



OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director



BELONGING

Apr. 26, 3pm

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

featuring

UWO CHOIRS

w/ guest conductor **Dr. Kristin Ramseyer**

oshkoshsymphony.com



UWO

PROGRAM

Eighty-fourth Season

OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

BELONGING

Sunday, April 26, 2026

Theatre Arts Center, Oshkosh

Dylan T. Chmura-Moore, Conductor

Kristin Ramseyer, Conductor

Antonín Dvořák (1841-1904)

Symphony no. 8 in G major, op.88 (34')

- I. Allegro con brio
- II. Adagio
- III. Allegretto grazioso — Molto vivace
- IV. Allegro ma non troppo

INTERMISSION

Johannes Brahms (1833-1897)

Nänie, op.82 (after the Roman goddess Nenia) (14')

Schicksalslied, op.54 (Song of Destiny) (17')

DVOŘÁK

This is year three in our four-year concert cycle where we perform the last four symphonies of the luminary Czech composer Antonín Dvořák. He may not be a household name, but many situate the composer on the same heralded mountain as Beethoven and Brahms. Beside the symphony idiom he was adept at chamber music and opera. And like the heavyweights that came before him, whose music continues to endure over all others, he made use of the musical foundations of the past to build the most exquisite and contemporary palaces. In other words, he was aware of the contemporary musical world around him and relied on living, local traditions to tell his tales. He promoted folk music from his homeland and even Indigenous and African American song from the United States, always honoring. Two years ago, Dvořák's bucolic *Symphony no.6* was heard. It overwhelms with its beauty, decadently so. It was his first symphonic triumph and led to his international prestige as the sixth symphony was *it!* It led to the commission of his *Symphony no.7* by the Royal Philharmonic Society who famously commissioned Beethoven's *Ninth*. Some call his seventh "tragic," but I think it personal and complicated—compositionally brilliant and soooo moving.

Thus enters *Symphony no.8*. Some refer to this symphony as the "*English Symphony*." It's not, it's just where the symphony was published, with the London-

based Novello. (Dvořák and his previous Viennese publisher, Simrock, had a falling-out.) If not *The English*, then the symphony is referred to as sunny, upbeat, or even pastoral, the latter I like because it's written in the key of G major. This is significant. Symphonies weren't really written in G major in the 1800s. The last big names to write G major symphonies were Mozart, the Haydn Bros. (Franz Joseph and Michael), and the Bach Boyz (CPE, JCF, JC), all in the 1700s. Why? Christian Schubart (1739-1791), organist, criminal, genius, theologian, not to be confused with the great Franz Schubert (1797-1828), probably said it best in his "Ideas for an Aesthetic of Musical Art" as published 1806. G major is: "Everything rustic,



Dvořák by and unknown artist in 1882

idyllic and lyrical, every calm and satisfied passion, every tender gratitude for true friendship and faithful love. In a word every gentle and peaceful emotion of the heart is correctly expressed by this key." There are other keys heard in Dvořák's eighth too, naturally, but this would be the overarching sentiment suggested on the title page. Said another way, G major suggests nature and less formal, folk music that, for a while, wasn't particularly welcomed in the symphonic world. Some also consider it a key reminiscent of childhood, and all that resides in that space. Maybe.

Dvořák wrote his *Symphony no.8* in about two and half months. Seriously, blank page to fully finished, orchestrated score. This was the summer of 1889 while in residence at his "second home" in the tiny village of Vysoká u Příbramě. It's about 30 miles south of Prague and still tiny. Dvořák spent 20 summers here. It was a good time for the composer. He wrote to a friend that during his stay he had more melodies and ideas than his hand could keep up with. And so he leaned into this inspiration and wrote a new sort of symphony, intentionally breaking with the formalized thing he had previously done. What was the result? Something a bit more "free," something a bit more "diverse," something a bit more "wiggly." This is that pastoral thing I previously said I liked. With his eighth, Dvořák leaned back into nature and the music of the countryside. As such, his music follows na-

tures path. At one moment we hear bright, nourishing sunlight that inspires us to stand tall and tilt our heads back to the sky. At the next, something shadowy appears, a bit breezy, a bit foreboding, suggesting a retreat to safety, to warmth, to wait-out the sudden storm. And back and forth and round it goes as does nature, whether that be in the mountains, valleys, or Dvořák's beloved garden he pridefully tended to while in Vysoká.

BRAHMS

"Nänie" is from the Latin "nēnia," which most commonly means "mournful song." But language is far more interesting and layered than that. Etymology also suggest nēnia could translate to "lullaby." It could even mean "incantation" or "enchantment." Moreover, Nenia is an ancient Roman god! It was believed she played a part in the transition between, was consequential in, the transient space between life and death. This is what Brahms' music really is—spellbinding, everlasting.

The esteemed Friedrich Schiller (1759-1805), philosopher, historian, playwright, provides the poetry. Many think of Schiller as the German Shakespeare. His poetry is brilliant and is no stranger to musical setting. Schiller is the writer of "An die Freude," the basis for Beethoven's "Ode to Joy." We're in good company. Yeah, him and Goethe were thick as thieves too.

Schiller's poetry analogizes classical mythology. And though death may be the subject, really the poetry is about beauty. Different sorts of beauty. How beauty transcends death. How we all reach an end, no matter our power or blood. How we all have a different story to tell. The love of Orpheus and Eurydice is referenced, as even demons are vulnerable to its beauty. The love of Venus for Adonis is referenced, as even the goddess of love is not immune to tragedy. The love of Thetis for her son Achilles is referenced, as selflessness and sacrifice demonstrate genuine beauty. Loss is universal, Schiller proves. And, through loss, our loved ones may tell a story that is beautiful when we've lived well and honorable.

Nänie was written in memory of a friend, the painter Anselm Feuerbach (1829-1880). Brahms knew Feuerbach during the last decade of his life as both lived and worked in Vienna. His visual art and Brahms' music share an aesthetic. Both located beauty in classical forms. Both revered craft and technique.

Schiller's poetry:

Auch das Schöne muß sterben! Das Menschen und Götter bezwinget, Nicht die ehrene Brust rührt es des stygischen Zeus. Einmal nur erweichte die Liebe den Schattenbeherrscher, Und an der Schwelle noch, streng, rief er zurück sein Geschenk. Nicht stillt Aphrodite dem schönen Knaben die Wunde, die in den zierlichen Leib grausam der Eber geritzt. Nicht erretet den göttlichen Held die unsterbliche Mutter, Wenn er, am skäischen Tor fallend, sein Schicksal erfüllt. Aber sie steigt aus dem Meer mit allen Töchtern des Nereus, Und die Klage hebt an um den verherrlichten Sohn. Siehe, da weinen die Götter, es

weinen die Göttinn alle, Daß das Schöne vergeht, daß das Vollkommene stirbt. Auch ein Klaglied zu sein im Mund der Geliebten, ist Herrlich, Denn das Gemeine geht klanglos zum Orkus hinab.

Even the beautiful must perish! That which overcomes gods and men

Moves not the armored heart of the Stygian Zeus.

Only once did love come to soften the Lord of the Shadows

And just at the threshold he sternly took back his gift.

Neither can Aphrodite heal the wounds of the beautiful youth

That the boar had savagely torn in his delicate body.

Nor can the deathless mother rescue the divine hero

When at the Scaen gate now falling, he fulfills his fate.

But she ascends from the sea with all the daughters of Nereus.

And she raises a plaint here for her glorious son.

Behold! The gods weep, all the goddesses weep,

That the beautiful perishes, that the most perfect passes away.

But a lament on the lips of loved ones is glorious,

For the ignoble goes down to Orcus in silence.

The word “schicksalslied” is borrowed from the author Friedrich Hölderlin’s (1770-1843) poetic, two volume masterpiece of a novel titled “Hyperion.” Written in 1797 and 1799 the text is set in contemporary Greece and is about the life of a German exile who seeks a better understanding of self and the natural world. It’s a sort of fictional autobiography. The protagonist yearns for love, spirituality, peace, beauty, ultimately finding salvation in nature. The name Hyperion is significant as Hyperion famously was a Titan in Greek mythology who ruled over light, some believing him to be the father of the sun, moon, and dawn. In Hölderlin’s book, the affection of Hyperion’s eye is Diotima, modeled after Hölderlin’s real-life (and married) love. Not without consequence, she’s also modeled after Plato’s Diotima (of Mantinea) from Plato’s Socratic text, “Symposium.” Plato’s Diotima argued that love is what inspires us to search for beauty, first in physical form and then in celestial forms, as we mature. So in full, *Schicksalslied* is really “Hyperion’s Schicksalslied,” or as translated, “Hyperion’s song of fate/destiny.” No spoilers here what is fateful but I wager you can guess from the set text, below.

Fantastically, we have a firsthand account of when Brahms met Hölderlin’s text in 1868. As recounted by composer Albert Dietrich’s (1829-1908) in his “Recollections of Johannes Brahms” (1899), the first such published book about Brahms.

“Brahms came again in the summer in order to make some excursions in the neighbourhood with us and the Reinthalers. One morning we went together to Wilhelmshafen, as Brahms wished to see the great naval port.

On the way thither our friend, who was usually so lively, was quiet and serious. He told us that early that morning (he always rose betimes) he had found Holderlin’s Poems in the bookcase, and been most deeply moved by the ‘Song of Destiny.’ When later in the day, after having wandered about and seen everything of interest, we sat down by the sea to rest, we discovered Brahms at a great distance, sitting alone on the beach and writing.

These were the first sketches for the ‘Song of Destiny’ which soon appeared. A trip to the woods was given up; Brahms hurried back to Hamburg to devote himself entirely to work.”

This is how Brahms often composed, research suggests, when struck with inspiration music poured out quickly. And, there aren’t too many other more fitting texts to Brahms’ aesthetic than Hölderlin’s “Hyperion”—Classical models, impermissible love, locating that which is divine within nature, solitude, contrasting suffering (the human experience) with bliss (a universal, heavily experience). Brahms and Hölderlin/Hyperion are kindred.

Hölderlin's text:

Ihr wandelt droben im Licht
 Auf weichem Boden, selige Genien!
 Glänzende Götterlüfte
 Rühren euch leicht,
 Wie die Finger der Künstlerin
 Heilige Saiten.

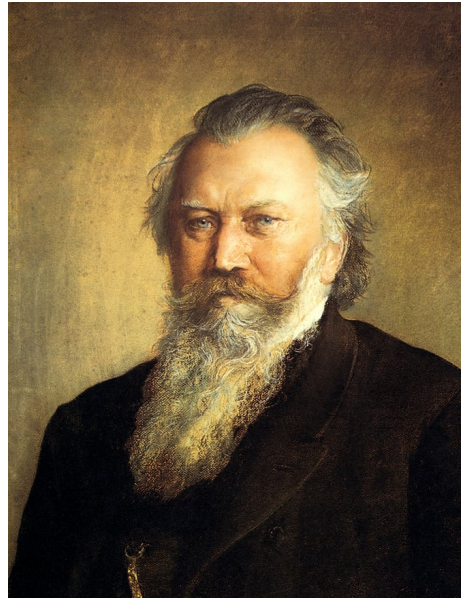
Schicksallos, wie der schlafende
 Säugling, atmen die Himmlischen;
 Keusch bewahrt
 In bescheidener Knospe,
 Blühet ewig
 Ihnen der Geist,
 Und die seligen Augen
 Blicken in stiller
 Ewiger Klarheit.

Doch uns ist gegeben
 Auf keiner Stätte zu ruhn;
 Es schwinden, es fallen
 Die leidenden Menschen
 Blindlings von einer
 Stunde zur andern,
 Wie Wasser von Klippe
 Zu Klippe geworfen,
 Jahrlang ins Ungewisse hinab.

You move up above to the light
 On airy ground, blessed spirits!
 Blazing, divine breezes
 Brush by you as lightly
 As the fingers that inspire the sound of
 Heavenly strings.

Free from fate, like sleeping
 Infants, the divine beings breathe;
 Pure, chastely protected
 In bud that enfolds,
 Blooming forever,
 The flower of their spirit,
 And the eyes of the blessed
 Gazing tranquilly,
 Brightness eternal.

Yet to us it is given
 No abiding place to rest;
 We vanish, we fall,
 We suffering mortals,
 Blindly from one
 Hour to another,
 Like water thrown from cliff to cliff,
 For years into the dark unknown below.



a **ONE** question survey: [Do you prefer Saturday or Sunday concerts?](#)



We'd love to hear from you.

CONCERT PARTNER



Oshkosh / Winnebago County Housing Authority

Mission Statement

The Oshkosh Housing Authority is committed to excellence in providing quality, affordable, and safe housing to eligible persons in line with community needs. We foster effective and creative partnerships to maximize opportunities that improve self-sufficiency and the economic and personal well-being of the people we serve. Our Agency conducts its business efficiently, professionally, and ethically without discrimination.

What We Do

The Oshkosh / Winnebago County Housing Authority provides affordable rental housing assistance, homebuyer support, and resident services to low- and moderate-income families throughout Winnebago County, Wisconsin.

Established in 1970, the Housing Authority manages over 650 public housing units, including family, single, elderly, and disabled housing. It also administers more than 400 Housing Choice Vouchers and operates a Family Self-Sufficiency Program to support residents in achieving greater independence.

The Oshkosh Housing Authority and the Winnebago County Housing Authority are both equal opportunity housing agencies and employers, each governed by separate Boards of Commissioners.

<http://www.ohawcha.org/>

ph. 920-424-1450

1100 W. 20th Ave

Oshkosh, WI 54902

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ORCHESTRA

VIOLIN I

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

VIOLIN II

Justyna Resch, *principal*
Jessica Reich
Ashley Mueller
Ashley Schumann
Susan VanEngen
Echo Czyznik
Jenn Salm
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Ari Hauck
Elizabeth Diaz

VIOLA

Matthew Michelic, *principal*
Julie Handwerker
Karen Roesler
Meghan LaPoint
Christopher Chang
Dan Erdmann
Ann Stephan

VIOLONCELLO

Charles Stephan, *principal*
Nancy Kapham
Emily Danula
Emma Newell
Leslie Unger

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Nick Harvey, *principal*
Michael DCamp
Jae Kaiser
Sam Campbell

FLUTE

Desi Lawrence, *principal*
Ellie Baldus
Laurel Marchinowski

PICCOLO

Laurel Marchinowski

OBOE

Amy Martin, *principal*
Ethan Wege
Layla Graser

ENGLISH HORN

Ethan Wege

CLARINET

Stephen Joseph Dubetz,
principal
Melody Floyd
Megan Stevens

BASSOON

Carol Rosing, *principal*
John Asmus

HORN

Bruce Atwell, *principal*
Amelia Last
Jonah Dennis
Ian Moore

TRUMPET

Marty Robinson, *principal*
Max Volk
Katherine Idleman

TROMBONE

Matthew Bragstad, *principal*
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Tre-Thomas Martin
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Natalie Arakaki
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Isabella Burton
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Aimee Footit

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Amara Rea
Isaac Roberts
Grace Scott
Lily Lavon Scott
Logan Spahos
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Krysta Tangreen
Caitlyn Wetter
Krista Williams
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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.

Dr. Kristin Ramseyer's collegiate teaching career began at Illinois State University in Normal, IL, where she conducted the Treble Choir, taught applied voice lessons, and collaborated on joint productions with the School of Theatre & Dance and the School of Music, including notable performances of *Street Scene* and *1776*. She later moved to Quincy University in Quincy, IL where she further honed her skills by conducting the choirs, teaching applied voice lessons, and offering various music education courses.

Kristin earned her Doctor of Musical Arts in Choral Conducting and Pedagogy from the University of Iowa. During her time there, she served as a teaching assistant in Choral Conducting, participated in the premier choral ensemble Kantorei, and studied conducting under the esteemed Dr. Timothy Stalter. Prior to this, she completed dual Master of Music degrees in Choral Conducting and Voice Performance at Illinois State University in 2015, studying under Dr. Karyl Carlson for conducting and Prof. John Koch for voice. Kristin began her academic journey with a Bachelor of Music Education from the University of Illinois, Urbana-Champaign, which she completed in 2003.

Before her collegiate teaching roles, Kristin dedicated the first decade of her career to public school education. She taught chorus and general music at Jeffrey C. Still Middle School in Aurora, IL, and Round Lake Senior High School in Round Lake, IL. During this time, she co-directed and accompanied several notable musicals, including *Bloody Bloody Andrew Jackson*, *Jane Eyre*, *Little Shop of Horrors*, *Into the Woods*, and *Urinetown*.

In addition to her teaching, Kristin is an active soprano soloist. She performed Poulenc's *Gloria* with the Quincy Symphony Orchestra and Chorus in December 2021 and was a featured soloist in the University of Iowa Symphony Orchestra and Choir's performance of Haydn's *Missa in tempore belli* in Fall 2018. Her operatic and musical theatre repertoire includes performances in Ravel's *L'enfant et les sortilèges*, the premiere of Griffin Candey's *Sweets by Kate*, Bizet's *Carmen*, Britten's *A Midsummer Night's Dream*, the premiere of Nicola Jane Buttigieg's *Beethoven in Vienna*, and Schwartz's *Children of Eden*.

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. ❖



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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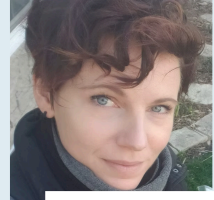
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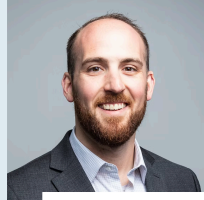
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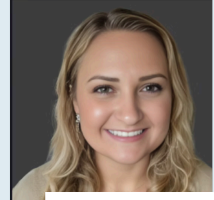
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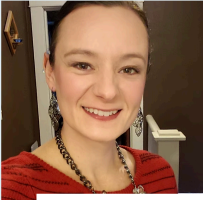
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OSO is a 501(c)(3) non-profit organization whose mission is to build community through music.

OSO is most successful when the whole community joins in on the mission.

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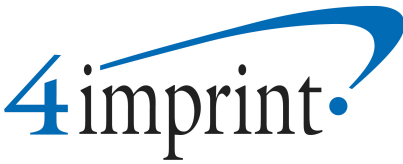
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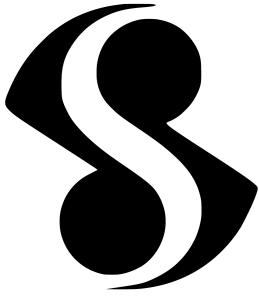
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To celebrate each new season, a design is created, featuring one of the composers that will be performed. Celebrating our 84th Season, young Brahms adorns our year's design.

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



A NEW PARTNERSHIP



UWO

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. ❖