

41st Season 2024-25

Mozart Requiem

Foellinger Great Hall | Krannert Center for the Performing Arts
Saturday, March 29, 2025 | 7:30p.m.

Ian Hobson, music director, conductor, piano
Andrea Solya, choral director, conductor
University of Illinois Chamber Singers
University of Illinois Oratorio Society

Sponsored by Prof. Richard L. Kaplan and Dr. Judith Bojar Kaplan

Coriolan Overture, Op. 62

LUDWIG VAN BEETHOVEN
(1770-1827)

Brief Pause

**Fantasia in C minor for piano,
chorus, and orchestra, Op. 80**

LUDWIG VAN BEETHOVEN
(1770-1827)

I. *Adagio*
II. *Finale*

Andrea Solya, conductor
Ian Hobson, piano
Ollie Watts Davis, soprano I
Yoo Jin Jung, soprano II
Christine Ebeling Mando, alto
John Swedberg, tenor I
Zihao Liu, tenor II
Ricardo Herrera, bass

Intermission

(continued on next page)

Requiem, K. 626

WOLFGANG AMADEUS MOZART
(1756-1791)

- I. *I. Introit: Requiem*
- II. *Kyrie*
- III. *Sequence*
 - 1. *Dies irae*
 - 2. *Tuba mirum*
 - 3. *Rex tremendae*
 - 4. *Recordare*
 - 5. *Confutatis*
 - 6. *Lacrimosa*
- IV. *Offertory*
 - 1. *Domine Jesu*
 - 2. *Hostias*
- V. *Sanctus*
- VI. *Benedictus*
- VII. *Agnus Dei*
- VIII. *Communion*
 - 1. *Lux aeterna*
 - 2. *Cum Sanctis tuis*

Ian Hobson, conductor
Andrea Solya, choral preparation
Ollie Watts Davis, soprano
Christine Ebeling Mando, alto
John Swedberg, tenor
Ricardo Herrera, bass

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This event is made possible in part by a grant from the **Illinois Arts Council**.

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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.



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Meet the Choral Director



Andrea Solya, DMA is Director of Choral Activities and Teaching Associate Professor of Choral Music at the University of Illinois at Urbana-Champaign, where she is director of the UI Chamber Singers and Women's Glee Club. She teaches choral conducting and literature to undergraduate and graduate students. In addition to her duties at the University of Illinois, she serves as the Artistic Director of the Central Illinois Youth Chorus. Each summer she teaches musicianship, conducting and choral methodology in the Master's program of the Kodály Institute at Capital University in Columbus, Ohio. Her research interests include the choral music of Andreas Rauch (1592-1656), as well as the art of teaching sight-singing to the choral singer and beyond. She has performed and presented on

national and international stages and is contributing author of *Choral Repertoire by Women Composers* published by GIA Publications. Under her direction the UI Women's Glee Club has received numerous concert invitations and has undertaken memorable tours to Nashville, New Orleans, Atlanta and to New York City. The UI Women's Glee Club also appears on renowned composer Augusta Read Thomas's CD recording *Astral Canticle*, released by Nimbus Records. Dr. Solya is a member of the National Board at the National Collegiate Choral Organization and she serves as the Collegiate Repertoire and Standards Chair of the Midwest division of the American Choral Directors Association. She is the coordinator of the "Lift Every Voice" Symposium that takes place every other year at Illinois created for underrepresented junior and senior choral conductors, co-sponsored by ACDA.

Meet the Soloists



Described as “a bubbling stream of a voice, remarkably smooth down into a resonant, rich low register” (San Francisco Chronicle), **Ollie Watts Davis** earns superlatives wherever she sings. Since her New York debut at Carnegie Hall, she has appeared with many of the nation’s leading orchestras, including the San Francisco, Minnesota, Houston, Milwaukee, Pittsburgh, and Dallas Symphony orchestras; in opera with the San Luis Obispo Mozart Festival; the Opera Theatre of Saint Louis; Des Moines Metro Opera; Opera Theatre of Springfield; and Illinois Opera Theatre; and internationally for performances and residencies in the Americas; Europe; Africa; and Asia.

Dr. Davis is passionate about performances of historic significance, and has performed in prestigious venues in Pakistan, Costa Rica, France, and throughout the United States. Her presentations include *I’m a Stranger Here Myself*, as part of the exhibit, *With Firmness in the Right: Lincoln and the Jews* at the Abraham Lincoln Presidential Museum in Springfield (IL), where she also presented *The Concert that Shook the Establishment*, a re-creation of Marian Anderson’s 1939 Easter morning concert on the steps of the Lincoln Memorial. She completed a residency at the University of Arkansas as performing artist and master class clinician and was featured in the PBS documentary *The Caged Bird: The life and music of Florence B. Price*. She has released two recordings as conductor and soprano with the Black Chorus at the University of Illinois and is featured on *Rootsongs*, with the Jupiter Quartet. These come in addition to her solo recording of spiritual arrangements, *Here’s One*, which was featured on National Public Radio. Her recent project is a recital series titled: “*Toward Justice and Shared Humanity: Art Song of Black Americans as Lens, Language, Vision and Hope*, which she presented at the 2023 inaugural South Africa National Association of Teachers of Singing Conference at

Stellenbosch University, Georgia Southern University, BayView Music Festival (Michigan), East Tennessee University (Johnson City), the North Carolina School of the Arts, the 2022 NATS National Conference (Chicago), and as *The Black Rose Salon Concert* for the Generation Venetian Arts Society (GENVAS) of Fort Lauderdale (Florida). She also performed excerpts at the Florida House on Capitol Hill in Washington, DC, in honor of educator and activist Dr. Mary McCleod Bethune. Her performances have also been received at Working in Concert/Black Voices in Cabaret (winner of The American Prize in Virtual Performance, 2022), the Peabody Institute of Music, and SongFest.

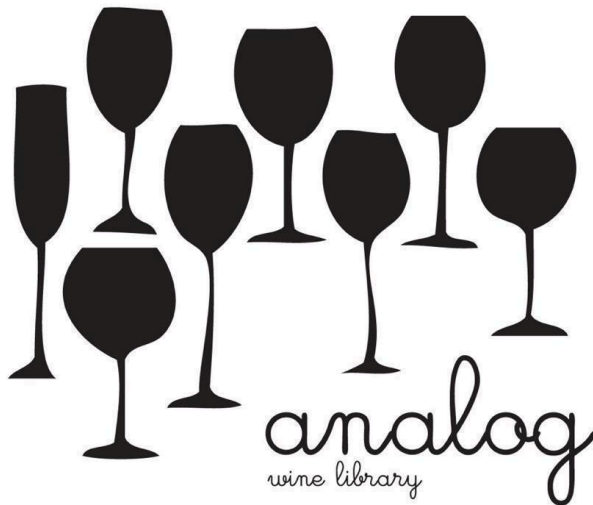
Dr. Davis's additional creative activity includes presenting at the National Association of Teachers of Singing 75th Anniversary Transatlantic Pedagogy Tour to Germany, and service as a Master Teacher for the 2020 NATS Intern Program at Georgia Southern University. Her work with Black Chorus was featured on the WILL-PBS documentary, *American Portrait: Central Illinois, Lift Every Voice*, which also debuted her composition, *For My Good*, and in February 2024 she directed her 17th biennial Black Sacred Music Symposium at the University of North Carolina School of the Arts in Winston-Salem.

In addition to her concert career, Dr. Davis uses her voice for important work as the writer of the mentoring curriculum, *Talks My Mother Never Had With Me*, and as a passionate mentor for young singers with **Studio: the Ollie Watts Davis Institute for Vocal Arts**. As author, composer, performer, and pedagogue, Dr. Davis, through her compelling performances and TALKS, *transfers a little knowledge systematically*. She is widely sought after as an inspirational speaker and delivered the keynote address for the televised 2020 Wisconsin Statewide Celebration honoring Rev. Dr. Martin Luther King, Jr. at the invitation of Governor Tony Evers from the Capitol Rotunda in Madison.

Dr. Ollie Watts Davis is the Associate Dean for Academic Programs in the College of Fine and Applied Arts, the Suzanne and William Allen Distinguished Professor in Music, Professor of Voice, and Artistic Director and Conductor of the Black Chorus at the University of Illinois Urbana-Champaign. In 2018, she was awarded the Outstanding Faculty Leadership Award; her second Campus Award for Excellence in Teaching in 2014; the Illinois Student Senate Teaching Excellence Award in 2012; and was named a University Scholar in 2008, one of the highest honors bestowed upon a member of the faculty at the University of Illinois. Other campus awards include the UI College of Fine and Applied Arts Outstanding Faculty Award, a Recognition Award from the UI Alumni Association, and the Bronze Medallion of Honor by the UI Women's Association, where she was recognized as a woman who through example and service has used her talents to enrich the lives of others. She was honored with the 2023 Lifetime Achievement Award from the Central Region of the National Association of

Teachers of Singing and was recognized for her service and advocacy as a scholar, author, performer, composer, and pedagogue.

Additional awards include the Charles E. Walton Award presented by the Vivian G. Harsh Research Society of the Chicago Public Library for her “inestimable contributions” in 2016; the “Key to the City” for her musical contributions to the cultural life of Champaign, Illinois in 2015; the National Association for the Study and Performance of African American Music National Award in 2013; and the 40 North Lifetime ACE Award in 2012, which honors her accumulated successes for continued, outstanding support of the arts in the Champaign-Urbana community. Dr. Davis is a national honorary member of Sigma Alpha Iota; and holds honorary membership in the National Society of Arts and Letters, and Phi Beta Kappa.



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Ricardo Herrera, bass-baritone, performer, teacher, stage director, was featured as soloist with Distinguished Concerts International in Jenkin's *Mass for Peace* at Carnegie Hall. He sang the role of Escamillo in *Carmen* with Glacier Symphony Orchestra and with Oldenburgisches Staatstheater in Germany; was a soloist in Beethoven's *Ninth Symphony* with the Lake Forest Symphony and Sinfonia da Camera. Most recently he performed the role of Diego Rivera in Michigan Opera Theater's production of *Frida* by Rodriguez, Figaro in *Le Nozze di Figaro* with El Paso Opera and Dr. Bartolo in *Il Barbiere di Siviglia* with Bel Canto at Caramoor for which he received rave reviews including one from the New York Times which stated "As Bartolo...the bass-baritone Ricardo Herrera nearly stopped

the show with his hearty singing of the showpiece aria...capped by rapid-fire patter."

Mr. Herrera was honored the First Prize Award Winner of the Licia Albanese-Puccini Foundation Competition in NYC and was also invited to participate in Plácido Domingo's Operalia World Opera Contest. He performed the title role in the Western Opera Theater National Tour of *Don Giovanni*.

Prof. Herrera is Chair of the Voice area at The University of Illinois and served for seven years as Director of the Opera Studio.



Mezzo-soprano **Christine Ebeling Mando** has performed with the Lyric Opera of Chicago, Florentine Opera, Opera Festival of Chicago, MiOpera, Painted Sky Opera, Hawaii Performing Arts Festival, and the Bay View Music Festival where she won the 2018 Adrian Boyer Aria Competition. The 2025 season sees her role debut as Kate Pinkerton in *Madama Butterfly* in her company debut with Opera on the James, as well as competing as a semi-finalist in the 37th Annual Annapolis Opera Vocal Competition. She makes her Sinfonia da Camera debut as the alto soloist in Mozart *Requiem* and Beethoven Op. 80 *Choral Fantasy*.

In 2023 she was one of eleven semi-finalists in the Vincenzo Bellini International Bel Canto Competition in Vendôme, France celebrating singers who excel in the bel canto repertoire of Bellini. The 2022 season saw her debut with the Opera Festival of Chicago to cover Isabella in Rossini's *L'inganno Felice* and her debut with MiOpera as Mercedes in *Carmen*.

Christine's other operatic roles include Dorabella in *Così fan Tutte*, Cherubino in *Le Nozze di Figaro*, Didymus in Handel's *Theodora*, Maurya in Vaughan William's *Riders to the Sea*, Mother Goose in *The Rake's Progress*, and Ursule in *Béatrice et Bénédicte*. A frequent performer in her home base of Chicago, she sings with the Lyric Opera Stage Artists.



John Swedberg leads a diverse musical career as a tenor, conductor, and educator, with a broad repertoire ranging from Renaissance to contemporary music.

Recent solo performances include Bruckner's *Te Deum* with Stephen Alltop and the Champaign-Urbana Symphony and Hailstork's *I Will Lift Up Mine Eyes* with the André Thomas and the University of Illinois Philharmonia Orchestra. He also performed Ralph Vaughan Williams's song cycle *On Wenlock Edge* with the University of Illinois Symphony Orchestra as winner of the university's 2024 concerto competition. A career highlight is singing the tenor solo from Bernstein's *Chichester Psalms* with Yannick Nézet-Séguin and the Philadelphia Orchestra in

Carnegie Hall. As a committed ensemble singer, he has collaborated with many of the world's leading musical groups including the New York Philharmonic, Philadelphia Orchestra, Detroit Symphony Orchestra, Music of the Baroque, and VOCES8.

In the summer of 2024, John served as the Assistant Chorus Conductor for the Carmel Bach Festival, where he conducted an a cappella concert and prepared the Chorus for a performance of Beethoven's 9th Symphony under the direction of Grete Pedersen. He is now a Guest Instructor at Wheaton College, where he serves as the conductor of the Men's Glee Club. He is also currently pursuing a DMA in Choral Music at the University of Illinois, where his scholarship centers around the Brazilian baroque composer Ignácio Parreiras Neves. His principal teachers include Andrew Megill, Joe Miller, and Steve Pilkington for conducting, and Jerold Siena and Sean McCarther for voice. Prior to his doctoral studies, John taught high school choir, violin, and voice for several years in Michigan, where he was also the conductor of the Troy Metro Symphony Orchestra. He currently resides in Urbana, IL, where he enjoys reading, watching soccer and football, and especially spending time with his wife Sarah and their two children.



Yoo Jin Jung is a first-year Artist Diploma student in Vocal Performance at the University of Illinois at Urbana-Champaign under the guidance of Yvonne Redman. She earned a Master of Music in Vocal Performance from the University of Louisville, where she studied with Emily Albrink Katz and was inducted into The Society of Pi Kappa Lambda. Yoo Jin won first place at the Kentucky District NATS Competition and received the Gina Epifano Award for Best Overall Performance. She also won the Dr. T. Huang and Mary Huang Aria Competition, earning the

opportunity to perform with the U of L Symphony Orchestra. Her opera roles include Pamina in *Die Zauberflöte* at U of L Cardinal Stadium and Adina in *The Elixir of Love* with the U of L Opera Theater and Symphony Orchestra. She performed as Juliette in *Roméo et Juliette* at the Canto Vocal Programs opera concert and, most recently, as Marie in *La Fille du Régiment* in Lyric Theatre @ Illinois Opera Scenes. Additionally, she has appeared in various concerts as Gilda in *Rigoletto*, Lakmé in *Lakmé* and Ophelia in *Hamlet*. Yoo Jin is passionate about performing diverse music and creating meaningful moments on stage.

Chinese tenor **Zihao Liu** is an artist of exceptional vocal agility and communicative musicianship. Mr. Liu's recent solo appearances include Lord Tolloller in Gilbert and Sullivan's *Iolanthe*; tenor soloist in Bach's Christmas Cantata with the Albany Symphony; tenor soloist in Beethoven's 9th Symphony with the Bard Conservatory Orchestra; the Schoolmaster in Janáček's *The Cunning Little Vixen*; tenor soloist in Handel's *Messiah* with The Orchestra Now. This coming summer he will attend Music Academy of the West as Vocal Fellow. Mr. Liu has performed at Carnegie Hall, Symphony Space, the Richard B. Fisher Center for the Performing Arts, Suzhou Culture and Arts Centre, and the Chongqing Grand Theatre. Mr. Liu is the first-year doctoral student at the University of Illinois Urbana-Champaign, and he holds a Bachelor of Music in voice from the Manhattan School of Music and master's degree at the the Bard College Conservatory of Music. More information at www.zihao-liu.com.



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Igor Kalnin, *Associate Concertmaster*
Dante Freund
Joseph Madden
Wei-Ting Chen
Noel Chi
Alice Lee
Heather Lee

VIOLIN II

Alfred Abel, *Principal*
Amanda Ramey, *Assistant Principal*
Robin Kearton
HyunJin Baek
Eun Namkung
Geoffrey Muckenhirn
Alivia Gaskins

VIOLA

Csaba Erdélyi, *Principal*
The Willis & Carol Colburn Chair
Colette Grossman Abel
Diane Wuthrich
Rudolph Hasspacher
Mark Wirbisky
Matthew Nowlan

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Jun Lee, *Principal*
Aaron Kaplan
Maxwell Schultz
Oskar Norell
Andrew Gagi

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Lawrence Gray, *Co-Principal*
Margaret Briskin
Andrew Binder

FLUTE

Jonathan Keeble, *Principal*
Rebecca Johnson

OBOE

John Dee, *Principal*
Wesley Boehm

CLARINET

J. David Harris, *Principal*
Janice L. Minor

BASSOON

Ben Roidl-Ward, *Principal*
Christopher Raymond

FRENCH HORN

Bernhard Scully, *Principal*
Molly Frederick
Lea Humphreys, *Assistant*

TRUMPET

Charles Daval, *Principal*
Joshua Dolney

TROMBONE

Bradley Koser, *Acting Principal*
Ben Carrasquillo
Richard Dole
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ORGAN

Junhong Jiang, *Principal*

TIMPANI

William Moersch, *Principal*

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Seungah Kwon, assistant conductor
Andrey Ivanov, collaborative piano

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Isabella Dippel
Yoo Jin Jung
Grace Kreps
Seungah Kwon
Emma Perisho
Levi Petrine
Elizabeth Poston
Bridget Ravenscraft
Chan Pui To

ALTO

Adeline Arana
Evelyn Chan
Frida Guerra
Sarah Heidorn
Kathryn King
Marley Lammers
Bonnie Martin
Jessica Mattiace
Kristina Vezmar

TENOR

Christopher Commiso
Santiago He
Zihao Liu
Alex Pacheco
Nick Pierle
Evan Stoor
Simon Tiffin

BASS

Ethan Coronelli
Isaiah Dailey
Jason Flanagan
William Murphy
Christopher Pettersen
Nick Schroder
Kasey Sliwinski
Albert Tay
Nathan Tilton
Isaac Vahling
Jack Vest

University of Illinois Oratorio Society

Andrew Major, conductor
Nick Pierle, assistant conductor
Simon Tiffin, accompanist

SOPRANO

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Debbie Aurelius-Muir
Grace Beumler
Anastasia Curtis
Laura Gray
Linda Hamman Moore
Grace Herning
Allyson Imig
Karen McElrath
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Naomi Saathoff
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Melody Thieme
Stephanie Tillman
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Linxi Xie
Qingping Ye

ALTO

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Sophia Bengtson
Ellen Brewer
Meghan Brockamp
Melinda Burden
Marsha Clinard
Naomi Cobb
Susan Cobb
Barbara Curtis
Colleen Hammel
Holly Jordan
Jane Kuntz
Emily Masters
Jessica Mattiace
Luisa Matzner
Mari McKeeth
Kate Meyrick
Marissa Michael
Libbie Morley
Janet Revell Barrett

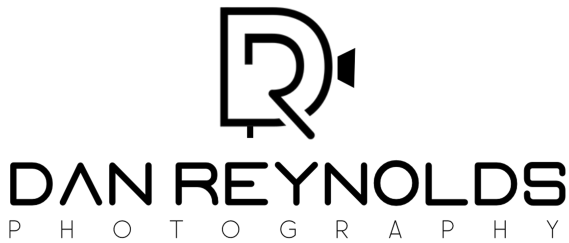
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Janice Shiu
Kathy Spegal
Iris Swanson
Susan Teicher
Karen Tow
Lisa Travis
Joanne Vician
Irene Wilken
Gaye Wong
Hyunjae Yoo

TENOR

Rob Chambers
Carl Edwards
Yaman Erzurumlu
Nthan Hayes
Bennett Hoshaw
Nick Pierle
Derryl Singley
Simon Tiffin
David Willcox
Grant Witynski

BASS

Raymond Anderson
Josh Angell
Michael Avara
Bradley Burla
Felx Chan
Kelly Findley
Abraham Frank
James Griebler
Arthur Hall
Richard Kaplan
Richard McClary
John Muir
Willow Neeriemer
Matthew Salek
Albert Tay
Sam Tillman
Jacob Tolar
Timo Wayman



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Notes on the Program

Overture to the Tragedy, Coriolan, Op. 62

Ludwig van Beethoven

(Born December 15, 1770, in Bonn; died March 26, 1837, in Vienna)

Although Coriolanus is often identified with Shakespeare, Plutarch first told the story of the legendary Roman general, Gaius Marcus Coriolanus, who vanquished the Volscian tribe, captured their capital city of Corioli, and took its name as his in around 500 B.C.. When Coriolanus came home from battle to find that the privileges of his patrician class had been diminished, he was enraged, defected to the enemy, and led the Volscian troops against his own people. Nothing could persuade him not to destroy Rome until his wife and mother pleaded with him. His mother succeeded where no one else could, wearing down his pride and determination. He then yielded and withdrew, abandoning his conquest, and, in the end, committed suicide.

His contemporary, the popular Austrian dramatist Heinrich Joseph von Collin (1772-1811), inspired Beethoven to write his *Overture to Coriolan*. Beethoven knew the traditional versions by Plutarch and Shakespeare; the story of Coriolanus appealed to him because of its themes of freedom for the individual, as well as daring, pride, and the power of female persuasion. The predominant themes of love and patriotism were qualities for which Beethoven had much respect. The play, *Coriolan* (in German) was first performed in 1802 and was very popular for several seasons, but when, in 1807, Beethoven wrote the *Overture* in 1807, the play was no longer frequently performed; nevertheless, the composition quickly became a popular concert piece. It debuted at a subscription concert in Vienna in March 1807, at the palace of Beethoven's patron, Prince Lobkowitz.

Beethoven intended this dark, dramatic overture to present a musical portrait of the play's hero. The first theme outlines the impulsive mood of Coriolan's complex emotions; the more lyrical second theme may depict the pleading of the general's wife and mother. The quiet ending of the work mirrors Coriolanus's despair and resignation to death.

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

Choral Fantasy, in C minor, Op. 80

Ludwig van Beethoven

(Born December 15, 1770, in Bonn; died March 26, 1837, in Vienna)

When Beethoven had completed his *Symphony No. 6*, he spent the rest of the next two years mainly composing chamber music and sonatas with the exception of two major compositions, the *Piano Concerto No. 5* and the *Choral Fantasy*. On December 22, 1808, Beethoven gave a concert in Vienna at which he presented the works he had recently finished. The works performed for the first time that evening included the *Fifth* and *Sixth Symphonies*, the concert aria, *Ah! Perfido*, *Sanctus* from the *C-Major Mass*, *Piano Concerto No. 4*, and this *Fantasy*. Beethoven both conducted and played all the solo piano parts. At that point, the piano part for the *Choral Fantasy* was still an improvisation in the sense that he had not yet written it down. Actually, for the performance, he wanted it to have the character and feel of improvisation and consciously preserved that sense by not writing the piano part out.

A contemporary observer said that the concert lasted too long in an unheated hall that was bitterly cold and that he “experienced the truth that one can have too much of a good thing.” Besides, the orchestra broke down several times presumably because it was unrehearsed and was having trouble with the challenging music, and the soprano who sang “*Ah, Perfido!*” became so nervous that she had to be given a stimulant. It is hard to imagine this distracting setting for the premieres of these important compositions, but it was not completely unusual for the time.

The *Fantasy* seems to have been composed quickly, specifically for performance at this concert. Beethoven borrowed the principal theme from an unpublished song he had written some fifteen years earlier, for which a poet, possibly Christoph Kuffner, hastily wrote new words. The parts for chorus and orchestra were so speedily and incorrectly copied that it would have been impossible to rehearse the music properly if there had been time, which there was not. At the concert, the performance had to be stopped and restarted on more than one occasion. Also, the records show that Beethoven had not only not written out the long opening piano solo, but that there was no full score of the rest of the work until a year later, when he prepared it for publication.

The *Fantasy* is one of Beethoven’s most original and challenging works, and according to Barry Cooper, a noted Beethoven scholar, it has “a Romantic wildness that easily obscures its ingeniously crated design.” Beethoven took the melodic shape and harmony of the choral theme, from the *Gegenliebe (Requited Love)*, WoO 118, a work he had

composed in 1794 or 1795 but never published; it foreshadows the *Ode to Joy* theme he would use in his *Symphony No. 9*. Beethoven appears also to have been working out the problems of alternating instrumental and choral variations in a way that he would also include in his last symphony, experimenting with the theory that he could juggle several themes and structures within one movement.

The piano writing in the *Choral Fantasy* resembles that of *Piano Concerto No. 4*. The music for chorus and orchestra is full of turns of phrase that have a kinship to parts of the *Ninth Symphony*, which was still many years in the future. In form, the *Fantasy* consists of a rambling piano solo, a set of variations on a march for piano and orchestra, and the final choral section. At some point in the work's earliest history, an orchestral introduction preceded the opening piano solo, but Beethoven discarded it before the first performance.

The accompanying instruments required are pairs of flutes oboes, clarinets, bassoons, horns, trumpets, timpani, and strings.

Schmeichelnd hold und lieblich klingen
unseres Lebens Harmonien,
und dem Schönheitssinn entschwingen
Blumen sich, die ewig blühn.
Fried und Freude gleiten freundlich
wie der Wellen Wechselspiel.
Was sich drängte rau und feindlich,
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
und des Wortes Weihe spricht,
muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.
Äuß're Ruhe, inn're Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
läßt aus beiden Licht entstehn.

Großes, das ins Herz gedrunge,
blüht dann neu und schön empor.
Hat ein Geist sich aufgeschwungen,
hallt ihm stets ein Geisterchor.
Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst
Wenn sich Lieb und Kraft vermählen,
lohnt den Menschen Göttergunst.

Graceful, charming and sweet is the sound
Of our life's harmonies,
and from a sense of beauty arise
Flowers which eternally bloom.
Peace and joy advance in perfect concord,
like the changing play of the waves.
All that was harsh and hostile,
has turned into sublime delight.

When music's enchantment reigns,
speaking of the sacred word,
Magnificence takes form,
The night and the tempest turns to light:
Outer peace and inner bliss
Reign o'er the fortunate ones.
All art in the spring's sun
Lets light flow from both.

Greatness, once it has pierced the heart,
Then blooms anew in all its beauty.
Once one's being has taken flight,
A choir of spirits resounds in response.
Accept then, you beautiful souls,
Joyously the gifts of high art.
When love and strength are united,
Divine grace is bestowed upon Man.

Requiem for Soloists, Chorus and Orchestra, in D minor, K. 626

Wolfgang Amadeus Mozart

(Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

Until recently, music historians entertained two views about the creation of Mozart's *Requiem*. The first version became popularized in the play and movie *Amadeus*, when composer Antonio Salieri, Mozart's rival, becomes obsessed with disrupting Mozart's success and commissions the *Requiem* in an attempt to cause Mozart's death. This version is completely false.

The second legend maintained that Count Walsegg appeared to Mozart anonymously dressed in dark clothing and handed him an unsigned letter directing him to compose a requiem. With some trepidation, Mozart accepted the commission. Some time later, the mysterious stranger reappeared and asked when the *Requiem* would be finished. The composer, in low spirits and poor health, presumably believed this gaunt gray-cloaked man was Death's messenger.

Actually, Walsegg, an amateur composer, commissioned the work, wishing to pass it off as his own, hoping auditors would believe he had written it to memorialize his recently deceased wife. Walsegg habitually commissioned works and recopied them in his own hand. According to a musician who had performed Walsegg's putative works, "He always said they were his compositions, but when he said that he smiled." No one knows if Mozart understood Walsegg's proclivity or his intentions. Presumably, Mozart saw the implications of his cooperation with his wealthy client and intended to enter the *Requiem* in his own catalog.

Mozart died before he finished the commission for the *Requiem*, but Constanze, his widow, feeling the work was among Mozart's finest, wanted to "liberate it from the limbo of the stillborn." Also unwilling to forfeit the commission, she attested Mozart had left little to do to complete the score, but since his *particella*, or short score, survived, scholars know her statement was a misrepresentation. Mozart's students, especially Franz Süssmayr, completed the work, so Constanze could collect the outstanding fee. Mozart composed the complete Kyrie but he did not enter the Sanctus, the Benedictus and the Agnus Dei into the *particella*. On those parts, Süssmayer did his most substantial work. He completed other sections, filling in orchestration and the ends of sections. According to Richard Maunder, an eminent Mozart scholar, Mozart's widow Constanze asked several musicians to finish the piece before deciding on Süssmayer, who was considered by many a highly inferior musician.

Mozart had been about to begin work on the *Requiem* when he received a commission from the city of Prague for an opera, *La Clemenza di Tito*, which needed to be ready four weeks later for the coronation of Emperor Leopold II as King of Bohemia. At the same time, he was completing the opera, *The Magic Flute*. Immediately after the first performance of *The Magic Flute*, Mozart began intensive work on the *Requiem*. On December 4th, he was still laboring over it and even sang parts of it for his family and a few friends, but on that evening, when he was previewing the opening of the Lacrymosa, he burst into tears, and the impromptu performance ended. Within hours, Mozart died. Although he left three movements incomplete, the *Requiem* nevertheless remains his masterpiece. The monumental and sober work utilizes rich contrapuntal textures, tributes

to the baroque masters Bach and Handel, as Mozart cherished the Baroque fugue that Constanze had especially strongly encouraged him to study.

The orchestration Mozart intended appears in his opening Introit and dominates the dark, rich sound of the work. Notably absent are flutes and oboes; instead, Mozart secures mournful sounds from basset horns and bassoons. The intensity of chorus and orchestra appears early although the work begins quietly and pensively, and the opening movement ends with a double fugue.

The first public performance of the *Requiem* occurred in Vienna in 1792. The *Requiem* requires soprano, mezzo-soprano, tenor and baritone soloists, and a four-part chorus. The piece is darkly scored for two basset horns (a form of tenor clarinet in use at the time), two bassoons, two trumpets, three trombones, timpani, strings, and organ.

No. 1. Chorus and Soloists (Adagio -- Allegro -- Adagio)

Requiem aeternam dona eis, Domine,
et lux perpetua luceat.
Te decet hymnus, Deus, in Sion, et
tibi reddetur votum in Jerusalem.
Exaudi orationem meam, ad te omnis
caro veniet.

Grant them eternal rest, Lord,
and let perpetual light shine upon them.
Thou art praised, God, in Zion,
and unto Thee will a vow be paid in Jerusalem.
Hear my prayer; unto Thee all flesh shall come.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

No. 2. Chorus (Allegro assai)

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.

Day of wrath, that day, the world
will dissolve in ashes, as
prophesied by David and the Sibyl.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

How great a trembling there will be
when the Judge will appear and
scatter all things!

No. 3. Soloists (Andante)

Tuba mirum spargens sonum,
Per sepulchra regionum,
Coget omnes ante thronum.

The trumpet, sending its wondrous
sound throughout the tombs of
every land, will gather all before the throne.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Death and nature will be astounded
when all creation rises again to
answer to the Judge.

Liber scriptus proferetur,
In que totum continetur,
Unde mundus Judicetur.

A written book will be brought forth,
in which everything will be contained
by which the world will be Judged.

Judex ergo cum sedebit,
quidquid latet, apparebit,
Nil inultum remanebit.

And when the Judge takes his place,
whatever is hidden shall be made
manifest; nothing will remain unpunished.

Quid sum, miser tunc dicturus?
Quem patronem rogaturus,
Cum vix justus sit securus?

What shall a wretch such as I say
then? Of what patron shall I ask
help when the righteous are scarcely secure?

No. 4. Chorus (Grave)

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis!

King of terrible majesty, who freely
saves those worthy to be redeemed,
save me, Source of Mercy.

Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die.

Quaerens me, sedisti lassus,
Redemisti crucem passus;
Tantus labor non sit cassus.

Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus,
Culpa rubet vultus meus;
Supplicanti parce, Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra;
Statuens, in parte dextra.

Remember, merciful Jesus, that I am
the cause of Thy Journey on earth;
let me not be lost on that day.

Seeking me, Thou has sat down weary
Thou who suffered on the cross hast
redeemed me; may such great effort not prove in vain.

Just Judge of Vengeance, give me the
gift of redemption before the day
of reckoning.

I moan as one accused; my countenance
is flushed with guilt; O God,
spare the suppliant.

Thou who hast absolved Mary
Magdalene and inclined Thine ear to
the Thief hast given me hope also.

My prayers are not worthy; but, Good
One, have thou mercy, lest I burn
in everlasting fire.

Give me a favored place among the
sheep and separate me from the
goats, keeping me on thy right hand.

No. 6. Chorus (Andante)

Confutatis maledictis,
Flammis acerbis abditis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

When the cursed are confounded and
assigned to bitter flames, call
me among the blessed.

I pray, suppliant and kneeling, my
heart contrite as ashes; take into
Thy care my ending.

No. 7. Chorus (Larghetto)

Lacrymosa dies illa!
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus.
Pie Jesu, Domine,
Dona eis requiem. Amen.

That day will be one of weeping,
on which shall rise again from
ashes accused man, to be Judged;
therefore, spare him, God.
Merciful Lord Jesus, grant them rest.
Amen.

No. 8. Chorus and Soloists (Andante)

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium de-
functorum de poenis inferni, et
de profundo lacu. Libera eas de
ore leonis, ne absorbeat eas tar-
tarus, ne cadent in obscurum; sed
signifer sanctus Michael, repre-
sentet eas in lucem sanctam;
Quam olim Abrahae promisisti, et
semini eius.

Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful
dead from the punishment of hell
and from the deep lake. Deliver them
from the lion's mouth; let not hell
swallow them; let them not fall into
darkness; but let St. Michael, the
standard-bearer, bring them into the holy light;
Which once Thou didst promise to
Abraham and his seed.

No. 9. Chorus (Larghetto -- Andante)

Hostias et preces tibi, Domine,
laudis offerimus; tu suscipe pro
animabus illis, quarum hodie memor-
iam facimus; fac eas, Domine, de
morte transire ad vitam;
Quam olim Abrahae promisisti, et
semini eius.

Offerings of prayer and praise we
bring Thee, O Lord; receive them for
those souls whom today we
commemorate. Let them go from
death into that life;
Which once Thou didst promise to
Abraham and his seed.

No. 10. Chorus (Adagio -- Allegro)

Sanctus, sanctus, sanctus,
Domine Deus Sabbaoth,
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of Hosts,
Heaven and earth are full of Thy glory.
Hosanna in the highest.

No. 11. Chorus and Soloists (Andante -- Allegro)

Benedictus qui venit in nomine Domine.
Hosanna in excelsis.

Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

No. 12. Chorus and Soprano (Larghetto -- Adagio -- Allegro -- Adagio)

Lux aeterna luceat eis, Domine,
cum sanctis mis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanetis tuis in aeternum,
quia pius es.

May eternal light shine on them, O Lord.
with Thy saints for ever, because
Thou art merciful.
Grant the dead eternal rest, O Lord,
and may perpetual light shine on them,
with Thy saints for ever,
because Thou are merciful.

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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.

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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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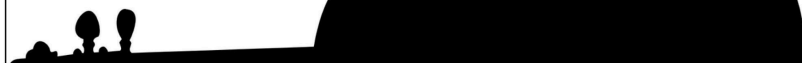
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