



OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director



COMFORT
Oct. 11, 7pm

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

featuring

Dr. Katherine Decker, cello

oshkoshsymphony.com



UWO

PROGRAM

Eighty-fourth Season

OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

COMFORT

Saturday, October 11, 2025

Theatre Arts Center, Oshkosh

Dylan T. Chmura-Moore, Conductor

Katherine Decker, cello

Edward Elgar

(1857-1934)

Cello Concerto in e minor, op.85 (30')

- I. Adagio – Moderato
- II. Lento – Allegro molto
- III. Adagio
- IV. Allegro – Moderato – Allegro, ma non troppo

INTERMISSION

Peter Illich Tchaikovsky

(1840-1893)

Swan Lake Ballet: Suite, Op. 20a (15')

- I. Act 2: no.10: Scene – Moderato
- II. Act 2, no.13/var.5: Scene – Andante
- III. Act 1, no.2: Valse – Tempo di valse

Nikolai Rimsky-Korsakov Capriccio Espagnole (16')

(1822-1890)

- I. Alborada
- II. Variazioni
- III. Alborada
- IV. Scena e canto gitano
- V. Fandango asturiano

Welcome to our 84th season! We are so excited to share another collection of spectacular music with you, our community. As you have noticed by now, we are in a new space! The UW-Oshkosh Music Hall, which our orchestra calls home, is currently under renovations that will improve its accessibility and acoustical features. Given its current timeline, we expect to make our triumphant return to the stage there this upcoming spring. In the meantime, we are delighted to continue sharing our music on campus, here at the Theatre Arts Center.

This year, we are continuing our community partnership program that began last season. These partnerships uplift the great work that is being done by the many dedicated nonprofits and individuals who make up our community. This year's theme is focused on organizations that work towards housing security within our community by providing services and support towards affordable and quality options for those in need. These partners include the Habitat for Humanity of Oshkosh, the Oshkosh/Winnebago County Housing Authority, and the Oshkosh Kids Foundation. We thank them for their work to make sure everyone has a safe and secure place to call home.

As always, our music would not be possible without the steadfast support of our community. Whether you are a donor, season-ticket holder, or first-time attendee, thank you for spending your time with us tonight!

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 at oshkoshsymphony.com/shop



MUSICIANS

VIOLIN I

Yuliya Smead, *concertmaster*
Donna Charley-Johnson
Nathaniel Fores
Sydney Behlman
Susan Moodie
Simon Weinandt
Daniel Weyers
Lydia May
Jessica Reich
Owen Goffard
Matthew R Demers

VIOLIN II

Justyna Resch, *principal*
Echo Czyznik
Marjorie Hill
Elizabeth Diaz
Hayden Spranger
Ashley Schumann
Jenn Salm
Ari Hauck
Ashley Mueller
Katelyn Flan
Sage Wilson

VIOLA

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

VIOLONCELLO

Katherine Decker, *principal*
Nancy Kapham, *assistant principal*
Emily Danula
Katherine Hartstern
Micah Gehring
Rori Beatty

DOUBLE BASS

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

FLUTE

Amanda Fuerst, *principal*
Ellie Baldus
Desi Lawrence

PICCOLO

Desi Lawrence

OBOE

Andrea Gross Hixon, *principal*
Layla Graser
Amy Martin

ENGLISH HORN

Andrea Gross Hixon

CLARINET

Stephen Joseph Dubetz,
principal
Melody Floyd
Megan Stevens

BASSOON

Carol Rosing, *principal*
John Asmus

HORN

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

TRUMPET

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

TROMBONE

Kenneth Johnson, *principal*
Kasey Kapler

BASS TROMBONE

Tyler Charneski

TUBA

Devin Otto

TIMPANI

Gregory Riss, *principal*

PERCUSSION

Kyle Barnes
Caleb Johnson
Alex Petry
Bridger Wenzel

HARP

Serena Brouillette

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CONCERT PARTNER



Habitat for Humanity of Oshkosh is looking for passionate individuals and organizations to help our organization provide affordable housing solutions for deserving families in the Oshkosh community.

Habitat for Humanity of Oshkosh's Construction crew builds summer - winter, and volunteers are welcome to help with new construction projects, either as an individual or in a group.

Habitat for Humanity of Oshkosh's ReStore is open Tuesday - Saturday from 10:00 a.m. - 6:00 p.m., except on holidays. As an individual, or part of a group, you'll work with our ReStore Associates in a retail-based setting to provide support for shoppers and donor within the Oshkosh community.

Habitat for Humanity of Oshkosh's Rock the Block is a true collaboration involving residents, municipalities, local businesses, schools, faith communities, and other non-profits.

Habitat for Humanity of Oshkosh and the ReStore offer opportunities when available for individuals to complete their community service hours with us, whether it is court ordered, a requirement for school, work or your faith group.

To volunteer with Habitat Oshkosh, visit **<https://www.habitatoshkosh.org>**.

for more information

ReStore ReStore@habitatoshkosh.org

Build Site ahey@habitatoshkosh.org

Rock the Block RockTheBlock@habitatoshkosh.org

General: info@habitatoshkosh.org

Office 920.235-3535 Oshkosh ReStore 920.230.3535

Katherine Decker enralls audiences with her, “positively delightful performances,” and “...intense concentration and confidence” (*Fanfare Magazine*). She holds the title of Associate Professor of Strings at the University of Wisconsin–Oshkosh and performs internationally as a solo, chamber, and orchestral artist with recent appearances in AL, WI, NM, TN, and GA.

She is an avid chamber musician and member of the award-winning ensemble, *enhakē*. Possessing a knack for adventurous yet accessible programming, *enhakē* (in-HA-kee) has consistently distinguished itself with performances of startling intensity. Drawing its name from the Seminole (Creek) word for sound or call, *enhakē* has been praised for its “playing of the very highest caliber” (*Fanfare*) and “keen instinct for exciting programmes” (*BBC Music Magazine*). Their distinctive instrumentation (Wonkak Kim, clarinet; M. Brent Williams, violin; Dr. Decker, cello; Eun-Hee Park, piano) allows them the flexibility to perform repertoire from the Baroque, Classical, and Romantic eras, in addition to the most captivating contemporary masterworks. Strong advocates for new music, *enhakē* has had works written for and dedicated to them by many of the world’s leading composers including

Libby Larsen, Peter Lieuwen, Edward Knight and Alexis Ciesla.



As a soloist and orchestral musician, Dr. Decker was invited to perform the *Concerto No. 1 in C Major, Hob VIIIb:1* by Joseph Haydn with the MCW Orchestra in Milwaukee, WI in 2021. She currently serves as principal cellist for the Oshkosh Symphony Orchestra, as associate principal cellist for the Weidner Philharmonic, and as a section cellist for the Fox Valley Symphony Orchestra. Dr. Decker is a passionate educator and is a featured guest clinician around the state in masterclasses and at WSMEA events. She has served as faculty and performance coach at

the Chapel Hill International Chamber Music Festival, OK! Mozart Festival, and the Music in the Mountains Conservatory & Festival. In 2024 she was invited to serve as cellist and educator at the Oklahoma Arts Institute at Quartz Mountain, a premiere three-week intensive music program working with the brightest young musicians in the state.

Dr. Decker's scholarship focuses on 21st century chamber music, written for and performed with *enhakē*, and lesser-known repertoire for solo cello written in the Romantic period. Her published writing on the cello works of Georg Goltermann led to an invitation to produce the premiere recording of Goltermann's Romances and Nocturnes on the MSR Classical label with pianist, Dr. Eun-Hee Park. *Georg Goltermann: Nocturnes and Romances for cello and piano* is available on all streaming platforms. The second recording in this series will be available soon and will feature Goltermann's sonatas, grand duos and sonatinas. She has also released several recordings with *enhakē*. *Preparense: The Piazzolla Project*, was featured in *Fanfare* and *Gramophone* magazines with reviews stating, "[t]he sense of ensemble is near-miraculous" (*Fanfare*) and "[t]he intensity is real, the sounds gorgeous, the rhythms infectious...this version strides proudly alongside the legendary recording

by Piazzolla himself" (*Gramophone*). The most recent release, *Child's Play*, features works dedicated to the children of the *enhakē* members and features compositions and arrangements related to childhood tales and lullabies. The American Record Guide review states, "*enhakē* offers marvelous balance, blend and sensitivity all through and the group excels in lyrical passages, where each member gives the music exactly what it needs." ❖



WISCONSIN
PUBLIC RADIO



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ELGAR

Said of Elgar's *Cello Concerto* by critic Ernest Newman at the premiere, "The work itself is lovely stuff, very simple – that pregnant simplicity that has come upon Elgar's music in the last couple of years – but with a profound wisdom and beauty underlying its simplicity." Supposedly the first performance did not go well with Elgar at the helm of the London Symphony Orchestra. Happens. We've all been there. But like all great art, the message transcends the medium and mode of delivery. The music still unquestionably made an impact. In the cello section of the orchestra during the premiere was a young John Barbirolli, only 19 years of age, who would later be knighted (like Elgar) as a legendary conductor who would collaborate with cellist Jacqueline du Pre on her unforgettable recording of Elgar's concerto a half a century later, lionizing the concerto to the world.

Much has been made over the years about the meaning of the music. Was the concerto written in response to Word War One and the fact a generation of young men were lost to its horrors? Think John Singer Sargent's painting *Gassed*. Is the concerto thus one big lament, a requiem even?

Should the concerto be heard as metaphor for the fading position of imperial Britain? Think Downton Abbey and the end of the Victorian and Edwardian eras.

Should the concerto be considered as representation of the fading appeal, the fading poignancy of (late Romantic) music? I.e. the eventual death of classical music even. Think the unsentimentality of modernism and rise of things like "talkies" and jazz.

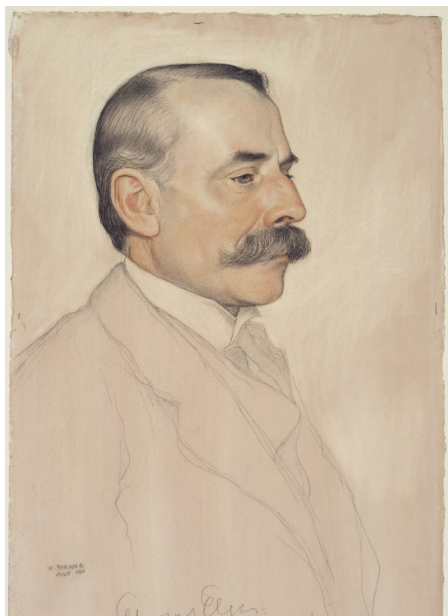


Gassed by John Singer Sargent (1911)

Was the concerto written in response to Elgar's fading health, having just awoken from throat surgery—which is when (and how!) he penned the first notes of the concerto? Thus, is the opening "cry" in the cello and the opening theme in the violas really Elgar's baritone voice yearning to be heard, to be understood? 🙌

You decide.

Going back to Newman's review that suggests the concerto is of "profound wisdom and beauty underlying its simplicity," maybe it's best to leave it there. !!!



Elgar by William Strang (1911)

TCHAIKOVSKY

Swan Lake is ballet exemplar. But, like many a great fairytale, it struggled at first. At its premiere in 1877 it flopped. Inadequate choreography, lackadaisical dancing, tattered costumes, dull sets, the rumors are numerous. And the music? Some suggested the music was un-danceable! Yikes. The ballerina for whom the score was written opted out of the performance (after taking part in rehearsals). Only recently have we confirmed who was the true author of the libretto (Vladimir Begichev, 1828-1891). Tchaikovsky himself even created distance from his ballet. In a letter to his patron Nadezhda von Meck (1831-1894) he said it was "poorer by far" than the work of Léo Delibes (1836-1891). Delibes was considered, at the time, the greatest writer of ballet. Check out *Sylvia* (1876) and *Coppélia* (1870) when you have some spare time. They both are great.

What was unique about the ballet and perhaps gave pause to the dancers and the patrons was Tchaikovsky's formal design. It was, probably, inspired by his operatic writing, of which he already composed a few. Specifically, the music repeated. The score made use of leitmotifs. This is music (often relatively succinct) that is associated with a specific character or feeling or happening in a story.

Richard Wagner (1813-1883) made the technique famous in his operas and is now something commonly heard in film and television scores. I bet everyone in the audience can hum Darth Vader's leitmotif that John Williams (b.1932) penned.

Also, not long before Delibes and Swan Lake, ballet wasn't really the night-out spectacle of which we now know. The music wasn't so integral. The story only set the scene. The show wasn't dramatic, per se. Then all of a sudden, instead of lighter, loosely connected showpieces, I jest, there was turmoil on the stage, there was theatre. Tchaikovsky's Swan Lake wasn't accompaniment. It was a psychological partner, asserting the scene. Indeed, how then does one choreograph two lovers dying on stage!? I make it sound as if this development were black and white, one massive binary change. Of course it wasn't, but something was developing, and changing quickly the Bolshoi Theater in Moscow, which saw the premiere, and elsewhere in Europe.

Tchaikovsky endeavored to rewrite the ballet as he thought the failure his. Thankfully, he never got around to it as all was to change and over the next fifteen years. Swan Lake received some posthumous updates and new choreography, most notably from Marius Petipa (1818-1910) who was in-

volved with Tchaikovsky's Sleeping Beauty and Nutcracker, so he had a decent track record. Since, it has become the world's most beloved.

In case you need it, here's a quick synopsis: Evildoer, sorcerer (Baron von Rothbart) turns fair maiden (Odette) into a swan. The rub? The heroine can still inhabit her human form at night. Strapping young prince (Siegfried) goes hunting, the eve before he must choose a wife. As he holds a swan in his sights, ready to pull the trigger of his crossbow, he witnesses Odette's magical transformation. The stage is set. As you might guess, only true love can reverse Rothbart's spell. The stage is set. The next evening, Rothbart and his daughter (Odile) attend the royal party and use sorcery to trick Siegfried by disguising who is who. Siegfried proposes to Odile (noooooooo!) and Odette is doomed. Siegfried realized his mistakes and attempts to locate Odette at Lake of the Swans, the body of water maintained by Odette's tears. The spell is firm. There is no way back. Thinking of the other swans made captive by Rothbart, realizing the only way she can be free is through death, Odette commits herself to such a fate. Siegfried does the same. In their sacrifice, Rothbart's magic fades, all swans are returned to their true form and Siegfried and Odette are united, forever.



Tchaikovsky by Nikolai Kuznetsov
(1893)

RIMSKY-KORSAKOV

Rimsky-Korsakov was a navy man, being from a naval family, joining the Russian naval academy at twelve. At twelve! As such, before he settled on a career as a musician, he thoroughly sailed Europe and discovered he held an admiration for Spain. He was not alone. At the time it was fashionable to explore the exotic, regardless the fact he was famously a member of the nationalistic movement referred to as The Mighty Handful, or the less fun name The Five. This group of musi-

cians (and others) sought to create a sort of nationalistic style of music, prideful of their folk culture (incl. Mily Balakirev, Alexander Borodin, César Cui, Modest Mussorgsky). Still, the deliciousness of the Mediterranean called—actually the Bay of Biscay—so he embarked on setting some Spanish melodies from the country's north.

Of the result, from his *Chronicle of My Musical Life* (1909), Rimsky-Korsakov wrote, "The opinion formed by both critics and the public, that the *Capriccio* is a magnificently orchestrated piece is wrong. The *Capriccio* is a brilliant Composition for the orchestra. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very essence of the composition and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multi-form orchestral effects. All in all, the *Capriccio* is undoubtedly a purely external piece, but vividly brilliant for all that."

This quote speaks to how Rimsky-Korsakov was known during his life, a writer of 14 operas, the author of a fantastic(!) treatise on orchestration, arguably the greatest orchestrator of

music, and esteemed professor of music having taught Igor Stravinsky, Ottorino Respighi, and Sergei Prokofiev—brilliant colorists too. His statue stands outside the Saint Petersburg State Conservatory, at which he taught, and after whom the school is named.

Rimsky's *Capriccio* may be in 5 movements, but sonically it sounds like two. The first part (mvts.1-3) begins and ends with an alborada, a song to celebrate the start of the day (opposite in form of the well-known serenade), boisterous and optimistic. The second part is made up of two energetic dances, the first more free-spirited—Rimsky used the word Gypsy—the second is a fandango, a partner dance that is relatively fast and in a triple meter. It's a very old form. There's an idiosyncratic rhythm that's tossed around in a fandango and often it's stylized with castanets. W.A. Mozart (1756-1791) even famously wrote a fandango (sort of) in his opera *The Marriage of Figaro*, for example. Rimsky's fandango is not Mozart's Viennese thing. Instead, just like himself, it's a colorful montage, ripe with evocative flavors that demands frequent flyer miles. ❖



Rimsky-Korsakov by Ilya Repin (1893)

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UPCOMING CONCERTS



TOGETHERNESS

SATURDAY, DECEMBER 6, 3PM

SATURDAY, DECEMBER 6, 7PM

Gather your loved ones for a magical holiday concert. 'Tis the season to tell stories and come together. Perfect for children and families, this concert invites you to share the wonder and joy of opera. Sung in English, hear the enchanting tale of Engelbert Humperdinck's *Hansel and Gretel*, a long established winter tradition that dates back to its premiere just days before Christmas. OSO partners with **Brew City Opera** to offer the whimsical storytelling. The evocative music will create cherished memories, magic, and togetherness.

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



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 pastorelle *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.

Dylan Thomas Chmura-Moore, D.M.A., is Associate Professor of Music at University of Wisconsin Oshkosh where he is director of orchestras. Dylan is also Music Director of the Oshkosh Symphony Orchestra and Manitowoc Symphony Orchestra. Previously, he was director of the Ripon College Symphony Orchestra and has conducted ensembles of Harvard University, New England Conservatory, Longy School of Music, Northeastern University, Baldwin-Wallace College Conservatory of Music, and other groups such as Callithumpian Consort and Shivaree Ensemble. Some of the conductors with whom Dylan has had the opportunity to intimately observe and work are Pierre Boulez, Robert Page, Larry Rachleff, Gunther Schuller, Joseph Silverstein, and Benjamin Zander. He is the author of "A Practical Reference Manual of Tempos for Musicians," published by Potenza Music.

Dylan is also professor of trombone at UW Oshkosh, former instructor of trombone and euphonium at Holy Family College, and is an active solo, chamber, and orchestral musician. Notable international appearances include performances at the Internationale Ferienkurse Fur Neue Musik in Darmstadt, Germany, and the Lucerne Festival in Lucerne, Switzerland. Dylan can be heard on Mode, Summit, EuroArts, Albany, TZADIK, and the Ac-

centus record label. His solo album, *Flag*, was released by Peer 2 Records.

Dylan was awarded the Doctor of Musical Arts degree from University of Wisconsin-Madison. He was a Paul Collins Wisconsin Distinguished Graduate Fellow at the university and focused his studies on the research and performance of newly composed music. Previously, Dylan studied at New England Conservatory in Boston, Massachusetts where he received two Master of Music degrees, one in trombone and the other in conducting. Upon graduation, Dylan was awarded academic honors, a distinction in performance, and the Gunther Schuller Medal, the highest honor awarded by the conservatory. Dylan received the Bachelor of Music degree from Baldwin-Wallace College Conservatory of Music. ❖



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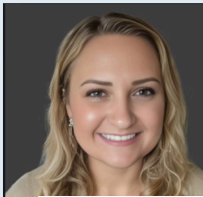
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SUPPORT THE OSO

YOUR SUPPORT IS VITAL to the longterm success of Oshkosh Symphony Orchestra.

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

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

Please consider making a tax-deductible donation to the Oshkosh Symphony Orchestra.

Donations of any amount are valued.

WAYS TO GIVE

- Online: oshkoshsymphony.com. Give right now from your phone.
- Mail: P.O. Box 522, Oshkosh, WI 54903
- 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

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TAX SAVINGS

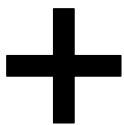
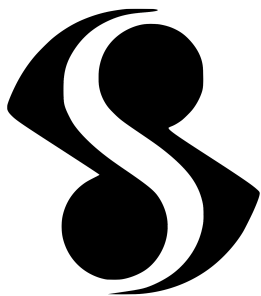
Giving through appreciated assets such as stocks or IRAs can maximize your tax deduction and offer OSO the greatest benefit.

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Add OSO to your estate plan and help us provide music for future generations. Include a provision in your Will or Trust for a certain cash gift or percentage of your estate. Other options include naming OSO a beneficiary to your life insurance policy or retirement account.

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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. ♦



THURSDAY, OCTOBER 16

Oshkosh Symphony Orchestra is having a party. You're invited!

The Gibson Social Club (537 N. Main St., Oshkosh), has invited OSO to be Celebrity Bartenders and raise money for a good cause.

What's the cause? Habitat for Humanity of Oshkosh!

Starting at 5pm, the following individuals will begin to sling drinks in the front room:

- Dylan T. Chmura-Moore, Music Director,
- Jenn Salm, OSO violinist and member of the Board,
- Peter Howard, member of the OSO Board,
- Dan Traxler, Habitat for Humanity Director of Resource Development.

At 6pm, the doors will open wide to The Gibson's Bier Hall. Bier hall is a German/Wisconsin indoor beer garden. There will be Hammerschlagen, other games, giant pretzels, live music, and more.

Bier Hall is family friendly. You don't need to be 21 to enter and young kids are very welcome.

Proceeds will be given to Habitat for Humanity so invite your friends, enjoy the community, and tip the bartenders well (because tips go to Habitat).

More info at gibsonsocialclub.com

