

PICTURES



OCT 17, 2026 7 PM

OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, Music Director

featuring
MATTHEW MICHELIC, VIOLA



Music Hall

1001 Elmwood Ave.
Arts & Communication Center

\$15 General Admission | Free with Titan ID



PROGRAM

Eighty-fifth Season

OSHKOSH SYMPHONY ORCHESTRA

Dylan T. Chmura-Moore, conductor

Matthew Michelic, viola

Ludwig van Beethoven Name Day Overture, op.115 (7')
(1770-1827)

Max Bruch Romance in F major, op.85 (9')
(1838-1920)

Georg Philipp Telemann Concerto for Viola in G major, TWV 51:G9 (13')
(1681-1767)

1. Largo
2. Allegro
3. Andante
4. Presto

INTERMISSION

Modest Mussorgsky Pictures at an Exhibition (35')
(1839-1881)

orch. Maurice Ravel
(1875-1937)

Promenade

1. The Gnome

Promenade

2. The Old Castle

Promenade

3. Tuileries, Children's Quarrel after Games
4. Bydlo

Promenade

5. Ballet of Unhatched Chicks
6. Samuel Goldenberg und Schmuyle
7. Limoges, The Market Place
8. Catacombs
9. The Hut on Hen's Legs, Baba Yaga
10. The Great Gate of Kiev

MUSICIANS

VIOLIN I

Yuliya Smead, *concertmaster*
Susan Moodie
Anna England
Lydia May
Simon Weinandt
Donna Charley-Johnson
Daniel Weyers
Nathaniel Fores
Ruby Disterhaft
Katie Sheridan
Amir Rosenbaum

VIOLIN II

Justyna Resch, *principal*
Jessica Reich
Ariel Lippman
Ashley Schumann
Susan VanEngen
Elizabeth Diaz
Jenn Salm
Ari Hauck
Alyssa Janke
Audrey Parrott
Ruth Campagna

VIOLA

Matthew Michelic, *principal*
Dan Erdmann
Julie Handwerker
Karen Roesler
Meghan LaPoint
Lindsay Utecht
Owen T Ferree
Laura Vandenberg

VIOLONCELLO

Katherine Decker, *principal*
Nancy Kaphaem
Emily Danula
Ya Ya Wong
Adriana Schaalma

DOUBLE BASS

Nick Harvey, *principal*
Michael DCamp
Joe Kaiser
Gary Olson

FLUTE

Amanda Fuerst, *principal*
Ellie Baldus
Dale Jezewski
Laurel Marchinowski

PICCOLO

Laurel Marchinowski

OBOE

Ethan Wege, *principal*
Layla Graser
Amy Martin

ENGLISH HORN

Layla Graser

CLARINET

Megan Stevens, *principal*
Melody Floyd
Amy Crandall

BASS CLARINET

Amy Crandall

SAXOPHONE

Drew Whiting

BASSOON

Susan Lawrence McCardell,
principal
John Asmus
Patty Milsted
Natalie Ruth Whitby

CONTRABASSOON

John Asmus

HORN

Bruce Atwell, *principal*
Michael Fox
Evan Haas
Ian Moore
Brenda Stern

TRUMPET

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

TROMBONE

Matthew Bragstad, *principal*
Kasey Kapler
Caitlyn Rupnow

BASS TROMBONE

Tyler Charneski
Ariana Hagen

TENOR TUBA

Matthew Bragstad

TUBA

Devin Otto

TIMPANI

Gregory Riss, *principal*

PERCUSSION

Victoria Daniel
Chase Gurholt
Stephen McCabe
Jackson Prestley

HARP

Serena Brouillette

KEYBOARD

Kirstin Ihde



MISSION

To provide compassionate care and comfort to animals in need and to build a community that promotes humane treatment of all animals.

Oshkosh Area Humane Society is guided by compassion in all that they do, from saving the lives of homeless pets by providing the highest quality medical care, nutrition, exercise and socialization in a safe shelter environment, to connecting adopters with their best possible pet match, to reuniting lost pets with their families, to providing behavioral counseling for pet retention, low-cost vaccine and microchip clinics, emergency services and a pet food pantry to keep pets and people happy and healthy together.

Located at 1925 Shelter Court in Oshkosh, the Oshkosh Area Humane Society (OAHS) is a private, independent 501(c)3 nonprofit charity organization (EIN: 39-1709813). OAHS is not affiliated with, or part of, any other local or national humane organization and does not receive operational funds from any other organization or governmental entity.

To adopt, volunteer, foster, give, and much more, visit <https://www.oahs.org/>; info@oahs.org; 920-424-2128

IMPACT IN 2025

3,532

Pets Helped at the Shelter

1,581

Pets Adopted

274

Pets Reunited

759

Pets Served at Clinics

Violist Matthew Michelic enjoys a diverse musical career as a soloist, chamber musician, orchestral player, and teacher. Mr. Michelic has been praised in the *Denver Post* as possessing "an unusually rich viola sound," and the *Milwaukee Sentinel* reviewed his performance of Hindemith's *Trauermusik* as "a touching, masterful interpretation." He has performed throughout the United States and internationally as a member of the DaVinci and Delos Quartets, and as the guest artist of the Fine Arts Quartet, the Amelia Piano Trio, the Prometheus Trio, the Philomusica Quartet, and the Capela Quartet of

Lisbon, Portugal. He has performed with the Milwaukee Symphony and the Aspen Festival Orchestra, and has held principal positions with the Green Bay Symphony, the Fox Valley Symphony, the Milwaukee Ballet Orchestra, and the Oshkosh Symphony Orchestra. In chamber music settings, his partners have included pianists Elena Abend, Luba Edlina, Catherine Kautsky, Michael Kim, Robert MacDonald, Michael Mizrahi, and Anthony Padilla. His ventures into the rich world of jazz include collaborations with renowned artists such as Joe Locke, José Encarnacion, Dane Riche-son, and Fred Sturm.



A dedicated teacher, Mr. Michelic has designed and taught university courses in music pedagogy, musicology, and orchestral techniques. He has taught at summer festivals such as the Colorado College Summer Music Festival, the Credo Chamber Music Program at Oberlin, the Indiana University String Academy, and the International School for Musical Arts. He has presented master classes in conservatories and schools of music across the United States, including Oberlin, Peabody, and the Ohio State University, to name just a few. Active internationally, Mr. Michelic has been a guest artist faculty at the national conservatories of China and Vietnam, and at the University of Macedonia in Thessaloniki Greece. His former students teach in public school, community school, and university settings, and perform as members of prestigious ensembles in the United States and Europe. In 2024, Mr. Michelic received Lawrence University's coveted Award for Excellence in Teaching.

Mr. Michelic has been a featured speaker and performer at the national conventions of the American String Teachers Association and the American Viola Society. His writing has appeared in *Strings* magazine and the *Journal of the American Viola Society*. Mr. Michelic has conducted and premiered multiple works with *Lawrence's Own Viola Ensemble*. In 2017, he

conducted a chamber orchestra in a performance of *Perpetuate Transmigration* by renowned Dutch composer Chiel Meijering during the annual convention of the International Double Reed Society. Composers such as Elaine Fine, Stephen McCardell, David Canfield, and Keith Powell have all written works for Mr. Michelic.

In 2026-27 Mr. Michelic will perform as violist of both the Răvarna Quartet (Appleton) and the Philomusica Quartet (Milwaukee). He will appear as concerto soloist with the Oshkosh(WI) Symphony, and perform with Philharmonie Austin (TX), a period-music ensemble that attracts adventurous musicians from across the United States and Europe. ❖



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BEETHOVEN

Ahh, C Major! This is the key in which Beethoven's *Overture* is written and I think keys mean something. In his "Ideen zu einer Ästhetik der Tonkunst" (Ideas for an Aesthetic of Musical Art), Christian Schubart (1739-1791) said that C Major is "Completely Pure. Its character is: innocence, simplicity, naïvety, children's talk." Perfect!

Name Day was premiered October 4, 1815. The second performance took place on Christmas Day later that year for the benefit of the Viennese Bürgerspital (public hospital), St. Marx City



Beethoven by Joseph Karl Stieler (1820)

Hospital, at the imposing Hofburg Palace. The music was dedicated to a Polish prince, one Antoni Henryk Radziwiłł (1775-1833). Between 1815 and 1831, the Prince acted as Statthalter (Governor) of an area of modern day Poland where Warsaw is situated. He was a big deal. Radziwiłł was the first in his position as he had long tried to act as a political mediator, specifically between the powers centralized in Berlin, Warsaw, and Saint Petersburg. We also remember him for his arts patronage. Beside Beethoven, Frédéric Chopin (1810-1849) dedicated music to Radziwiłł, and it was his palaces (yes, plural) that were the place-to-be for great music making.

Although the word *overture* exists in the title of the music, it's not actually an overture to anything. This is weird. Concert overtures (as we know them to exist today), were not a thing in Beethoven's day. As such, and as we have Beethoven's sketchings for *Name Day* that date back to 1809 bearing the verbose "title" *Ouverture für jede Gelegenheit oder zum Gebrauch im Konzert* (overture for any occasion or for use in concert), *Name Day* may very well be the first concert overture conceived. How cool is that! (Sidebar: In the Music Resource Center on campus there are two incredible volumes of Beethoven's sketches. Right there, in your hands, you can

witness how Beethoven dreamed, revised, hacked, and eventually found his voice. It's inspirational stuff.)

Along the way toward the 1815 premiere, Beethoven found the *Overture's* eventual title. It was a long and important journey. First, in 1812-13, in the *Overture*, Beethoven first attempted to set the music of Friedrich von Schiller's (1759–1805) *An die Freude*. Yes, his *Ode to Joy*. C Major indeed! Then, in October of 1814—which Beethoven described in a draft dedication as *Weinmonath* (Wine Month), an ancient way October was named in Germany associated with the related harvest—Francis I, the last Holy Roman Emperor (1768-1835), was to become the first president of the newly formed *Deutscher Bund* (German Confederation). The celebration was planned to occur on his Name Day—the day of the year associated with one's baptismal name. Emperor Francis was named after St. Francis of Assisi (Giovanni di Pietro di Bernardone, ca.1181-1226).

Inspired was Beethoven again. He was all abuzz with the defeat of Napoleon, just having completed the banger *Wellington's Victory* in 1813 (really: *Wellingtons Sieg oder die Schlacht bei Vittoria*, Op. 91). And, now we have music fitting to be performed in recognition of our newly remodeled hall, commemorative and joyful.

BRUCH

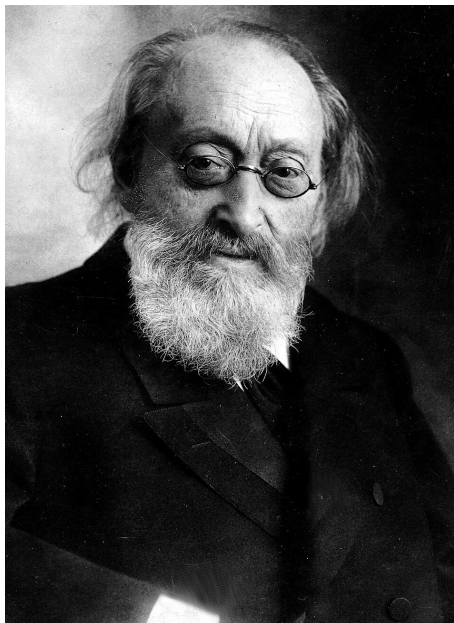
Bruch's music is a deep-cut. His music has largely been forgotten outside his first violin concerto, which was a chart-topping success during his lifetime.

Bruch started out writing opera, was a master at writing for chorus and orchestra, wrote chamber music and songs, had friends in high places, most notably the LEGENDARY violinist and conductor Joseph Joachim (1831–1907), but his music is rarely, if ever performed.

But, let me tell you something. I. Love. Me. Some. Bruch.

Bruch's music makes you feel as cozy as cuddling up under a weighted blanket on your favorite couch, in front of a fireplace, with rich hot cocoa in hand, peering outside your cabin window onto a bed of freshly fallen snow at dusk, after delighting in some stew made from a recipe passed down by your grandmother, while your dog is curled up in their doggy bed nearby. Too rich? Never. After all, our music tonight is titled *Romance*.

Romances aren't love songs. They are tender. They are personal. They indulge us in melody. (Bruch also indulges us in delicious harmony and rich orchestration.) Composers of note who wrote legendary romances:



Bruch by unknown photographer (ca1920)

Beethoven, Brahms, Dvořák, Elgar, Grieg, Saint-Saëns, Schumann, Sibelius, even Haydn and Mozart from an earlier time (but we know these two were entirely of another sort). All deserve much attention. Bruch was in good company.

As the title suggests, making the music deeper, Bruch wrote his *Romance* for someone, one Maurice Vieux (1884-1951), principal violist of The Paris Opera (the one that has long played at the Garnier Palace) and later a professor of viola at the Paris Conservatory.

I bought up Schubart and his theorizing on musical keys earlier. Bruch's *Romance* is in F major. Schubart says it's a key of "Complaisance (as in willing to please) and calm." Spot on again, Sir.

TELEMANN

Telemann was IT in the early 1700s. "Bach is Best," sure, but we forget that "Telemann is Tremendous." His fame and influence were unrivaled during his lifetime. Don't worry, there was no animosity between B. n' T., Telemann was godfather to Bach's son C.P.E. Bach (1714-1788) and were frequent collaborators (with the son, Carl). Great music always seems to connect people. Telemann's *Concerto* is proof of this.

Telemann wrote his *Concerto in G* sometime after 1712, after moving to Frankfurt for a pretty snazzy new gig—music director of the municipality. He also began to lead music activities at two(!) churches. What was happening, musically, in the 1710s that inspired him to write this music? Not viola concertos. This might be the first, ever, such concerto composed. It's at least the oldest surviving such work! Why was Telemann so inspired? Friends. He composed this concerto to be performed at "public" concerts, the first ever in Germany. After his new hire, Telemann, supported by the Frauensteiners, who were/are mem-

bers of influential families in Frankfurt—first-families, if you will, with an organizational history dating to the 1300s, which deserves a Google—decided to organize weekly concerts, to take place on Thursdays, to be performed by students and professionals, to share great music with the community.

Famously, hilariously, Telemann said, paraphrased, that he didn't care much for the concerto form. Yet, he wrote more than 100 of them bad-boys. Why? I like to think that he cared for the people who performed them. He wrote music with the intent of giving the performer much joy. He even wrote a "limerick" (freely interpreted by me below!) to this effect. It was suggested to me from the following book, with perhaps the best title ever penned: "The Memoirs of Telemann: Plus a Ponderous Perambulation on Their Pertinence to Power for Peace, through the Palingenesis of the Primaeval Pulse by the Poor Procelensmatic Peripatetic." I'm not kidding. That's a real title. Bill Nicholes, the author, wins the gold.

*Give each instrument
What it can bear
So he who plays
Will do so with joy
And you will be entertained*



Telemann by Valentin Daniel Presisler (1750)
after a lost painting by Louis Michael Schneider.jpg

MUSSORGSKY

Pictures at an Exhibition is music originally composed for solo piano. The music was inspired by an art exhibition—a retrospective—of a dear friend of Mussorgsky, Victor Hartmann. He was an architect and visual artist who met an untimely death in 1873.

The music depicts a visitor, perhaps Mussorgsky, sauntering about an art exhibition in and amongst different galleries. Each movement renders a different image the viewer stops to

take in. Specifically, ten images by Hartmann are rendered in sound, connected by promenading music, labeled as such. This promenading theme, at times boisterous and at other times despondent, leads the visitor on their journey. Undoubtedly, the music is partially in remembrance of Hartmann and the life all imagined he yet had before him. Hartmann was just starting to be recognized and awarded for his intellect and creativity. Through art, Mussorgsky processes the loss, dreams of times had, and heroizes the pal, memorializing his life in sound. Hartmann are rendered in sound, connected by promenading music, labeled as such. This promenading theme, at times boisterous and at other times despondent, leads the visitor on their journey. Undoubtedly, the music is partially in remembrance of Hartmann and the life all imagined he yet had before him. Hartmann was just starting to be recognized and awarded for his intellect and creativity. Through art, Mussorgsky processes the loss, dreams of times had, and heroizes the pal, memorializing his life in sound.

1. *Gnomus* (perhaps an ornament, not an image) depicts a gnome-like nutcracker with serpentine legs, frightening, grotesque even.

2. *The Old Castle* depicts a musician (possibly a troubadour) singing outside an Italian medieval castle, spot-

lighting the sensitivity and soulfulness of the outsider against the cold, stone background.

3. *Tuileries* (image lost) depicts the famous Parisian garden by the same name, positioned next to the Louvre, bustling with children at play and attempts at their corralling by their nannies.

4. *Bydlo* (Polish for "cattle") depicts an oxcart, led by a Pole, entering and exiting a city square. In the background of Hartmann's image is what appears to be a military execution. The music suggests the riding individual entering town, witnessing the horrible scene in the town square, and departing.

5. *Ballet* depicts costuming for a children's ballet where the kids are dressed egg and canary getups, running amok, to the delight of their families.

6. *Samuel Goldenberg und Schmuyle* depicts two Jewish men from diametrically opposed socio-economic backgrounds, painted while on holiday in Poland with his (Polish) wife.

7. *Limoges* depicts the happenings in an open-air market in the city of Limoges, France. Hartmann sketched more than 150 scenes from Limoges. Mussorgsky wrote in the score, offering his own commentary on the bustling scenes, "Great news! M. de

Pussangeout has just recovered his cow. Mme de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose, which is in his way, is as much as ever the color of a peony."

8. *Catacombs* — *With the Dead* depicts an underground cemetery of Paris, illuminated by a lantern, witnessed by three blurred figures, simultaneously macabre and peaceful.

9. *The Hut on Fowl's Legs* depicts the Russian fairytale Baba-Yaga, which is about a witch who lives in a country cabin with poultry legs. The witch captures and devours approaching children lost in the woods. Don't venture out at night alone! Hartmann



Mussorgsky by Ilya Repin (1881)

drew an elaborate, ornamental clock to represent the witch's hut.

10. *The Great Gate of Kiev* depicts a monument architected by Hartmann, commissioned but never built, purposed to straddle the main path from St. Petersburg to Kiev, modeled after the traditional headdresses of Slavic soldiers and Russian women.

Ravel

Pictures was not a well-known composition until Serge Koussevitsky (1874-1951), noted longtime Music Director of the Boston Symphony Orchestra, and Maurice Ravel saw its potential. For nearly 40 years his music lay dormant. In 1922, Koussevitsky commissioned Ravel to breathe new life into Mussorgsky's untapped masterpiece. Only then was this masterpiece recognized internationally, leading to a hundred years of invention. Today, 60+ orchestral arrangements and orchestrations exist (not to mention other instrumentations!). Ravel's take is the standard-bearer. Ravel is perhaps the most outstanding musical colorist, painter of sounds. He only published 85 compositions in his whole lifetime but every one for orchestra is a thing of beauty, unparalleled in their timbral craftsmanship. His orchestrations are so prized that it's not an unfair question to ask if Ravel is France's most outstanding composer. ♦

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. ❖

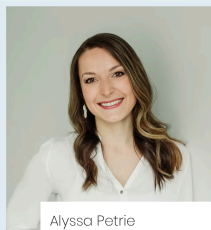


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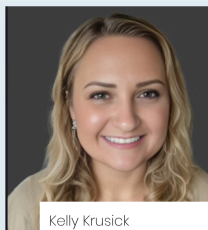
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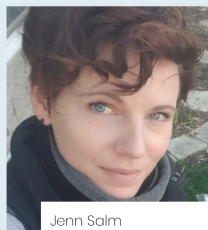
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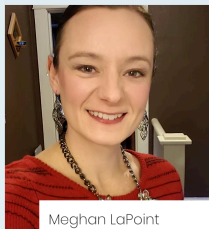
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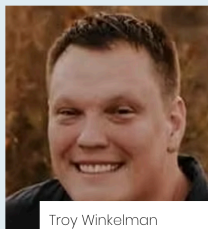
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Meghan LaPoint
Member



Karen Roesler
Member



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Merch. Merch. Merch.

That's right, OSO's got merchandise. 🤪

To celebrate each new season a design is created, featuring one of the composers that will be performed. In our 85th season, Dvořák adorns our year's design, inspiring you to get outdoors and appreciate our many gorgeous natural places.

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



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- Through the Oshkosh Area Community Foundation: oshkoshareacf.org

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UPCOMING CONCERTS

NUTCRACKER



DEC 12, 2026 3&7 PM

NUTCRACKER

SATURDAY, DECEMBER 12, 3PM

SATURDAY, DECEMBER 12, 7PM

Festive and family-friendly, this concert is full of holiday spirit. Gather your family and friends for a concert bursting with seasonal joy and nostalgia. You're invited to step into the enchanting winter wonderland that is created by Pyotr Ilyich Tchaikovsky's *Nutcracker*. Hear his timeless *Suite* combined with text from E.T.A. Hoffmann's original nutcracker story. UW-Oshkosh Chancellor, **Dr. Manohar Singh**, will narrate the story, which offers a new perspective on the glittering dances that bring holiday dreams to life. Come share in the storytelling with the people who matter most, for one and all. The second half offers features music of Dan Goeller who provides that unmistakable glow of the season—magnificent, cinematic arrangements of traditional carols.

FROM THE NEW WORLD



MAY 2, 2027 3 PM

FROM THE NEW WORLD

SUNDAY, MAY 2, 3PM

An afternoon of song, spirit, and symphonic triumph as we reach the highly anticipated summit of our four-year Antonín Dvořák symphony cycle. Hear his legendary *Symphony No. 9*, subtitled "From the New World." The music may be the greatest symphony ever composed on our soil. The music is a towering masterpiece that blends breathtaking melodies with fierce rhythmic energy, perfectly capturing the spirit of discovery, wide-open horizons, and the search for home.

During the second half of the program, the hall will truly overflow with UW-Oshkosh choirs, directed by **Dr. Kristin Ramseyer**, and a festival choir for this special occasion. Together, these massive forces will perform Elaine Hagenberg's modern masterwork *Illuminare*.