

41st Season 2024-25

Trombone Virtuoso & Beethoven Symphony No. 4

Foellinger Great Hall | Krannert Center for the Performing Arts
Thursday, December 5, 2024 | 7:30p.m.

Ian Hobson, music director & conductor
Jim Pugh, trombone

Serenade for String Orchestra in E minor, Op. 20

EDWARD ELGAR
(1857-1934)

- I. *Allegro piacevole*
- II. *Larghetto*
- III. *Allegretto*

Concerto after Mendelssohn for Trombone and Orchestra

DAVID DEBOOR CANFIELD
(b. 1950)

- I. *Allegretto non troppo*
- II. *Adagietto*
- III. *Allegro*

Jim Pugh, trombone

Intermission

Symphony No. 4, in B-Flat, Op. 60

LUDWIG VAN BEETHOVEN
(1770-1827)

- I. *Adagio – Allegro vivace*
- II. *Adagio*
- III. *Scherzo-trio: Allegro vivace*
- IV. *Allegro ma non troppo*

Concerto for Trombone and Orchestra

NATHANIEL SHILKRET
(1889-1982)

- I. *Allegro*
- II. *Andante piu mosso*
- III. *Allegro con brio*

Jim Pugh, trombone

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Meet the Music Director



Pianist and conductor **Ian Hobson** (Music Director) - called “powerful and persuasive” by The New York Times - is internationally recognized for his command of an extraordinarily comprehensive repertoire, his consummate performances of the Romantic masters, his deft and idiomatic readings of neglected piano music old and new, and his assured conducting from both the piano and the podium.

In addition to being a celebrated performer, Mr. Hobson is a dedicated scholar and educator who has pioneered renewed

interest in music of such lesser-known masters as Ignaz Moscheles and Johann Hummel. He has also been an effective advocate of works written expressly for him by a number of today’s noted composers, including Benjamin Lees, John Gardner, David Liptak, Alan Ridout, and Yehudi Wyner.

In addition to his work with Sinfonia and at the University of Illinois (Swanlund Emeritus Professor), recital and teaching engagements this season take Mr. Hobson throughout the United States and several times to South Korea. Mr. Hobson conducted at Carnegie Mellon University in January 2018.

As guest soloist, Dr. Hobson has appeared with many of the world’s major orchestras; in the United States these include the Chicago Symphony Orchestra and The Philadelphia Orchestra, the symphony orchestras of Baltimore, Florida, Houston, Indianapolis, Pittsburgh, St. Louis and the American Symphony Orchestra, the Orquestra Sinfónica de Puerto Rico. Abroad, he has been heard with Great Britain’s Royal Philharmonic Orchestra, The London Philharmonic Orchestra, the Hallé Orchestra, ORF-Vienna, Orchester de Beethovenhalle, Moscow Chopin Orchestra, Israeli Sinfonietta, and New Zealand Symphony Orchestra. Since his debut in the double role of Conductor and soloist with the Stuttgart

Chamber Orchestra in 1996, Maestro Hobson has been invited to lead the English Chamber Orchestra, the Sinfonia Varsovia (including an appearance at Carnegie Hall), the Pomeranian Philharmonic (Poland), the Fort Worth Chamber Orchestra (Bass Hall), and the Kibbutz Chamber Orchestra of Israel, among others.

Mr. Hobson is also a much sought-after judge for national and international competitions and has been invited to join numerous juries, among them the Van Cliburn International Piano Competition (at the specific request of Mr. Cliburn), the Arthur Rubinstein Competition in Poland, the Chopin Competition in Florida, the Leeds Piano Competition in the U.K., and the Schumann International Competition in Germany. In 2005 Hobson served as Chairman of the Jury for the Cleveland International Competition and the Kosciuzsko Competition in New York; in 2008 he was Chairman of Jury of the New York Piano Competition; and in 2010 he again served in that capacity of the newly renamed New York International Piano Competition.

One of the youngest ever graduates of the Royal Academy of Music, Mr. Hobson began his international career in 1981 when he won First Prize at the Leeds International Piano Competition, after having earned silver medals at both the Arthur Rubinstein and Vienna-Beethoven competitions. Born in Wolverhampton, England, he studied at Cambridge University (England), and at Yale University, in addition to his earlier studies at the Royal Academy of Music. A professor in the Center for Advanced Study at the University of Illinois, Hobson received the endowed chair of Swanlund Professor of Music in 2000.



Meet the Soloist



Jim Pugh is a distinguished trombonist, composer, and educator. The inspiring virtuosity and incredible versatility he has demonstrated during the course of his career has caused Jim to be often honored as the “musician’s musician.” Whether he is performing as a concerto soloist in a symphonic setting, recording and touring with legendary artists in the fields of classical, jazz, and rock, or bringing forth his own exciting new compositions that expand the role of brass in contemporary music, his creativity knows no boundaries.

Jim began studying piano at age five and trombone at age ten. After studies with the legendary Emory Remington at the Eastman School of Music, he toured extensively as lead and solo trombone with the Woody Herman Orchestra and

with Chick Corea before settling down in New York City. Jim became New York’s top-call freelance trombonist for film scores, records, and music for television and radio advertising: over the past thirty-plus-years he has lent his special talent to more than four thousand recording sessions. His trombone can be heard in recorded collaboration with leading classical and popular artists and orchestras such as Yo-Yo Ma, Steely Dan, Eos, Concordia, St. Luke’s Orchestra, André Previn, Paul Simon, Barabara Streisand, Tony Bennett, Michael Jackson, Madonna, Pink Floyd, and Frank Sinatra. Jim has been called on to add his solo trombone to feature film soundtracks including *A League of Their Own*, *When Harry Met Sally*, *Meet Joe Black*, and on the hit Broadway cast recordings *City of Angels*, *Fosse*, and *Victor/Victoria*. Since 2000 he has been the solo trombonist with the seminal jazz/rock group Steely Dan, both recording and touring.

In 2003 Jim “re-premiered” the Nathaniel Shilkret *Trombone Concerto* to a sold-out audience at Carnegie Hall with Skitch Henderson and the New York Pops Orchestra. This mid-twentieth century masterpiece, originally written for Tommy Dorsey, can be heard in its first recording, along with Jim’s own *Concerto for Trombone and Orchestra* and Jeff Tyzik’s *Trombone Concerto*, on his Albany Records CD “X-Over Trombone” (TROY926).

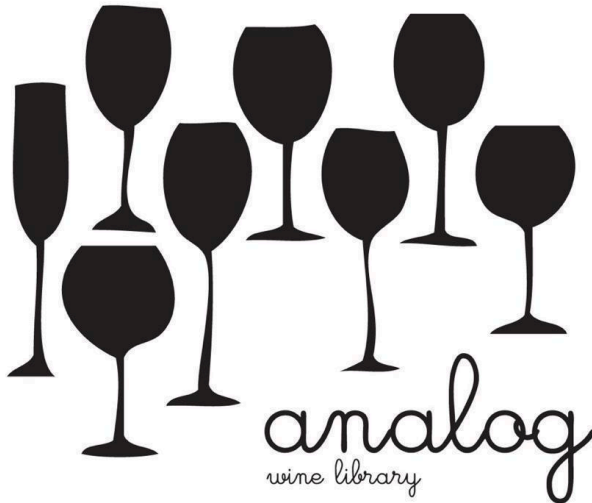
Jim is the only recipient of the National Academy of Recording Arts and Sciences Virtuoso Award for Tenor Trombone, awarded after being voted Tenor Trombone MVP by the New York recording community for five years. Jim's original music and arrangements can be heard on National Public Radio (*Morning Edition*, *Weekend Edition*, *Performance Today*), in film scores and jingles, on record and since 2009, on the Tony Awards TV Broadcast. His composition, "*Lunch with Schrödinger's Cat*", received a Lincoln Center premiere in 1989 by Marin Alsop and the Concordia Chamber Orchestra. Jim premiered his *Concerto for Trombone and Orchestra* in May 1992 with the Williamsport Symphony. It received its New York premiere in March 2000 with soloist Joseph Alessi and Leonard Slatkin conducting the New York Philharmonic. Peter Ellefson, Professor of Trombone at Indiana University, recorded the piano reduction version on his CD "Pura Vida."

A founding member of the Graham Ashton Brass Ensemble, several of Jim's compositions can be heard on the group's CDs "The Graham Ashton Brass Ensemble Plays The Music of James Pugh and Daniel Schnyder" and "Scenes of Spirits", both available on the Signum label. Cherry Classics Music publishes Jim's compositions for brass.

In 2005, Jim was appointed Distinguished Professor of Jazz Trombone at the University of Illinois. Under his guidance, the University of Illinois Jazz Trombone Ensemble has won the National Jazz Trombone Ensemble Competition 6 times (2012, 2014, 2017, 2018, 2020, 2023) and the Kai Winding Jazz Trombone Ensemble competition twice (2012, 2017). Students of Jim's have gone on to active careers playing in New York, Chicago, Las Vegas, Richmond, New Orleans and Washington DC, military (Navy Commodores), writing (US Marine Band - chief arranger), and teaching (University of New Orleans, Bradley University). Prior to his appointment at Illinois, he taught at SUNY-Purchase College, the University of the Arts (Philadelphia) and at New York University.

Jim appears frequently at schools and universities throughout the country as guest artist/clinician and has been a clinician/soloist at numerous Eastern Trombone Workshops (now the American Trombone Workshop) and International Trombone Festivals. Though Jim currently performs on a BAC Custom trombone, he was instrumental in the development of small-bore instruments for both the Edwards and S.E. Shires Instrument Companies. A multi-decade long, close association with David Monette resulted in David's development of the Monette TS6 and TS11 tenor trombone mouthpieces. Jim was also a consultant for the Facet Mute Company. Not formerly a fan of mutes, Jim still enjoys stuffing anything made by the Facet Mute Company into his bell. He endorses all these products and uses BAC horns and Monette mouthpieces exclusively and Facet mutes whenever he can.

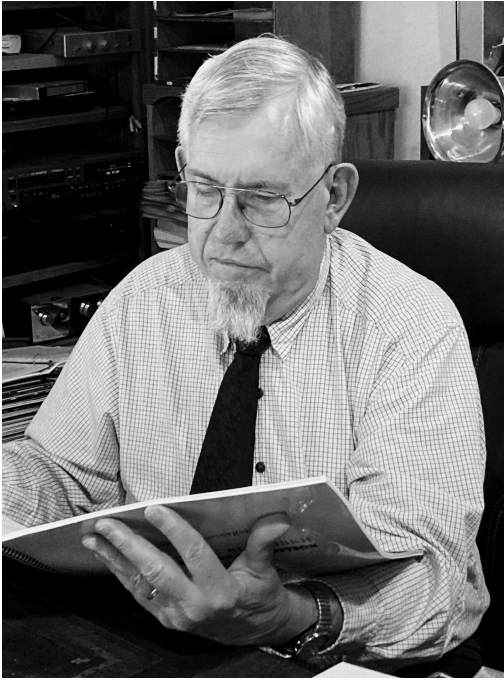
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Meet the Composer-in-Residence



The music of freelance composer **David DeBoor Canfield** has been heard in about 40 countries on five continents, and has been performed by some of the world's most accomplished soloists, including saxophonists Claude Delangle, Otis Murphy, Eric Nestler, Stephen Page, Timothy Roberts, Kenneth Tse, and the Zzyzx, Oasis, and Kenari Saxophone Quartets; violinists Andrés Cárdenas, Roger Frisch, and Rachel Patrick; violist Csaba Erdélyi; cellists Anthony Elliott, Jerome Jellinek, Robert La Marchina, and Daniel Rothmuller, pianists, David Brunell, John O'Connor and Lin-Yo Wang; organists Diane Bish, Janette Fishell, Randall Mullen and David Schrader; trombonist Carl Lenthe;

euphonium virtuoso Demondrae Thurman, clarinetists Ronald Caravan and Howard Klug; percussionists Joseph Gramley and John Tafoya; conductors Ian Hobson and Laszlo Varga, and ensembles such as the Moscow Philharmonic Orchestra, Indianapolis Symphony Orchestra, "The President's Own" United States Marine and United States Navy Bands, Orchestre de la Garde Republicaine, Columbus Indiana Philharmonic, Thailand Philharmonic Orchestra, and many others.

Canfield's music has won numerous accolades and reviews including first place in the Jill Sackler Composition Contest and the Dean's Prize from Indiana University. His music formed the basis of the three-day Chiefly Canfield Festival given by faculty and students of the University of Central Oklahoma in 2001, and has been featured at the World Saxophone Congresses of 2003, 2006, 2009, 2012 & 2018. In 1982, his vocal cycle *Cats* was analyzed in a master class given at Indiana University by Leonard Bernstein. Canfield's *Concerto after Khachaturian* opened the 4th International Khachaturian Festival in Yerevan, Armenia on October 6, 2016, and in 2017, he was commissioned by the US Navy Band to write his *Concerto after Dvořák* for Saxophone Quartet and Symphonic Wind Ensemble. He has been invited to give master classes and composition

lessons at various universities including University of Iowa, Indiana University, Mercer University, Berklee College of Music, University of Central Oklahoma, and most recently Brigham Young University, Utah where he was in residence for a week. He is a published author with several books and a host of interviews and reviews for *Fanfare Magazine*.

Canfield was born in Fort Lauderdale, Florida, on September 23, 1950. Early musical studies were with his father, John Canfield, and graduate studies in composition were undertaken at Indiana University, where Canfield studied primarily with John Eaton, as well as with Frederick Fox and Bernhard Heiden. He received his Master of Music in 1977 and Doctor of Music in 1983. Half of the 200 works in his official catalog have been published to date by Jeanné, Inc., TRN, Evensong Music, Éditions Recherché, JP Publications, and Shanghai Conservatory of Music Press; the majority of them have also been recorded on 24 different record and CD labels from five countries. He is a member of ASCAP and the Christian Fellowship of Art Music Composers. In 2023, he was named Composer-in-Residence with Sinfonia da Camera.

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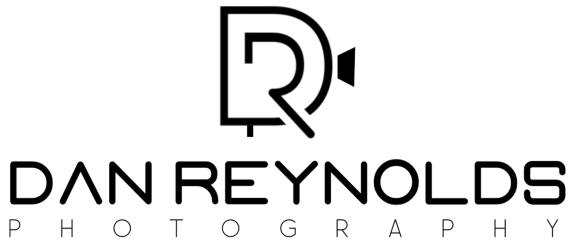
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Notes on the Program

Serenade for Strings, in E minor, Op. 20

Edward Elgar

(Born June 2, 1857, in Broadheath, England; died February 23, 1934, in Worcester, England)

The work of Sir Edward Elgar finally put to rest the widespread 19th century belief that England was somehow an unmusical country. Elgar, the son of an organist who provided him with most of his musical education, also became an organist as well as an orchestral violinist, but initially found his youthful ambition to be a composer and performer difficult to realize. His earliest professional engagements were as music teacher at a school for the blind and then as conductor of an orchestra of patients at a mental hospital. From these beginnings finally emerged the masterful composer of oratorios, symphonies, concertos, and the *Enigma Variations*. Elgar became the model of Edwardian artist-gentleman, and in 1904, he was knighted.

Among Elgar's very early compositions was a group of three pieces for string orchestra that has been lost but that may have been a preliminary version of this *Serenade for Strings*, written for a string ensemble of violins, violas, cellos, and string bass, and now judged to be one of his richest works. Elgar wrote the *Serenade* in March 1892. It was first performed the same year at a private performance in Worcester by the Worcester Ladies' Orchestral Class with the composer conducting. It is probably the earliest of his compositions to be included in the standard repertory. He composed it as an anniversary gift for his wife and remarked, in his later years, that the *Serenade* was his favorite composition. The piece contains the pastoral touches common in English music of the turn of the 19th century. The first public performance of the complete work took place on July 23, 1896, in Antwerp.

The most frequently performed of his compositions, the *Serenade* is essentially a lyric piece with two moderately paced outer movements and a slow, intense middle movement. It has a youthful charm and, at the same time, shows indications of the style Elgar developed as he became musically more mature. It includes three melodious movements: the first, *Allegro piacevole*; the second, an expressive *Larghetto*; and the third, an *Allegretto* with references to the preceding movements. The outer movements are moderately quick while the middle movement is slower and more intense. The central *Larghetto* is generally accepted as containing the finest and most mature writing. The last movement reuses themes from the first movement as well as new material.

Concerto after Mendelssohn for Trombone and Orchestra

David DeBoor Canfield

(Born in Fort Lauderdale, Florida, on September 23, 1950)

The American composer David DeBoor Canfield is internationally known; his music has been performed by the Indianapolis Symphony Orchestra, the Moscow Philharmonic Orchestra, the United States Marine and United States Navy Bands, Orchestre de la Garde Republicaine, Columbus Indiana Philharmonic, Thailand Philharmonic Orchestra, and many others.

He received his first music lessons from his father, John Canfield, and he completed his musical education at Indiana University where he received a Master of Music in 1977 and Doctor of Music in 1983.

Canfield composed the *Concerto after Mendelssohn for Trombone and Orchestra* at the end of 2016 and the beginning of 2017, completing its orchestration in early 2017. Mendelssohn had had his own plans to compose a trombone concerto intended for Carl Traugott Queisser, who was the principal trombonist in the Leipzig Gewandhaus Orchestra, but the concerto was never written. Canfield decided to write a trombone concerto that might have some similarity to one that Mendelssohn could have written. (Realizing also that there are few 19th century Romantic works intended for bassoon and tenor saxophone as solo instruments, Canfield also prepared versions of this piece for those instruments as well, tailoring each to the individual characteristics of the instruments).

The trombone concerto's first movement, *Allegretto non troppo*, is constructed in modified sonata form. Canfield took the short bridge movement that links the second and third movements of Mendelssohn's *Violin Concerto in E minor* and expanded it into a whole movement, mostly adhering to the style of Mendelssohn. After an almost direct quote of this movement, Canfield expands and treats the thematic material in the fashion of authentic 19th century German practice except in the development section, in which he goes immediately to the second theme. The development section also contains counterpoint that Canfield used to pay homage to Mendelssohn's rediscovery of the music of Bach. Another Canfield touch is that after the short cadenza there is no coda, but rather a reprise of Mendelssohn's bridge movement.

The second movement, *Adagietto*, is in A-B-A song form, opening with the trombone featured in long melodic lines. The movement ends with a modified and expanded reprise of the opening statement.

The last movement, *Allegro*, is an energetic, driving finale in modified rondo form. This movement moves quickly and is technically demanding. Its character is inspired by the music of Mendelssohn's incidental music to *A Midsummer Night's Dream*.

Throughout, Canfield's own composing style and musical voice sometimes are more evident than Mendelssohn's, although he does incorporate Mendelssohn's melodic gestures and harmonic sequences.

Canfield dedicated the concerto to trombonist Carl Lenthe and sought to personalize this work for its dedicatee through the inclusion of phrases from one of the latter's favorite Bach Chorales, *Wachet auf, ruft uns die Stimme*, in the second movement. In the finale, there are also a couple of phrases from the famous "Wedding March" of Mendelssohn's *Midsummer Night's Dream* that Canfield wove in at Lenthe's request, as a wink to his wife Martha.

Symphony No. 4, in B-Flat, Op. 60

Ludwig van Beethoven

(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

In Beethoven's fertile creative life, his most productive years were 1805-06, when he wrote this symphony and an astonishing number of masterpieces: the opera *Fidelio*, *Piano Concerto No. 4*, three string quartets for Count Razumovsky, and the *Violin Concerto*. He put aside another symphony he had been working on then, now known as *Symphony No. 5*, in order to write *Symphony No. 4*.

Robert Schumann liked Beethoven's *Symphony No. 4* very much, but unfortunately, his famous description of the work as "a slender Greek maiden between two Norse giants" in his book *On Music and Musicians* (ca. 1840), was rather misinterpreted. Historically, *Symphony No. 4* has been overshadowed and even judged light weight because it was created between the monumental *Symphony No. 3 "Eroica"* and *Symphony No. 5*). While today it is not as well known as *Symphonies Nos. 3 and 5*, Schumann did recognize that the No. 4 has a noble simplicity and that, in terms of its proportions, it is more delicate and more graceful but no less elegant or beautifully created.

Symphony No. 4 has a relaxed temperament and serene demeanor, and yet it simultaneously displays Beethoven's continuing innovations. A romantic theory popular at the end of the 19th century ties the contents of the symphony to the intriguing "Immortal Beloved," the object of Beethoven's desires as expressed in his notebooks and diaries. It was hypothesized that the object of his affection, Therese, the sister of Count of Brunswick, may

even have been engaged to him, and that he composed this symphony's slow movement as a declaration of his love.

Beethoven dedicated the swiftly written *Symphony No. 4* to Count Franz von Oppersdorff, a friend and relative of two of his noble supporters, Princes Lobkowitz and Lichnowsky. Beethoven met von Oppersdorff when he visited the Count's castle to hear *Symphony No. 2* performed. Von Oppersdorff asked Beethoven to write a symphony for him, and the composer accepted, probably intending to use the one in progress, *Symphony No. 5*. Later, however, Beethoven decided to dedicate that symphony to patrons of longer standing, Prince Lobkowitz and Count Razumovsky. He wrote von Oppersdorff explaining the change, which the Count evidently accepted. *Symphony No. 4* premiered in March 1807 privately at the Lobkowitz residence, and then publicly on April 13, 1808 at the Burgtheater in Vienna. In 1808, von Oppersdorff's name appeared in the score's first edition.

The first movement opens with a pensive *Adagio* introduction to the bright, playful and buoyant *Allegro vivace* main section. The introduction looks backwards to Joseph Haydn. A notable feature of this carefree movement and the next is the prominence of the timpani, which participate in the declaration of thematic motives and their resolution as well.

In the slow, lyrical *Adagio*, the principal feature is the violins' expansive theme, made up principally of a descending scale and an undulating rhythmic figure that accompanies it and propels the movement forward. In the course of the movement, Beethoven varies this rhythmic figure's character, making it calm, emphatic, humorous, dramatic, and even mysterious. Berlioz gave this movement the most supreme compliment: "Its melodic expression is so angelic and of such irresistible tenderness that the prodigious art of workmanship completely disappears."

The third movement, *Menuetto*, actually an expanded rustic scherzo, *Allegro vivace*, of great originality and much energy, encompasses a variety of moods. Beethoven here extends the usual A-B-A form, writing a five-part form instead, much like the larger five-part form he used in his later works. The main theme's displaced, bouncy rhythm gives the music a restlessness that continues until the contrasting lyrical trio section begins with winds and violins in dialogue. Beethoven repeats the opening section, as convention required, but then also repeats the trio, before closing the movement with a protracted coda.

The merry and playful and virtuosic finale, *Allegro ma non troppo*, concludes the symphony brilliantly with rollicking and catchy good-humor before reintroducing the movement's opening theme, slowed down considerably by increasing the note values and adding pauses before a final energetic sequence of chords.

Concerto for Trombone and Orchestra

Nathaniel (Nat) Shilkret

(Born December 25, 1889; died February 18, 1982)

Nathaniel Shilkret (originally Natan Schüldkraut) was a conductor, composer, arranger, clarinetist, pianist, record executive, popular radio star, and musical director for films. A child prodigy, he began his performing career at seven, touring nationally as a clarinet soloist. As a teen, he played clarinet with many New York orchestras: the New York Philharmonic, the Metropolitan Opera orchestra, the New York Symphony orchestra, Victor Herbert's orchestra and the bands of Sousa, Arthur Pryor, and Edwin Franko Goldman; he was also the rehearsal pianist for Walter Damrosch.

In 1915, he was employed by the Victor Talking Machine Company (later known as RCA Victor) as the director of "light music." He was said to have conducted or performed for "thousands of recordings" for Victor, and thus may have made more recordings than anyone in the era of 78-rpm records. Five of his recordings were inducted into the Grammy Hall of Fame. Shilkret was also a pioneer in radio broadcasting; he estimated that he made over 6000 broadcasts with his orchestra between 1925 and 1940. In 1935, he became head of the music department and musical director for RKO pictures, and later moved to MGM Pictures, where he was musical director from 1942 until 1946. He scored or conducted around seven hundred motion pictures, receiving an Oscar nomination in 1936 for *Winterset*. He directed the music for the Fred Astaire-Ginger Rogers films *Swing Time* and *Shall We Dance* and for a dozen Laurel and Hardy shorts.

Concerto for Trombone is a 1942 instrumental crossover work in three movements; it came into being when trombonist Tommy Dorsey, one of the best-known musical entertainment stars of his time, was looking for a trombone concerto and asked several composers to submit their works. Dorsey commissioned Shilkret, but after receiving the work, Dorsey's very intense schedule delayed the work's premiere until February 1945, where it was performed with the New York City Symphony at the New York City Center conducted by Leopold Stokowski.

The concerto includes many musical styles from the sounds of lush Romanticism to big band era boogie-woogie. The first movement, *Alllegro* follows the classical mold of Romantic era concerti, opening with an orchestral introduction, followed by the soloist's statement of the lyrical theme, decorated with interpolated sections of virtuosic figures. The pleasing scoring with melodically emotive lines leads to a fugue, partly in jazz form and then a dramatic cadenza, which it has been said contains the first occurrence of "notated multi-phonics," singing and playing simultaneously. Near the end, the main theme is reprised in fox-trot rhythm.

The second movement, *Andante piu mosso*, features a gentle melancholic and beautiful Gershwin-like theme in a blues mood set particularly for Dorsey's high ballad register. This movement, as it stands, is a 1943 blues replacement of the original "Negro spiritual" arrangement. (The original second movement has never been performed.)

The third and final movement, *Allegro con brio*, is a spirited, energetic boogie-woogie frolic for both soloist and orchestra. There are some hints of jazz rhythms, and the soloist and orchestra carry on a playful dialogue.

Dorsey and Shilkret planned to record the concerto at Victor; Dorsey had asked Shilkret to write an arrangement that allowed for more resting places in the solo than the concerto in its original form so Shilkret arranged the piece with the solo split between trombone and piano. Shortly before the planned recording date, however, Dorsey signed an exclusive contract with Decca; as a consequence, a recording at the Victor studio was no longer possible.

Shilkret, who did considerable work in film scoring, gave the *Concerto for Trombone* a characteristic Hollywood sound showcasing the rich, melodically expressive solo part for trombone set against lush orchestral textures, featuring sweeping string passages and brass fanfares, both often with a nostalgic and slightly sentimental quality. The work is a captivating showcase for the instrument, one which is both accessible and engaging. Although the trombone part is technically demanding, the solo primarily focuses on lyrical phrasing and expressive playing, giving the soloist the opportunity to showcase a wide range of emotions.

By the 1980's, the only existing recording of the work was a live broadcast from 1945 with Tommy Dorsey, the New York City Symphony, and Stokowski conducting. After one more performance in Los Angeles, the music (parts, score, and solo part) had all disappeared. After a Scottish aficionado of the work, Bryan Fee, contacted the Shilkret family, a box of original hand copied parts was found, but it contained neither score nor solo part. Fee reconstructed a score from Dorsey's performance and a solo part the trombone soloist's son discovered in his father's library. After sixty years, the concerto was performed again on Jan. 19, 2003 at Carnegie Hall with the New York Pops Orchestra conducted by Skitch Henderson and trombone soloist, Jim Pugh.

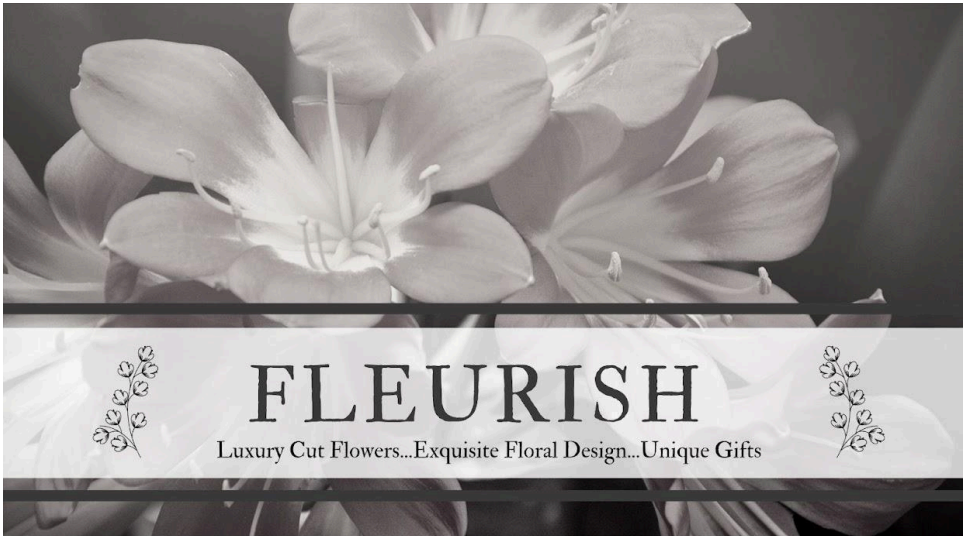
Sinfonia da Camera

In residence at the Krannert Center for the Performing Arts, this professional chamber orchestra is led by world-renowned pianist, conductor, and educator, Maestro Ian Hobson. Sinfonia da Camera is comprised of University of Illinois faculty, staff, and students, as well as distinguished regional and national freelance musicians. Founded in 1984, Sinfonia has welcomed world-class soloists, commissioned new works, and presented beloved orchestra favorites and hidden gems to local audiences for 40 years.

In its debut season, Sinfonia released an acclaimed recording of French Piano Concerti with music director Ian Hobson conducting from the keyboard; it was the subject of a 90-minute Public Television special. Since that time, Sinfonia has performed over 1,000 musical works featuring more than 150 local and guest artists. Through Maestro Hobson's commitment to excellence in all of the orchestra's endeavors - special projects, recordings, tours, and concerts for the hometown crowd at Krannert Center for the Performing Arts - Sinfonia has achieved national and international recognition.

Sinfonia has been featured on over a dozen recordings and has several projects in the works. In 2011, the Albany label released a Sinfonia recording on another American composer, Willian Schuman, during his centenary year. A live recording of Sinfonia da Camera's October 6, 2012 concert featuring music by Pulitzer Prize-Winning composer George Walker was recently released on Albany Records. The fourth and final volume of the Ignaz Moscheles cycle was released in 2012. The previous volumes were reviewed by American Record Guide: "Hobson, whose elegant phrasing, remarkable ear for color, and miraculous ability to evenly sustain the most difficult runs - each like a string of pearls - are simply a joy to hear" and "[The concerti] seem tailor-made for Hobson's great panache and free-wheeling style." Ten recordings by Sinfonia da Camera for the Zephyr label have been released to rave reviews at home and abroad.

To learn more about the orchestra, Maestro Hobson, the musicians, administration, and Advisory board visit our website at www.sinfonia.illinois.edu.



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Sinfonia da Camera's 40 seasons of performing and recording represent thousands of hours of dedication, love, talent, and financial support from patrons like you. Your subscription and single-concert ticket purchases contribute only 40 percent of Sinfonia's operating budget. An additional 25 percent of that budget comes from your generous donations. Your support provides a powerful message that music is important to this community.

Donations to Sinfonia da Camera are tax-deductible. All gifts will be gratefully acknowledged in Sinfonia concert programs throughout the season as well as by the University of Illinois Foundation.

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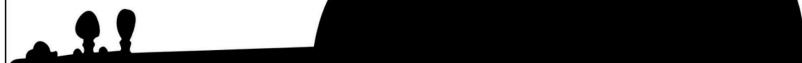
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*Contributors from July 2023 through November 9, 2024.
Any concerns or corrections, please contact sinfonia@illinois.edu.*

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