lady (*The Magic Flute*) and was most recently heard there as Mariana in Luisa Fernanda and Celeste in *Songbird*. Additional roles performed include Dora Marx in the world and Thailand premieres of *The Snow Dragon*, Wagner's Mezzos in *The Skylight Ring*, Isabelle Eberhardt in Missy Mazzoli's *Song from the Uproar*, Queen Chandra Devi in the European tour of *The Silent Prince*, Sorceress in *Dido and Aeneas*, Huntsman in *Venus and Adonis*, Azucena, Ježibaba, Rosina, Donna Elvira, Hansel, Garcias in *Don Quichotte*, Nora in Vaughan William's *Riders to the Sea*, Catherine in *A View*

from the *Bridge*, Piramo in *Piramo e Tisbe*, and Mrs. Webb in a workshop performance of Rorem's *Our Town*. Colleen earned a DMA in vocal performance at the College-Conservatory of Music (CCM) in Cincinnati, OH, a master's degree in vocal performance from Indiana University, and bachelor's degrees in vocal performance and biochemistry from the University of Wisconsin-Madison. Colleen was a Wisconsin District Winner in the Metropolitan Opera Competition in 2009 and a participant in San Francisco Opera's Merola Opera Program in the summer of 2010.



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

Let's first address the elephant in the room. If you search for "Engelbert Humperdinck," one of the best names of all time, you'll discover not one but TWO superstar musicians. One is a crooner, a Brit born in India, with the given name Arnold Dorsey whose singing career started in the late 50s and is still going strong lounge-rockin' thanks to Beavis and Butt-head, Eurovision, and most recently the Marvel Cinematic Universe. Not kidding; this is too good to make up! Ours is not this guy.

Our Humperdinck was a friend of Richard Wagner. Ours had his music conducted by Richard Strauss and Gustav Mahler. Ours wrote one of the most frequently performed operas the world has ever seen.

Hansel and Gretel was an immediate hit. Funny, the music was originally composed for a Christmas puppet show at the suggestion of his sister, Adelheid, who also wrote the libretto based on the fairytale made popular by The Brothers Grimm.

The opera, intended for children, was premiered December 23, 1893 and has been associated with Christmas-time ever since.

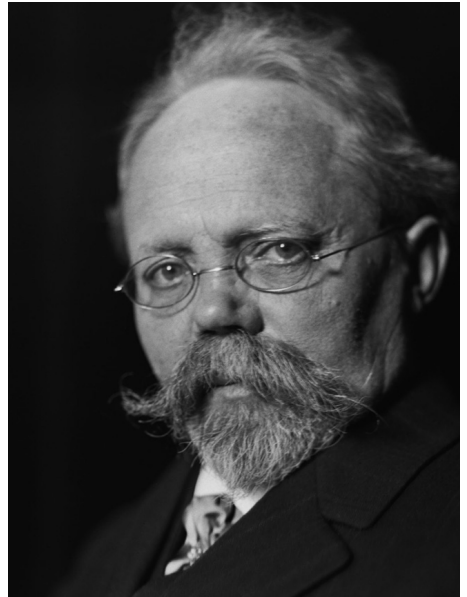
Beside the music just sounding great, with the robust scoring of a Wagner opera yet the lightness of Italian verismo, the setting of the story itself

is captivating. There is no love, betrayal, war, or situation of monumental consequence! Instead, the only pain is hunger. The only vice is chocolate. Innocence is enchanting!

Hansel and Gretel is real life. Work is hard. Food is expensive. We all get tired and scared sometimes. Poverty and food insecurity are common.

This gives us solace.

We don't need a sword in a stone. We don't need a mythic protector. The wits of two ordinary kids save the day. We can do hard things when we work together and persevere. Kids are inspiring. ❖



Humperdinck by unknown artist

CONCERT PARTNER



The Oshkosh Kids Foundation (OKF) is a not-for-profit dedicated to helping children of homeless and struggling families in Oshkosh, WI.

What We Do

OKF is here to remove obstacles for struggling kids and their families. To get a child to school, through school, and on a path to success. OKF provides youth and families valuable connections to our vast network of community service organizations, businesses and good-hearted volunteers that partner with us through five phases of support—Crisis Intervention, Community Partnership, Family Collaboration, Economic Stabilization, Post-Secondary Success

Caring Professionals Working Together

The OKF is made up of a group of caring professionals working together to give struggling kids and their families a hand up toward self-sufficiency. We are here to remove obstacles and get a child to school, through school and on a path to success. OKF provides youth and families valuable connections to our vast network of community service organizations, businesses and good-hearted volunteers that partner with us through five phases of support.

With your help, we can make a difference.

Oshkosh Kids Foundation
General Information:
info@oshkoshkids.org

Tiny House Village
Community Partners:
thvcommunitypartners@oshkoshkids.org

Executive Director:
execdirector@oshkoshkids.org

Donations / Volunteers:
thvdonationsvolunteers@oshkoshkids.org

oshkoshkids.org PO Box 1433, Oshkosh, WI 54903

ORCHESTRA

VIOLIN I

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

VIOLIN II

Justyna Resch, *principal*
Jessica Reich
Ari Hauck
Echo Czynnik
Ashley Mueller
Hayden Spranger
Jenn Salm
Elizabeth Diaz
Ashley Schumann
Marjorie Hill

VIOLA

Matthew Michelic, *principal*
Meghan LaPoint
Dan Erdmann
Ruby Disterhaft
Julie Handwerker

VIOLONCELLO

Katherine Decker, *principal*
Nancy Kapham
Emily Danula
Leslie Unger
Emily Selk Loper
Rori Beatty

DOUBLE BASS

Nick Harvey, *principal*
Michael DCamp
Eddie Schueler
Joe Kaiser
Elise Williams

FLUTE

Ellie Baldus, *principal*
Desi Lawrence
Laurel Marchinowski

PICCOLO

Laurel Marchinowski

OBOE

Amy Martin, *principal*
Layla Graser

ENGLISH HORN

Layla Graser

CLARINET

Stephen Joseph Dubetz,
principal
Melody Floyd
Megan Stevens

BASS CLARINET

Melody Floyd

BASSOON

John Asmus, *principal*
Rachel Richards

HORN

Bruce Atwell, *principal*
Josh Hernday, *assistant principal*
Ian Moore
Amelia Last
Amy Coppernoll

TRUMPET

Marty Robinson, *principal*
Max Volk
Katherine Idleman
Matthew Boelkow

TROMBONE

Michael Clayville, *principal*
Kasey Kapler
Caitlyn Rupnow

BASS TROMBONE

Tyler Charneski

TUBA

Devin Otto

TIMPANI

Gregory Riss, *principal*

PERCUSSION

Caleb Johnson
Audrey Stearns
Bridger Wenzel

HARP

Serena Brouillette

JOIN THE OSO

Share your talent and skill.

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UWO TREBLE CHOIR



DR. KRISTIN RAMSEYER is an accomplished choral conductor and educator who recently assumed the role of Director of Choral Activities at the University of Wisconsin Oshkosh. With a rich background in collegiate teaching and public-school education, she brings a wealth of experience and passion for music to her new position.

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

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

TREBLE CHORUS

Karlee Albert
Rachel Anderson
Bella Burton
Taylor Carlson
Megan Conway
Suzy Dawood
Jenna Dugal
Aimee Footit
Genevieve Haartman
Amara Joseph
Lilly Miller
Lily Miller
Amara Rea
Allison Salzsieder
Grace Scott
Lily Lavon Scott
Julia Skinner
Kei Stidham
Madi Wendtland
Caitlyn Wetter
Kenzie Williams

For more information on University of Wisconsin—Oshkosh choirs:

uwosh.edu/music/ensembles/choirs

Chamber Choir, Heritage Gospel Choir, University Chorus,
Treble Choir, and more.

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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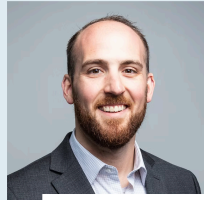
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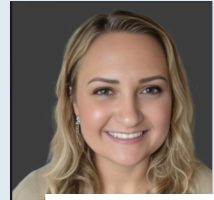
Theresa Eierman
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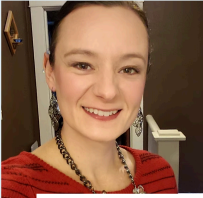
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Volunteer your time, talent, or treasure. The people of Oshkosh make it the great place it is. You're invited to join the team @ oshkoshsymphony.com.

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 companys 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

UPCOMING



BELONGING

SUNDAY, APRIL 26, 3PM

A concert exploring the profound feeling of belonging, this is installment three of our Antonín Dvořák symphony cycle. Here we have his pastorale *Eighth Symphony*, a work brimming with joy and a sense of shared humanity. Also on the program, a collaboration with UWO choirs under the direction of **Dr.**

Kristin Ramseyer. With them, two choral masteries by Johannes Brahms will be sung. *Nänie* and *Schicksalslied* are deeply reflective pieces, brimming with beauty and hope. They remind us of our collective journey and our shared experience. This music celebrates that which connects us.

This concert was inspired by Romanesque architecture in Oshkosh. Examples are Trinity Episcopal Church and United Methodist Church, both on Algoma Blvd. It embodies belonging through its monumental design and purpose, to create central gathering places, imposing presences to offer physical and spiritual refuge. The structures are intended to embrace the public, facilitating communal worship or unity.

OSO 🍷 Becket's 🍷 Wisconsin Public Radio

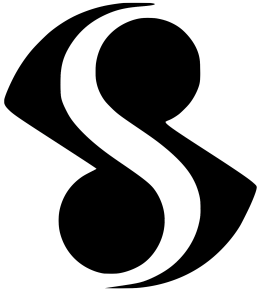
THURSDAY, JANUARY 15, 2026, 6:30PM come on down to **BECKET'S** to hear a Pint-Sized Concert. **WPR** hosts an intimate OSO string quartet concert. Hear Yuliya, Justyna, Matt, and Katie jam next to the river while you enjoy local yummys at a local fav.

Becket's: 2 Jackson St., Oshkosh



WPR PRESENTS
PINT-SIZED CONCERTS
*Local Music
Local Radio
Local Beer*
WISCONSIN PUBLIC RADIO

A 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, and 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. ❖

Merch. Merch. Merch.

That's right, OSO's got merchandise now. 😁

To celebrate each new season, a design is created, featuring one of the composers that will be performed. Celebrating our 84th Season, young Brahms adorns our year's design.

Proceeds support great music making in our community. The full, official store is hosted by Bonfire. More info @ oshkoshsymphony.com/shop

