

# SINFONIA

da Camera

40th Season 23-24  
Saturday • February 17 • 2024

Foellinger Great Hall  
**Lucia Lin, Violin**



photo by  
Axie Breen

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Sinfonia da Camera appears under the auspices of the  
Krannert Center for the Performing Arts and the College of  
Fine and Applied Arts at the University of Illinois.

Sinfonia da Camera  
February 17, 2024

Foellinger Great Hall  
Krannert Center for the Performing Arts

**SINFONIA DA CAMERA** *presents*

**Lucia Lin, Violin**



**Ian Hobson**

Music Director & Conductor

*Sinfonia da Camera appears under the auspices of the University of Illinois at Urbana-Champaign in association with the Krannert Center for the Performing Arts and College of Fine and Applied Arts.*

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In residence at the Krannert Center for the Performing Arts, this nonprofit 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.

# SINFONIA

*da Camera*  
IAN HOBSON  
MUSIC DIRECTOR • CONDUCTOR

40th Season 2023-2024

## *Lucia Lin, Violin*

Foellinger Great Hall | Krannert Center

Saturday, February 17, 2024 | 7:30p.m.

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### *Overture to Candide*

Leonard Bernstein  
(1918-1990)

### *Violin Concerto in D major, Op. 35*

Erich Wolfgang Korngold  
(1897-1957)

- I. *Moderato nobile*
- II. *Romance: Andante*
- III. *Finale: Allegro assai vivace*

**Lucia Lin**, violin

### *Intermission*

### *Symphony No. 3, "Eroica"*

Ludwig van Beethoven  
(1770-1827)

- I. *Allegro con brio*
- II. *Marcia funebre: Adagio assai*
- III. *Scherzo: Allegro vivace*
- IV. *Finale: Allegro molto*

# Meet the Music Director

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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

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Lucia Lin has performed as soloist, as chamber musician, and in orchestras throughout the U.S. and internationally in a diverse multi-faceted career that also includes teaching and collaborative efforts with both visual and performing arts.

Ms. Lin made her debut at age eleven, performing the Mendelssohn Concerto with the Chicago Symphony and went on to be a prize winner in numerous competitions, including Moscow's prestigious International Tchaikovsky Competition. Described as a soloist with "virtuosity and

insight" who is "passionate and graceful" (Indianapolis Star), and whose playing has "a genuine fresh quality not often heard" (Cincinnati Enquirer), Lin's performances include solo appearances with orchestras in Europe as well as a solo recital at Carnegie Hall's Weill Recital Hall.

At the age of 22, Lin won a position in the Boston Symphony Orchestra. She then went on to become acting concertmaster with the Milwaukee Symphony Orchestra and then spent two years as Concertmaster with the London Symphony Orchestra, where she was leader for numerous recordings and tours, including those to Japan, Italy, Scotland, and Spain.

In 1995, Lin returned to the Boston Symphony and focused on chamber music, when she founded the Boston Trio. She then joined the Muir String Quartet in 1998. The quartet's dedication to teaching helped to foster Lin's passion for helping young musicians to discover their own musical voice. With influences from her own mentors—Paul Rolland and Sergiu Luca—reflected in her pedagogy, Lin teaches applied violin, chamber music, and

orchestral studies as Professor at Boston University's College of Fine Arts.

Lucia Lin's creativity for unique projects has led her to make connections across the arts—including with dance, visual art, and literature. In 2007, Lin collaborated with the dance company Snappy Dance Theater in the world premiere of "String Beings", an innovative piece integrating music with dance and technology. Her newest project—"In Tandem"—builds on Lin's vision of taking performance, mentoring and collaboration to new levels. In Tandem is a non-profit initiative dedicated to bringing new voices to classical music by commissioning ten emerging composers from the Gabriela Lena Frank Creative Academy of Music. All ten works have been encapsulated in Blu-ray through Parma Records.

Ms. Lin has recorded for Nonesuch Records as a guest of the Boston Symphony Chamber Players, for New World Records on a disc featuring the works of Bright Sheng, for Parjomusic as a founding member of the Boston Trio, and for Harmonia Mundi featuring the works of Astor Piazzolla in collaboration with harpist Ann Hobson Pilot and bandoneon player J.P. Jofre. Her recordings with the Muir String Quartet include works of Kreisler, Berg and Schulhof as well as Klezmer music arranged for clarinetist, Alex Fiterstein and string quartet. In 2022, Ms. Lin and cellist Jonathan Miller released a recording of works of Debussy, Ravel, L. Boulanger and Fauré on Navona Records. Most recently, Ms. Lin released a recording of Leonard Bernstein's newly discovered string quartet, also on the Navona Records label.

# SINFONIA DA CAMERA

Ian Hobson, Music Director and Conductor

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# Notes on the Program

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## *Overture to the Comic Operetta, Candide*

Leonard Bernstein

(Born August 25, 1918, in Lawrence, Massachusetts; died October 10, 1990 in New York)

One of the greatest American musicians of the 20th century, Leonard Bernstein was a prolific composer and conductor. The Music Director of the New York Philharmonic, he wrote three symphonies and diverse concert works and made extensive contributions to musical theater, one of his great loves. The first of his Broadway musicals was *On the Town*, which was a hit of the 1944 season, when he was only twenty-six years old. *Candide* followed after *Wonderful Town* of 1953; it preceded *West Side Story*, which was performed for the first time in 1957.

Bernstein's *Candide* was launched as a work for the Broadway theater on December 1, 1956, but Bernstein and his collaborators, the dramatist Lillian Hellman and the poet Richard Wilbur, did not allow it to be presented with the usual billing of "a new musical." They called it "a comic operetta based on Voltaire's satire," which immediately claimed a place for it alongside the works of Offenbach, Johann Strauss, and Gilbert and Sullivan, rather than among conventional Broadway musical comedies. The first stage production was not a commercial success, but the music instantly took on a life of its own. A recording by the original Broadway cast was popular for many years, and the overture became a part of the symphony orchestra repertoire. A Broadway revival in the 1970's, with libretto and staging significantly revised but the music almost unchanged, enjoyed a very long run and stimulated many new productions. In the 1980's *Candide* entered the repertoire of the New York City Opera. In 1997, *Candide* again made its way to Broadway.

*Candide* is the hero of the novel, *Candide*, by Voltaire (1694-1778). He is a young man who, with his beloved, Cunegonde, experiences countless adventures and misadventures, yet fails to see until the very end that they belie the dictum of his tutor, Dr. Pangloss, that this is "the best of all possible worlds."

The Overture to *Candide* opens with a fanfare and some battle music from the operetta. The music of the love duet, “Oh, Happy We” provides lyric contrast and is followed, after a look back at the battle music, by a passage derived from the ending of the coloratura aria, “Glitter and Be Gay.” A brilliant coda brings the short overture to a close.

The concert version of the Overture to *Candide* received its first performance on January 26, 1957, with the New York Philharmonic under the composer’s direction. It is scored for piccolo and three flutes, two oboes, two clarinets plus E-flat clarinet and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, and strings.

### ***Concerto for Violin and Piano, Op. 35 in D Major***

Erich Korngold

(Born May 29, 1897, in Brno, Czechoslovakia; died November 29, 1957, in Hollywood, California)

Before World War 1, Korngold became one of the most popular and successful composers of his time in Europe. He composed for the concert and dramatic stages and was appointed to Vienna’s most distinguished professorship. When Nazi Germany invaded Austria in 1938, Korngold was working on a movie score in California and decided to remain there. Over 20 years, he wrote 21 extraordinary film scores and won two Academy Awards for them. In his later years, he returned to concert music: after World War II, he composed a string quartet, a symphony, and a violin concerto.

This concerto marked his transition away from his exclusive concentration on film music. Korngold composed it in 1945 at the urging of Polish violinist Bronislaw Huberman, drawing on material from his film scores for *Anthony Adverse* and *Another Dawn*, written in 1939. On February 15, 1947, Jascha Heifetz and the St. Louis Symphony gave the premiere of the Violin Concerto, dedicated to Alma Mahler-Werfel. Korngold wrote a tribute to Heifetz, “In spite of the demand for virtuosity in the finale, the work with its many melodic and lyric episodes was contemplated rather for a Caruso than for a Paganini. It is needless to say how delighted I am to have my concerto performed by Caruso and Paganini in one person: Jascha Heifetz.”

The first eloquent theme comes from the film score to *Another Dawn*, and the second theme borrows from Korngold's own *Juarez*, one of whose sources was a novel by Franz Werfel, the late husband of the concerto's dedicatee. The second movement, entitled "Romance," an elegant and lyrical cantabile, takes material Korngold had used in *Anthony Adverse*, and for which he received an Oscar. After the gigue-like beginning of the last capricious movement, a rondo, the title music for *The Prince and the Pauper*, another film score, makes up the second theme.

The work is scored for a solo violin, two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinet, bass clarinet, two bassoons (one doubling contrabassoon), four horns, two trumpets, harp, strings, and a percussion section of timpani, bass drum, cymbals, gong, tubular bell, glockenspiel, vibraphone, xylophone, and celesta.

### ***Symphony No. 3, in E-Flat, Op. 55 (Sinfonia Eroica)***

Ludwig van Beethoven

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

Beethoven's heroic *Symphony No. 3* is the work with which he outgrew the 18th century and finally abandoned the limitations of form and style from the time of Haydn and Mozart. He told one of his pupils when he was writing this symphony, "I am unsatisfied with my work up to now. From here on, I take a new course." It is, indeed, a completely new kind of symphony, of and for the 19th century, a huge work, double the length of his *Symphony No. 1*, written only three years before. Its size was so tremendously overwhelming that some early critics thought it could never become popular.

The *Eroica* Symphony was, for the most part, written in 1803, but its history goes back to 1798, when a minister of France's revolutionary government arrived in Vienna. The news this minister brought of a young general named Napoleon Bonaparte, whose democratic ideals matched his military genius, fired Beethoven's imagination. For five years he thought of ways in which music could reflect the new republican Europe that might follow the Revolution in France. Then, between May 1803 and sometime early in 1804, he composed his great new symphony. By this time, Napoleon had become head of the French government. Initially, Beethoven wrote his name at the head of the music, but it was not to remain there long.

In May 1804, Napoleon had himself named Emperor of France. When news reached Vienna, Beethoven was enraged. “So he is just like all the rest, after all,” the composer shouted. “He will stamp out human rights and become a greater tyrant than the others,” and he ripped up the first page of his score. He had a new copy made, with the heading, “Grand Symphony, entitled Bonaparte,” but then he erased the last two words. Sometime later he decided on the title *Sinfonia Eroica*, which appeared (in Italian) on the cover of the first edition, in 1806, as *Heroic Symphony, Composed in Memory of a Great Man*. Napoleon still had fifteen more years on earth, but for Beethoven, Napoleon’s greatness was past. In 1809, when Napoleon occupied Vienna, , Beethoven led a performance of the *Eroica* as an act of defiance. Napoleon was out of the city on the day of the concert, and there seems to have been no reaction from the authorities.

This great symphony, first performed in public on April 7, 1805, in Vienna, puzzled many early listeners. One critic called it a “wild Fantasy.” Beethoven’s friends said that the public simply was not yet ready for his advanced musical thought. Others found it strange and violent; another critic wrote, “If Beethoven continues on his present path, his music could reach the point where one would derive no pleasure from it.” Beethoven himself was unmoved by all the complaints. He made no changes in his work. He is reported to have replied to complaints about its length by saying, “If I write an hour-long symphony, it will be short.” The nearest he came to admitting the possibility of anything problematic was a note in the first edition saying, “Since this Symphony lasts longer than usual, it should be played nearer the beginning than the end of the concert, for if heard later, the audience will be tired from listening to other works, and the Symphony will not make its proper effect.”

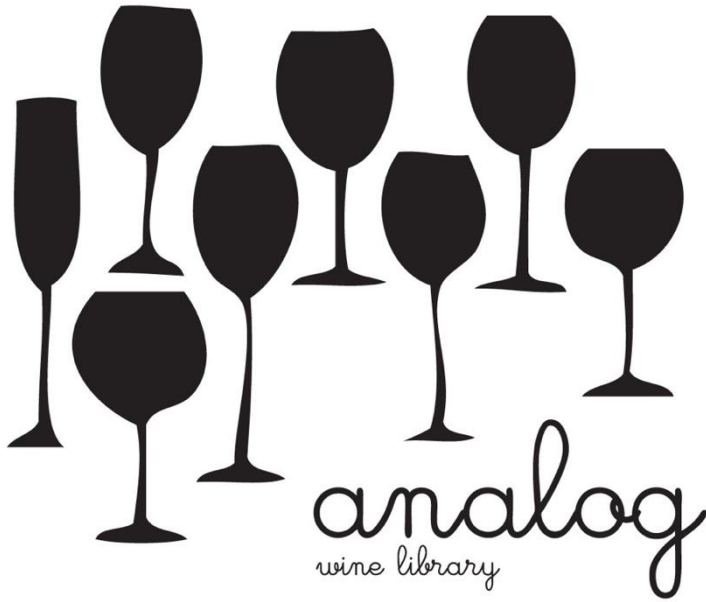
The first movement, *Allegro con Brio*, opens with two smashing chords, after which all the formal elements, except the size, are familiar. The whole movement embodies tension as the theme is developed but seems to search perennially for a resolution. The peak of the development explodes with bold harmonic dissonance and syncopated rhythms that can still surprise our modern ears; at the end of the development, the horn enters with the expected theme, which anticipates the harmonic change to come. This innovative gesture greatly upset the music critics of Beethoven’s day and those for many years after.

The second movement is a solemn Funeral March, *Adagio assai*, with a contrasting central section. This music of heroic grief may originally have been intended to honor Napoleon's soldiers who died in battle. When he heard of Napoleon's death in 1821, Beethoven said that he had already written the appropriate music, referring to this movement.

The third movement contrasts strongly with the movement before it. Full of life and humor, it is a long and brilliant scherzo, *Allegro vivace*, with a contrasting central Trio section that features the orchestra's three horns. One of the most distinguishing features of this movement is the creative rhythm Beethoven employs.

The great Finale, *Allegro molto*, is a theme-and-variations movement that seems to personify the creative vitality of the human spirit. The theme is the tune of a light ballroom dance Beethoven had written sometime around 1801. He also used this theme as a subject for variations in the allegorical ballet he wrote that year, *The Creatures of Prometheus*, and in 1802, it reappeared in his *Fifteen Piano Variations*, Op. 35. The variations in *Symphony No. 3* are the most original and the most profound. After a rushing introduction, plucked strings articulate the theme. Later, this pizzicato theme turns out to be only the harmonic foundation of the main theme itself, which is not revealed until the woodwinds play it in the third variation; thus there are variations on both the theme and its accompanying bass line. In addition to the variations that follow the form of the theme, there are two long sections devoted to contrapuntal developments of it. The last variations are slow, and then, as the symphony draws to a close, there is a sudden change to *Presto*, for a brilliant ending.

The score calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani, and strings.



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# Sinfonia da Camera

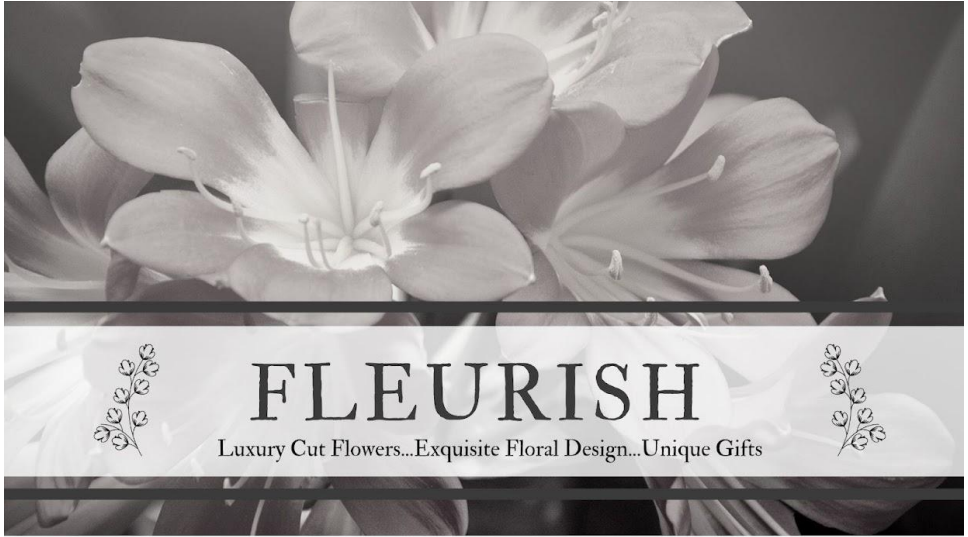
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In its debut season, Sinfonia released an acclaimed recording of French Piano Concerti with music director Ian Hobson conducting from the keyboard; it was the subject of a 90-minute Public Television special. Since that time, Sinfonia has performed 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, William 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](http://www.sinfonia.illinois.edu).



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*Contributors from July 2023 – January 2024.  
Any concerns or corrections, please contact [sinfonia@illinois.edu](mailto:sinfonia@illinois.edu).*

# Administration

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## Management

*Music Director*

Ian Hobson

*Executive Director*

Elizabeth Churchya

*Music Librarian*

Adrianna Mirabal

*Stage Manager*

Luke Brann

## Advisory Board *Co-Chairs*

Nancy L. Johnson  
Richard G. Murphy

### *Advisors*

Nancy J. Casey  
Willis S. Colburn  
Terri P. Dodson  
Seth Fein  
Michael Folk  
Alan W. Haussermann  
Claude Hobson  
Roberta Johnson Killeen  
Matthias Perdekamp

Maria Grosse-Perdekamp  
Edward Rath  
Ralph Senn  
Robert Steigmann  
Evan Tammen  
Mary Wraight

### *Honorary Advisors*

Richard B. Cogdal  
Judith Ikenberry

Ann Carlson Khan  
Anna J. Merritt

### *Ex-Officio Advisors*

Kevin Hamilton  
Linda Moorhouse

Mike Ross  
Jon Salvani

*Cover design by Elizabeth Churchya.*