

UNIVERSITY OF ILLINOIS WOMEN'S GLEE CLUB

Andrea Solya, *conductor*

Simon Tiffin, *assistant conductor*

Jessica Mattiace, *graduate assistant*

Katie Barr, *collaborative piano*

Campbell Coker, *president*



Foellinger Great Hall

Krannert Center for the Performing Arts

Saturday, April 5, 2025

2:00 PM

MARQUES L. A. GARRETT
(b. 1984)

Sing Out, My Soul

The text of “Sing Out, My Soul” comes from a poem by Welsh poet and writer William Henry Davies (1871-1940). His straightforward language urges the reader to treasure the gifts of life and joy over any fear, covetousness, or discontent. Davies perhaps drew on his experience as a tramp, which led to a train accident in which he lost his right foot, to pen this inspirational message. Marques L. A. Garrett, an active composer, conductor, and music educator, expertly paints the text of Davies’ poem in this musical setting. As a choir, it was rewarding and enjoyable to polish the exuberant exclamations and the contemplative advice found in both the text and music of this piece.

-Anastasia Curtis, Organ Performance, '25

MARYBETH KURNAT
(b. 1987)

I, Lover

Jessica Blomberg, *solo*
Gantharini Kanagasabapathi, *solo*

I didn't always understand the artistry of I, Lover with its difficult rhythms and constantly changing chords that eluded me for many months. However, it now stands as my favorite song in the program. Every moment in the piece is representative of a moment in love, with both its heights and its perils, and every section offers a new sound or idea to consider. I have grown to find the vast beauty in its complexity, and hope that our audience is able to as well!

-Hannah Kittivanichkulkrai, WGC DEI Chair

SEAN IVORY
(b. 1969)

The Peace of Wild Things

Jacqueline Scavetta, *viola*

"The Peace of Wild Things" is a stunning piece with themes that feel all too relevant today. When we first read through the original poem, I was struck by the circumstances in which Wendell Berry decided to write these words: the Cold War, a time of political and social uncertainty and upheaval in the United States. Personally, I feel a level of uncertainty in our current political climate, not knowing where the world will be when I graduate in a few short weeks. It's comforting to know that no matter how scary the world may seem, the calming presence of nature stays consistent and true. The ducks, the trees, the water. They aren't worried about the woes of the human world, and how beautiful is that?

-Campbell Coker, Lyric Theatre, '25

DAN FORREST
(b. 1978)

Ubi Caritas

Ubi caritas et amor, Deus ibi est.	Where there is charity and love, God is there.
Congregavit nos in unum Christi amor:	By the love of Christ we have been brought together:
Exsulemus et in ipso jucundemur;	let us find in him our gladness and our pleasure;
Timeamus et amemus, Deum vivum.	may we love him and revere him, God the living,
Et ex corde diligamus, nos sincero.	and in love respect each other with sincere hearts.
Gaudium quod est immensum:	A joy that is immense:
Glorianter vultum tuum, cum beatis videamus.	Let us gloriously behold Your face, when we see it with the blessed.

Ubi caritas et amor, Deus ibi est. "Where there is charity and love, God is there." What could be more profound? This phrase is derived from an ancient Latin text that still holds relevance to us in present days. Whatever you might choose to believe in, we can all agree that the world benefits from the kindness and charity involved in community. Community is at the heart of this phrase, and an unspoken plea resonates within it. Take care of each other; lift up the ones around you. Practice love and charitable behavior, in whatever way is available to you. This arrangement was written by Dan Forrest, who incorporated intricate musical details that reveal the true beauty of the message being conveyed. Learning this piece was very special to all of us, as the profound message and excellent composition made every rehearsal intellectually and spiritually fulfilling.

-Macey David, Choral Music Education '25

JOAN SZYMKO
(b. 1957)

Call

Simon Tiffin, *conductor*
Brant Roberts, *percussion*

Our piece “Call,” arranged by Joan Szymko and written by Alla Bozarth, alludes to the hope and vigor in the rise of feminism. We remove our shackles and give ourselves permission to create a world we belong in. This piece exists in the moment the anticipation begins.

-Avery Melrose, *Geology*, '25

STEPHEN SCHWARTZ
(b. 1948)

Selections from Wicked

Mitchell Ryan Maftan, *bass guitar*
Brant Roberts, *drum set*

arr. Roger Emerson **One Short Day**

arr. Roger Emerson **What Is This Feeling**

Campbell Coker, *solo*
Avery Melrose, *solo*

arr. Mac Huff **Popular**

Lili Mamminga, *solo*

arr. Roger Emerson **Defying Gravity**

Ellie Kollmeyer, *solo*

arr. Audrey Snyder **For Good**

Maija Flannery, *solo*

Wicked is a show for anyone who has ever felt othered. The groundbreaking Broadway musical reimagines the untold backstory of the witches from L. Frank Baum's *The Wizard of Oz*, diving deep into themes of friendship, identity, and the struggles against

societal norms. *Wicked* challenges us to confront our own perceptions of good and evil, inviting a deeper understanding of the characters who have been historically vilified. It delves into the nuances of individuality and the impact of societal expectations on our sense of self. Through its evocative music and lyrics, *Wicked* creates a resonant space where voices of all backgrounds can come together in celebration of diversity and self-expression, illustrating the transformative power of acceptance and empathy. In this shared experience, singers and audience members alike are encouraged to explore their own identities, express their truths, and find solace in the understanding that they are not alone in their struggles. *Wicked* serves as a powerful reminder that our differences do not separate us; rather, they enrich our collective narrative. It invites us to question the status quo, challenge stereotypes, and build a more inclusive world where everyone can thrive.

-Joey Czarnik, *Integrative Biology*, '25

JONI JENSEN **Turning**
(b. 1970)

Living in today's world can feel very overwhelming. Day by day, it seems that arguments become more contentious, tragedy becomes more commonplace, and our future becomes more uncertain. It is painfully easy to lose ourselves in these feelings of woe. Amidst this sea of fears, "Turning," arranged by Joni Jensen, serves as an anchor. Its intense harmonies build towards a feeling of anticipation, or perhaps even excitement, for the salvation that lies at the end of a long road of struggle. As the lyrics of this piece suggest, the world is about to turn. By holding fast to hope, we may confidently sing of a world that will reward us for our perseverance, and turn for the better.

-Erin Schimenti, *Sustainable Design and Communications*, '25

Soprano 1

Noreen Adoni	Neuroscience	Champaign
Molly Banos	Bioengineering	LaGrange Park
Jessica Blomberg	Vocal Performance	Farina
Laura Bretan	Vocal Performance	Northbrook
Francesca Butera	Stage Management	Bloomingtondale
Joey Czarnik	Integrative Biology	Aurora
Bailey Dunsmore	Psychology	Naperville
Lili Forowycz	Political Science	Park Ridge
Emma Hayes	Elementary Education	Sugar Grove
Allison Howe	Choral Music Education	Chicago
Sophia Katsma	Lyric Theatre	Palatine
Hannah Kittivanichkulchai	Physics	Mahomet
Ellie Kollmeyer	Lyric Theatre	Springfield, MO
Mina Kostic	Music Open Studies	Downers Grove
Catheryn Kuhar	Lyric Theatre	Shorewood
Emily Kyroudis	Aerospace Engineering	Downers Grove
Nora Maier	Psychology	Peru
Dahlia Medvinsky	Lyric Theatre	Grosse Pointe, MI
Whitley Smith	Vocal Performance	Palo Alto, CA
Sophia Tziortzis	Neuroscience	Palatine

Soprano 2

Rachel Carlin	Mathematics	Western Springs
Ange Chang	Advertising	Palatine
Campbell Coker	Lyric Theatre	Springfield
Amelia Cosenza	Music Education	Carlinville
Anastasia Curtis	Organ Performance	Worden
Macey David	Choral Music Education	Pontiac
Ellie Davidson	Choral Music Education	Alsip
Caelan Doyle	Lyric Theatre	Chicago

Dinah Garner	Psychology	Bartlett
Nina Hannon	Natural Resources & Environmental Science	Palatine
Mia Heinzl	Elementary Education	Springfield
Grace Kaley	Statistics	Oak Forest
Lauren Maher	Undeclared	Lombard
Lily Mamminga	Lyric Theatre	Batavia
Sydney Miller	Elementary Education	Downers Grove
Lia O'Malley	History	Westmont
Julia Pappalardo	English	Naperville
Esmé Pelton	Choral Music Education	Chicago
Alexa Petrando	Choral Music Education	Wheaton
Alexis Plonsker	Accounting and Data Science	Highland Park
Ariel Spector	Choral Music Education	Deerfield
Julia Tejada	Lyric Theatre	Peoria
Rachel Tseng	Information Systems, Data Science, Marketing	Barrington
Diana Vesselinova	Advertising	Algonquin
Vivian Zheng	Accounting	Springfield
<i>Alto 1</i>		
Gianna Casanova	Lyric Theatre	Ellicott City, MD
Maya Cheshire	Physics and Computer Engineering	San José, CA
Leah Dennison	English	Naperville
Maizy Ewers	Accountancy	Homer Glen
Maija Flannery	Lyric Theatre	Woodridge
Maggie Hancock	Lyric Theatre	Carol Stream
Kyriaki Karavasis	Mechanical Engineering	Elgin
Elisha Karottu	Advertising	Elgin
Gabriella Longo	Lyric Theatre	Romeoville
Hazel Lu	Statistics and Computer Science	China
Avery Melrose	Geology	Bloomington
Simona Mickeviciute	Advertising	Hickory Hills
Pippa Moody	Community Health & Informatics	Cumberland, ME

Serena Patel	Natural Resources and Environmental Sciences	Lake Villa
Eliza Perkovich	Choral Music Education	Hickory Hills
Amber Phillips	Choral Music Education	LaGrange
Evie Potter	Sociology	Olney
Pavitra Shankar	Brain & Cognitive Science	San Mateo, CA

Alto 2

Allison Adler	Community Health	Washington
Addisyn Barclay	Lyric Theatre	Monticello
Grace Best	Social Work	Dunlap
Gabriella DalSanto	Environmental Science and Legal Studies	St. Charles
Natalie DuShane	Computer Science	Crystal Lake
Paige Greve	Lyric Theatre	Elmhurst
Ella Johnson	Costume Design & Technology	Riverside
Devina Joshi	Molecular & Cellular Biology	Peoria
Ghantharini Kanagasabapathi	Statistics and Computer Science	Aurora
Eirini Karavasis	Chemical Engineering	Elgin
Grace Kelly	Integrative Biology	Hoffman Estates
Madison Lagasca	Intradisciplinary Psychology and Music	Elgin
Siena O'Connor	Lyric Theatre	Athens, GA
Maria Paradies	Engineering Undeclared	Glenview
Katie Puente	Choral Music Education	Algonquin
Meryl Resurreccion	Music	Antioch
Ava Saldana	Biochemistry	Schaumburg
Erin Schimenti	Sustainable Design and Communications	Lake Villa
Maggie Smith	Psychology and Spanish	Peoria
Kaylie Tribble	East Asian Languages & Cultures	Pawnee
Bella Wang	Environmental Engineering	Wuxi, China

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University of Illinois Women's Glee Club

Founded in 1895, the UI Women's Glee Club (WGC) is the premier treble choir at the University of Illinois at Urbana-Champaign. The choir performs a wide variety of repertoire chosen from all periods and styles of Western art music but also includes works from other cultures. Membership is by audition and includes mostly undergraduates from all majors with approximately an even division between music majors and non-majors. This fine treble ensemble regularly performs major choral works with Sinfonia da Camera and the Champaign-Urbana Symphony Orchestra. In the past they have appeared at divisional and national conferences and enjoyed memorable tours to Nashville, New Orleans, Atlanta and New York City. WGC appears on renowned composer, Augusta Read Thomas's latest CD recording "*Astral Canticle*" published in 2015 by Nimbus Records. Besides regular concerts, WGC is a regular guest ensemble at UI Varsity Men's Glee Club events and prepares one major choral work in most academic years. Music majors are made up of choral music education majors and vocal performance majors of the UI School of Music. WGC is looking forward to sharing the joy of singing with everyone. Supporting our ensemble is easy. **Please visit www.giving.illinois.edu, search for 'glee club' and select 'Women's Glee Club Travel and Guest'.**

Andrea Solya, DMA is Director of Choral Studies 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 serves as a member of the National Board at the National Collegiate Choral Organization and is the College/University Repertoire Chair at Midwest-ACDA. She is also 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.

Simon Tiffin is a first year Master's student in Choral Music studying under Dr. Andrea Solya and is a Teaching Assistant at Allen Hall as instructor of piano for Unit One. Tiffin received his undergraduate degree in Music from the University of Illinois and currently holds positions as Director of Music at Faith United Methodist Church, Organist at St. John Catholic Newman Center, and Collaborative Pianist for the Central Illinois Youth Chorus. He serves as the Artistic Director of The Chorale of Champaign-Urbana, a community chorus which presents two concerts yearly. When not conducting, he is a vocal coach for Steve Hackman Productions in Los Angeles and sings tenor with the Music of the Baroque Chorus in Chicago. He studies voice with Prof. Ricardo Herrera and piano with Dr. Casey Robards.

Jessica Mattiace is currently pursuing a DMA in Choral Music at the University of Illinois at Urbana-Champaign. She holds a Master of Sacred Music in Choral Conducting from the University of Notre Dame and a Bachelor of Sacred Music in Organ Performance from the Pontifical Institute of Sacred Music (PIMS) in Rome. Passionate about Gregorian chant, she has

participated in numerous international festivals and European tours as a member of the PIMS Schola Cantorum. Her commitment to nurturing young talent led her to serve as assistant director of the Notre Dame Children's Choir, where she mentored and conducted middle school and high school-aged choirs. Presently, Jessica serves as the director of the University Chorus, Treble and teaching assistant to the U of I the Women's Glee Club. In addition to her academic pursuits, she actively engages as a church musician and organist.