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Stephen Alltop, Music Director & Conductor

PROFESSIONAL ORCHESTRA IN RESIDENCE AT KRANNERT CENTER FOR THE PERFORMING ARTS



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for the 250th Anniversary
of the United States**

SATURDAY, MARCH 7, 2026

KRANNERT CENTER FOR THE PERFORMING ARTS

Stephen Alltop, Music Director & Conductor

Taimur Sullivan, alto saxophone

MAY 2



VERDI'S REQUIEM

CHAMPAIGN-URBANA SYMPHONY ORCHESTRA

Saturday, May 2, 2026 | 7:30 pm

Krannert Center for the Performing Arts

Stephen Alltop, music director and conductor

University of Illinois Meredith Chamber Singers, Andrea Solya, director

UI Oratorio Society, Andrew Major, director

UI Varsity Men's Glee Club, Barrington Coleman, director

UI Women's Glee Club, Andrea Solya, director

Laura Strickling, soprano **Susan Platts**, mezzo-soprano

Norman Reinhardt, tenor **Stephen Clark**, bass

The Requiem of Giuseppe Verdi is one of the most moving and memorable works of the choral repertoire. From the sublime beauty of soaring solo voices to the awe-inspiring power of the full orchestra with large chorus, this powerful music reaches deep into our souls. To hear this masterpiece sung by the combined choirs of the University of Illinois choral program in the resplendent Foellinger Great Hall will be a stunning experience.



**CHAMPAIGN-URBANA
SYMPHONY ORCHESTRA**

Stephen Alltop, Music Director & Conductor

Tickets on sale at krannertcenter.com

\$45 standard/\$40 senior/\$10 youth, student

WELCOME

IN THIS PROGRAM

- 3 About CUSO
- 5 Season Sponsors
- 6 2025-26 Concert Sponsors
- 7 Maestro Circle
- 8 Donors & Memorial Gifts
- 10 The Orchestra
- 13 Concert Sponsors
- 14 In Memory of Jack Waaler
- 15 Happy Birthday America! Program
- 17 Music Director & Conductor
- 19 Guest Artist Taimur Sullivan
- 20 Program Notes
- 28 Orchestra Laureates

Dear Friends,

Welcome to this concert of outstanding American music inspired by the 250th anniversary of the founding of the United States of America.

Joan Tower's *Fanfare for the Uncommon Woman No. 1* shares its scoring of brass, timpani and percussion with Aaron Copland's famous *Fanfare for the Common Man*. While both works begin solemnly, Tower's fanfare takes on a highly energetic character with particularly thrilling passages for the trumpets and timpani.

Barber's lovely *Adagio for Strings* and Bernstein's *Symphonic Dances from West Side Story* complete the first half of our concert. While you may have heard the Adagio in many films and TV shows, we hope the opportunity to experience it live in this remarkable hall will be very special. Bernstein's Dances offers so many of the best-loved themes from this modern retelling of the Romeo and Juliet story while also being a tour de force for the orchestra. Don't forget to yell "Mambo" when the time comes!

The second half of the concert offers more contrasting American styles. John William's *Escapades* draws from his splendid "cool jazz" score for the Steven Spielberg movie "Catch Me if You Can." What a delight it is to feature my long-time colleague, Champaign native Taimur Sullivan, as our alto saxophone soloist.

Jonathan Bailey Holland's *Dream Elegy* is a soulful and expressive work that will beautifully contrast with the more energetic pieces that surround it. We'll conclude with *Fandangos* by Puerto Rican American composer Roberto Sierra. A kindred spirit to Ravel's *Bolero*, this lively creation takes inspiration from a Fandango by Luigi Boccherini, bringing our American tapestry to a festive close.

Thank you for being here and enjoy the music!

Stephen Alltop
Music Director and Conductor



**CHAMPAIGN-URBANA
SYMPHONY ORCHESTRA**

Stephen Alltop, Music Director & Conductor

CUSO is the professional orchestra in residence at the Krannert Center for the Performing Arts and is a member of the League of American Orchestras, the Illinois Council of Orchestras, the American Society of Composers, Authors & Publishers (ASCAP), and Broadcast Music, Inc. (BMI). CUSO is partially supported by a grant from the Illinois Arts Council Agency.

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1959

The “Champaign-Urbana Civic Symphony Orchestra” was founded in 1959 by music lovers in our community who had the dream of establishing a local, professional symphony orchestra. Funded by local businesses and more than 300 subscribers, the orchestra performed the opening concert in Smith Hall on October 20, 1960 under the leadership of Bernard Goodman. The concert was hailed “a magnificent success” by *The News-Gazette* and the new orchestra flourished with the help of the Symphony Guild that was formed in 1962.

CUSO began performing at the newly-built Krannert Center for the Performing Arts in 1969 and was designated the professional orchestra in residence at Krannert Center in 1988. Over the years, CUSO has performed more than 350 concerts and showcased the talents of thousands of local, professional musicians, bringing the magic of music to audiences of all ages. In partnership with the Guild, CUSO youth music programs have introduced thousands of grade school children to the vibrancy of live orchestral music, with Youth Concerts at Krannert Center and free concerts in the schools.

For the past 66 years, CUSO has thrived with community support. The orchestra is an independent 501(c)(3) non-profit organization and receives no funding from Krannert Center or the University of Illinois. Like orchestras throughout the country, more than 60% of our budget is funded by the generous support of sponsors and donors.

Your gift to the Champaign-Urbana Symphony Orchestra makes these performances of great music by talented local musicians possible. To make a donation, call the CUSO office at 217-351-9139 or visit our website at cusymphony.org. Thank you for your support!



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The Champaign-Urbana Symphony Orchestra warmly thanks these community members for their gifts made to CUSO and the Guild from April 4, 2025 through February 20, 2026 to support the programs and performances of the 2025-2026 season.

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It is with sincere gratitude that we recognize donations to CUSO and the Guild in the past 12 months for memorials and gifts made in honor of an individual for a birthday, anniversary, or special occasion.

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MUSIC DIRECTOR

Stephen Alltop, Conductor
[Margaret C. Goodman Memorial Chair]
Frances Ho, Assistant Conductor

FIRST VIOLIN

Maria Arrua, Concertmaster
[Homer Schmitt Memorial Chair]
Qimao Li,
Acting Associate Concertmaster
Luke Brann
Wei-Ting Chen
Maiya Favis
Alivia Gaskins
Frantz Kjoniksen
Maciej Latawiec
Jungmin Lee
Sharilyn Spicknall

SECOND VIOLIN

Bethany McClatchey, Principal
[Raymond E. Williams Memorial Chair]
Armgard Haken, Associate Principal
Jacy Jacobus
Alice Lee
Johnny Lusardi
Eun Namkung
Juliana Scofield
Anna Wallace

VIOLA

Isaac Henry, Acting Principal
Rebecca Saul, Acting Associate Principal
[Ernest and Lois Gullerud Endowed Chair]
Noah Brown
Esteban Jaimes
Jace Kim
Genevieve Knoebel
Andreas Ruiz-Gehrt

CELLO

Barbara Hedlund, Principal
[CUSO Guild Memorial Chair]
Frances Reedy, Associate Principal
[Carl and Nadja Altstetter Endowed Chair]
Kristen Johns
Kirsten Landowne
Maxwell Schultz
Zora Yo

BASS

Andrew French, Principal
Margaret Briskin
Todd Gallagher
Mingzi Han
Ian King

FLUTE

Xander Day, Acting Principal
*[Thomas and Barbara Page
Memorial Chair]*
Ai Niemeyer
Ellen Elrick

PICCOLO

Ellen Elrick

OBOE

John Dee, Principal
*[Margaret R. and Michael Grossman
Endowed Chair]*
Peggy Grossman

ENGLISH HORN

Evan Tammen

CLARINET

J. David Harris, Principal
Emily Cook
Solomon Baer

E-FLAT CLARINET

Peter Varga

BASS CLARINET

Solomon Baer

BASSOON

Claire Taylor, Acting Principal
Mason Cox

CONTRABASSOON

Christina French

ALTO SAXOPHONE

Nicki Roman

TENOR SAXOPHONE

Nicki Roman

HORN

Rebecca Salo, Principal
Nolan Turner
Christopher Woosley
Jancie Harris

TRUMPET

Charles Daval, Acting Principal
Tracy Parish
Robin Heltsley
Nicole Gillotti, Assistant

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Jonathan Whitaker, Principal
Matt Williamson
Reid Lasley

TUBA

Preston Smith, Acting Principal

TIMPANI

William Moersch, Principal

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Miles Niehaus
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VIRGINIA WAALER, IN MEMORY OF JACK WAALER

IN MEMORY OF JACK WAALER



JACK WAALER **1934—2025**

The Champaign-Urbana Symphony Orchestra is deeply grateful to Virginia and Jack Waaler for their generous support of the Symphony and the Guild over the years. We are honored to celebrate Jack's memory with this concert.

Jack was born on May 22, 1934, in Chicago. He graduated from Amundson High School in Chicago and went on to attend the University of Illinois-Chicago, which was then located at Navy Pier. While at Navy Pier, he was on the wrestling team. Jack moved to Urbana-Champaign in 1954 to continue his studies at the University, earning his BA in 1956 and LLB in 1959. He was elected to Phi Beta Kappa Honor Society and the Illinois Law Forum Board of Editors.

In September 1959, he was drafted into the U.S. Army. After basic training at Ft. Leonard Wood, Mo., Jack secured a commission as a first lieutenant in the JAG Corps. After discharge in December 1962, he joined the Champaign County States Attorney office and served as an assistant state's attorney until going into private practice in 1964.

On Jan. 30, 1965, Jack married Virginia Baker and together they raised three sons, Christopher, Luke, and Grant. In 1969, he became City Attorney of Urbana and served full time in that capacity until 2003. He was asked by a succession of Urbana mayors to continue as City Attorney part-time until 2020. Jack also served as general counsel for the Champaign-Urbana Mass Transit District (CUMTD).

Jack was active in the local government attorney's organization, IMLA, and helped found the ILGL (Illinois Local Government Lawyers). He served as President of ILGL and received the institute's Distinguished Award for Lifetime Achievement.

Jack was a dedicated and beloved member of the community. He served on the Champaign County Historical Society board and was a longtime member of the First Presbyterian Church of Champaign. Jack and Ginny generously supported the Champaign-Urbana Symphony Orchestra as patrons, donors, and Guild volunteers. CUSO is grateful for Jack's service on the CUSO Board of Directors and for his leadership as President from 1983 to 1985.

Jack was a lifelong Cubs fan. He was an extraordinary craftsman, making everything from play castles and forts to a Hoosier cabinet. He will be remembered for his quiet humor, his warmth, and his sound judgement. Jack's favorite music included *Chariots of Fire*, *It's A Wonderful World*, *Memories*, and *Here I am Lord*.

HAPPY BIRTHDAY, AMERICA!

AMERICAN HIGHLIGHTS FOR THE 250TH ANNIVERSARY OF THE UNITED STATES

THE CHAMPAIGN-URBANA SYMPHONY ORCHESTRA

Stephen Alltop, Music Director & Conductor

Concert No. 322, March 7, 2026 | 7:30 pm

Krannert Center for the Performing Arts, Foellinger Great Hall

Stephen Alltop, conductor

Taimur Sullivan, alto saxophone

Fanfare for the Uncommon Woman, No. 1 Joan Tower | b. 1938

Adagio for Strings Samuel Barber | 1910–1981

Symphonic Dances from “West Side Story” Leonard Bernstein | 1918–1990

1. *Prologue*
2. *Somewhere*
3. *Scherzo*
4. *Mambo*
5. *Cha cha*
6. *Meeting Scene*
7. *Cool*
8. *Rumble*
9. *Finale*

INTERMISSION

Escapades for Alto Saxophone and Orchestra

(from the film, “Catch Me If You Can”)

John Williams | b. 1932

1. *Closing In*
2. *Reflections*
3. *Joy Ride*

Taimur Sullivan, alto saxophone

Josh Graham, vibraphone

Andrew French, bass

Dream Elegy

Jonathan Bailey Holland | b. 1974

Fandangos

Roberto Sierra | b. 1953



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MUSIC DIRECTOR AND CONDUCTOR



STEPHEN ALLTOP

Stephen Alltop is celebrating his thirteenth season as Music Director and Conductor of the Champaign-Urbana Symphony Orchestra. In 2022, he received the Conductor of the Year Award from the Illinois Council of Orchestras for his work with CUSO. He also serves as Music Director of the Apollo Chorus of Chicago and the Elmhurst Symphony Orchestra. Dr. Alltop has been a member of Northwestern University's conducting and keyboard faculties since 1994. His recent projects at Northwestern have included conducting the world premiere recording of Stacy Garrop's oratorio *Terra Nostra* for Cedille Records, and leading Handel's *Alcina* and Monteverdi's *The Coronation of Poppea*.

Stephen Alltop has appeared with the Chicago Symphony Orchestra as both a harpsichord and organ soloist, and performs frequently with Chicago's Music of The Baroque. He has appeared with Boston's Handel and Haydn Society and the Chicago Bach Project, Chicago Sinfonietta, Grant Park Symphony Orchestra, Joffrey Ballet, Lyric Opera of Chicago, Melbourne Symphony Orchestra, Minnesota Orchestra, Milwaukee Symphony Orchestra, Omaha Symphony, and the Peninsula Music Festival and Ravinia Festival. Dr. Alltop served as coordinator and performer for WFMT's Chicago Bach Organ Project in the fall of 2014, a live performance series of all of Bach's organ works, and the WFMT Bach Keyboard Festival in the fall of 2015. His recordings are on the Albany, American Gramophone, Cedille, and Clarion labels.

Dr. Alltop has performed with many leading musicians and actors of our time, including Hilary Hahn, Orli Shaham, Tony Randall, Martin Sheen, and Brian Dennehy. He has prepared ensembles for the Ravinia Festival, Chicago Opera Theater, The Oprah Winfrey Show, Star Wars in Concert, Lollapalooza, and Josh Groban on Tour.

(continued on page 18)



STEPHEN ALLTOP *(continued from page 17)*

Dr. Alltop has guest conducted numerous orchestras and choruses across the United States, Europe, and South Korea. In June of 2022, he stepped in on three-hours notice to lead the Grant Park Symphony Orchestra in a program of Beethoven, Schubert and Tchaikovsky broadcast live on WFMT Radio. He returned to the Grant Park Symphony Orchestra in August of 2023. He has worked closely with leading composers of the day, including residency projects with John Corigliano, Eleanor Daley, Stacy Garrop, Stephen Paulus and Eric Whitacre, and has conducted world premieres of works by John Luther Adams, Joseph Schwantner, Frank Ferko, Fabrizio Festa, Stacy Garrop, Stephen Paulus, and many others. In 2007, he made his Carnegie Hall debut conducting the music of Eric Whitacre.

He has conducted opera and orchestral concerts with a number of Italian orchestras, including I Soloisti di Perugia, Fondazione Arturo Toscanini (Bologna), Teatro Reggion Orchestra (Parma), Festival Mozart (Roverto), Orchestra Sinfonica (Bari), Teatro Piccinni (Bari), and the Festival Duni (Matera). In June of 2025, he led an all-American concert with Choeur Arsis in Fribourg, Switzerland.

Dr. Alltop lectures frequently for the Chicago Symphony Orchestra, Northwestern University Alumnae Continuing Education Series, Osher Lifelong Learning Institute, and other organizations. Since 2014, he has given presentations on leadership for various programs in the Kellogg School of Management.

Stephen is an avid squash player and baseball fan. His latest fitness goal is to do fifty 5k races (17 still to go).



GUEST ARTIST

TAIMUR SULLIVAN

Taimur Sullivan is one of the premiere concert saxophonists in the United States, and has been a member and Co-Artistic Director of the acclaimed PRISM Quartet for over 30 years. His performances have taken him to stages around the globe and have garnered critical praise as “outstanding...his melodies phrased as if this were an old and cherished classic, his virtuosity supreme” (*New York Times*), “...a whiz...” (*Gramophone*), a player of “dazzling proficiency” (*American Record Guide*).



Through his work as a soloist, with PRISM, and as a founding member of Chicago's Grossman Ensemble, Mr. Sullivan has dedicated much of his career to generating new repertoire for the saxophone. As a result, he has given the premieres of over 400 works by composers including George Lewis, Julia Wolfe, Augusta Read Thomas, Tyshawn Sorey, Jennifer Higdon, William Bolcom, Gavin Bryars, Tania León, John Harbison, Chen Yi, and many others. As a member of the PRISM Quartet, Mr. Sullivan has performed concertos with orchestras including the Cleveland Orchestra, Detroit Symphony, and Dallas Symphony Orchestra. His recent work has crossed over into collaborations with noted jazz artists Ravi Coltrane, Chris Potter, Miguel Zenón, Melissa Aldana, Joe Lovano, and Rudresh Mahanthappa, and his recent recording of Gavin Bryars' *The Fifth Century* (ECM) with PRISM and The Crossing choir was awarded the Grammy award. PRISM's educational residencies have taken them to the nation's leading conservatories including the Curtis Institute of Music, Rice University, and Princeton University.

Sullivan serves as the Professor of Saxophone at Northwestern University. He grew up in Champaign, where he attended Westview Elementary School, Edison Middle School, and Champaign Central High School, as well as yearly summer programs at Illinois Summer Youth Music (ISYM). He credits his early teachers during those times as helping develop his love for music; this included band directors Carlyle Johnson (Edison), James Kull (Central), and his piano teacher Charlotte Arnstein. He continued his studies in music at the University of Illinois, where he was in their last jazz band to tour the U.S.S.R under the baton of John Garvey. He met his future wife, Allison Sloan, during the first week of freshman year. Their two daughters, Soraya and Luciya - acclaimed bluegrass artists who tour nationally as 'The Sullivan Sisters' - have returned to perform for the Champaign-Urbana Folk and Roots Festival (and to see their adoring grandparents, who still live in Champaign).



PROGRAM NOTES



// I know that if I take more risks, I'll get there. It's in the risks.

—JOAN TOWER



JOAN TOWER

Fanfare for the Uncommon Woman, No. 1

Grammy-award winning composer Joan Tower (b. 1938) is widely recognized as one of the most important American composers living today. During a career spanning more than sixty years, she has made lasting contributions to musical life in the United States as composer, concert pianist, conductor, and educator. She has produced a compelling and uncompromisingly well-crafted body of work that includes compositions for orchestra, chamber ensembles, solo instruments, ballet, and symphonic bands. Her unique musical voice is shaped in part by her childhood and adolescence in South America, an experience she credits for establishing her life-long affinity for the muscular, vital rhythms which characterize the majority of her compositions. Having crafted a career among mostly male colleagues in the post-WWII era, she has been hailed as a pioneering, empowering force for women composers.

"Fanfares for the Uncommon Woman," of which there are six, were composed between 1986 and 2014 and are viewed as a sort of feminist counterpoint to Aaron Copland's "Fanfare for the Common Man." Identical in instrumentation to and containing musical quotes from Copland's work, Tower's *Fanfare for the Uncommon Woman No. 1* was written in 1986, in Tower's words, to celebrate "women who take risks and who are adventurous." Dedicated to conductor Marin Alsop, the work features the full complement of brass (three trumpets, four French horns, three trombones, tuba) and percussion required by Copland with the addition of marimba, chimes, glockenspiel and drums. The dramatic percussion opening portends something significant; the work, at just under three minutes in duration, is heady, bold, and urgent. The most popular of the six "Fanfares," No. 1 has received over 500 performances and has earned a secure position in the canon. (*Ellen K. Grolman, Library of Congress*)



// When I write an abstract piano sonata or a concerto, I write what I feel. I am not a self-conscious composer.

—SAMUEL BARBER



SAMUEL BARBER

Born March 9, 1910 in West Chester, Pennsylvania

Died January 23, 1981 in New York City

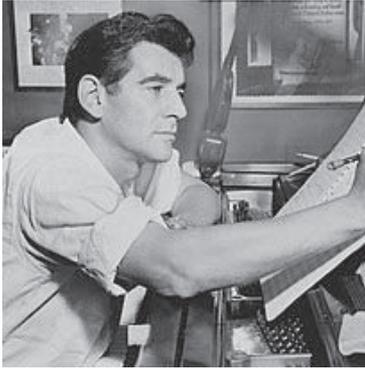
Adagio for Strings

The Library of Congress is the preeminent repository for manuscripts by American composer Samuel Barber (1910-1981). He was born in West Chester, Pennsylvania and educated at the Curtis Institute of Music in Philadelphia. Barber began his studies at the Curtis Institute in piano, voice and composition at the age of 14, which allowed the young Barber to develop his many musical talents in a supportive, but serious environment.

Although his music has often been given the pejorative label “conservative,” he continues to be one of the most frequently performed and recorded American composers of the twentieth century. In addition to his immense popular success, Barber’s critical success included two Pulitzer Prizes. The first was awarded in 1958 for his opera *Vanessa* which was premiered by the Metropolitan Opera and the second in 1962 for his piano concerto.

Perhaps Barber’s most popular composition is his “Adagio for Strings,” which Barber composed in 1936 at the age of 26. This piece is an arrangement for string orchestra of the second movement of his *String Quartet, Op.11*. The premiere was given by Arturo Toscanini in his NBC Symphony broadcast on November 5, 1938. The contemplative mood and striking beauty of the piece has caused its association with times of public mourning beginning with the radio announcement of the death of President Franklin D. Roosevelt in 1945. It was later heard at the funerals of both Princess Grace of Monaco and Albert Einstein. Although it was not played at the funeral of President John F. Kennedy, as is sometimes reported, it was featured in a special televised post-midnight concert by the National Symphony Orchestra, which was played without an audience in Constitution Hall in Washington, D.C. The association remains a fixture of popular culture with the piece appearing in numerous film and television scores, including *The Elephant Man*, *Platoon*, and episodes of *The Simpsons*. (*Library of Congress*)

PROGRAM NOTES



“ It is the artists of the world, the feelers and the thinkers who will ultimately save us; who can articulate, educate, defy, insist, sing and shout the big dreams.

—LEONARD BERNSTEIN

LEONARD BERNSTEIN

Born August 25, 1918 in Lawrence, Massachusetts

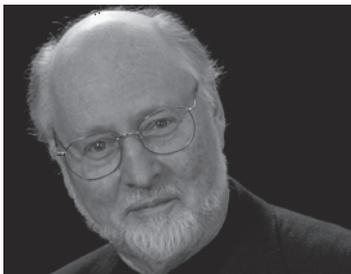
Died October 14, 1990 in New York City

Symphonic Dances from “West Side Story”

Composer, conductor, educator, and humanitarian, Leonard Bernstein forged his many talents with an irresistible personality to transform the way people everywhere hear and appreciate music. He broke rules, shattered precedents, and opened doors, insisting that music could, and should, play a vital role in the lives of all people. His televised Young People’s Concerts introduced classical music to millions of Americans.

Bernstein’s life and musical opportunities were uniquely American. Born in Lawrence, Massachusetts on August 25, 1918, he was the son of middle-class Ukrainian Jewish immigrants Samuel and Jennie Bernstein. He started piano lessons and began composing while attending the Garrison and Boston Latin Schools. In 1935, he enrolled in Harvard College to study music. At the age of 25, he held his first conducting post as Assistant Conductor of the New York Philharmonic and went on to serve as Music Director from 1958 to 1969.

Bernstein first made his mark as a composer in 1943 with *Symphony No. 1: Jeremiah*, winning the New York Music Critics Award. In 1944, he collaborated with Jerome Robbins to create the Broadway hit, “On the Town.” His versatility reinvented the role of the serious American composer, as he moved freely between Broadway, jazz, and classical composition styles. In 1957, he collaborated with Stephen Sondheim, Jerome Robbins, and Arthur Laurents to create the landmark musical “West Side Story.” Composed in 1960, Bernstein’s vibrant 20-minute concert suite, *Symphonic Dances from West Side Story*, weaves together nine scenes from the musical, showcasing his unique stylistic fusion of classical techniques, American jazz, and Latin dance rhythms. (LeonardBernstein.com)



// Music is there for everybody. It's a river we can all put our cups into and drink it and be sustained by it.

—JOHN WILLIAMS

JOHN WILLIAMS

Escapades for Alto Saxophone and Orchestra, from the film, "Catch Me If You Can"

John Williams was born on February 8, 1932 in Long Island and grew up in a musical family; his father was a jazz percussionist. Young John attended UCLA while studying composition privately with Mario Castelnuovo-Tedesco. Drafted in 1952, Williams spent three years conducting and arranging music for the U.S. Air Force Band. After his service ended, Williams moved to New York City and entered Juilliard where he studied piano. Williams worked as a pianist in jazz clubs and eventually studios, most notably for the brilliant Henry Mancini. 'Little Johnny Love Williams' played the famous piano riff on the groundbreaking *Peter Gunn* theme.

In 1974, Steven Spielberg approached Williams to compose music for his film, *The Sugarland Express*. They teamed up again the following year for *Jaws* and began a 40-year artistic partnership. When Spielberg recommended Williams to his friend George Lucas for *Star Wars*, Williams delivered a grand symphonic score in the style of Hollywood's swashbucklers of the 1930's and 1940's and won an Oscar for Best Original Score. Mr. Williams has composed the music and served as music director for more than one hundred films, including *Schindler's List*, *E.T.: The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, four *Indiana Jones* films, *Saving Private Ryan*, *Amistad*, *Munich*, *Hook*, *Catch Me If You Can*, *Minority Report*, and *War Horse*. Williams has composed the scores for all seven *Star Wars* films, the first three Harry Potter films, *Superman: The Movie*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *Angela's Ashes*, and *Seven Years in Tibet*, among many others.

From 1980 to 1993, Williams was Principal Conductor of the Boston Pops Orchestra and was then named Laureate Conductor. Mr. Williams has been honored with many awards, including the National Medal of Arts, the Kennedy Center Honor, the Olympic Order, and numerous Academy Awards, Grammy Awards, Emmy Awards and Golden Globe Awards. He remains one of our nation's most distinguished and contributive musical voices. (*Classical FM, JohnWilliams.org*)

PROGRAM NOTES



// For me, part of being a composer is always grappling with what the world is at any particular moment.

—JONATHAN BAILEY HOLLAND

//

JONATHAN BAILEY HOLLAND

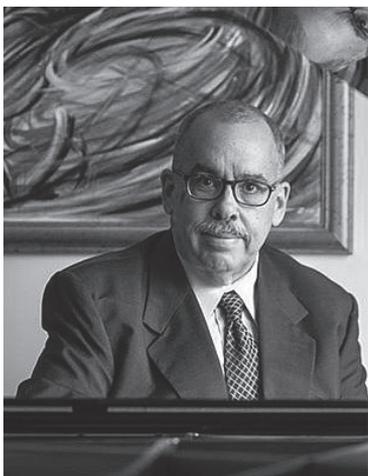
Dream Elegy

Composer Jonathan Bailey Holland (b. 1974) has written music that has been performed and commissioned by numerous organizations, both nationally and internationally, including the Atlanta, Baltimore, BBC, Cincinnati, Charlotte, Columbus, Dallas, Detroit, Minnesota, New World, Richmond, and San Antonio symphony orchestras; the Cleveland Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, Florida Philharmonic, Chicago Youth Symphony, Cincinnati Symphony Youth Orchestra, Abeo Quartet, and Concerto Soloists of Philadelphia, among many others.

He studied composition with Ned Rorem at the Curtis Institute of Music, where he earned a Bachelor of Music degree. He went on to receive a PhD in Music from Harvard University, where his primary teachers were Bernard Rands and Mario Davidovsky. Holland has received awards and honors from the Guggenheim Foundation, The Boston Foundation, Civitella Ranieri Foundation, Massachusetts Cultural Council, Fromm Music Foundation at Harvard University, American Academy of Arts and Letters, American Music Center, ASCAP, the Presser Foundation, and others.

Mr. Holland is currently dean of the Bienen School of Music at Northwestern University, where he is also the Kay Davis Professor of Music. He previously served as the Jack G. Buncher Head of the School of Music at Carnegie Mellon University and chair of Composition, Contemporary Music, and Core Studies at Boston Conservatory at Berklee. He was a founding faculty member in the low-residency MFA program in music composition at Vermont College of Fine Arts and served as faculty chair from 2016 until 2019. In addition, he has served on the faculty of the Curtis Institute of Music.

Composed in 2015, *Dream Elegy* is a somber response to events related to the #blacklivesmatter movement.



// It was always important to have that element that represents who I am and where I come from in a very specific manner, Puerto Rico, the Caribbean, and also part of a larger American culture, which is not just one thing.

—ROBERTO SIERRA

ROBERTO SIERRA

Fandangos

Roberto Sierra was born on October 9, 1953, in Vega Baja, Puerto Rico. He studied composition in Puerto Rico and Europe, where one of his teachers was György Ligeti at the Hochschule für Musik in Hamburg, Germany. For more than four decades, his music has been part of the repertoire of many of the leading orchestras, ensembles, and festivals in the USA and Europe. Many major American and European orchestras and international ensembles have commissioned and performed his works, including the orchestras of Boston, Philadelphia, Pittsburgh, Atlanta, New Mexico, Houston, Minnesota, Dallas, Detroit, San Antonio and Phoenix, as well as the American Composers Orchestra, the New York Philharmonic, Los Angeles Philharmonic, National Symphony Orchestra, Royal Scottish National Orchestra, Royal Liverpool Philharmonic, Tonhalle Orchestra of Zurich, Berlin Philharmonic, and the Spanish orchestras of Madrid, Galicia, Castilla y León, Barcelona, and Murcia.

In 2021, Sierra was elected to the American Academy of Arts and Letters, and in 2017, he was awarded the Tomás Luis de Victoria Prize, the highest honor given in Spain to a composer of Spanish or Latin American origin. In 2010, he was elected to the prestigious American Academy of Arts and Sciences. In 2003, he was awarded the Academy Award in Music by the American Academy of Arts and Letters.

At the inaugural concert of the 2002 world-renowned Proms in London, his *Fandangos* was performed by the BBC Symphony Orchestra, a concert broadcast by both BBC Radio and Television throughout the UK and Europe. It is Sierra's best-known composition and has been hailed as "positively brimming with memorable melodies, vital rhythms and sparkling orchestrations." (*ArtsNowNashville*).



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The Champaign-Urbana Symphony Orchestra acknowledges support from the Illinois Arts Council.

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CUSO YOUTH CONCERTS



“The Composer’s Toolbox”

Tuesday, April 7, 2026 | 10:00 am

Wednesday, April 8, 2026 | 10:00 am

Krannert Center for the Performing Arts

The Champaign-Urbana Symphony Orchestra annual Youth Concerts are produced in partnership with Krannert Center and bring the magic of live orchestral music to thousands of school children each year. Educators and students in grades 3–6 are invited to join Maestro Stephen Alltop and CUSO for “The Composer’s Toolbox,” an interactive, educational concert in the Foellinger Great Hall at Krannert Center.

ADMISSION: FREE, Advance Registration Required

For program information and the registration link, visit CUSO’s website at www.cusymphony.org. To register for the free concert, educators must complete the online ticket form at krannertcenter.com.

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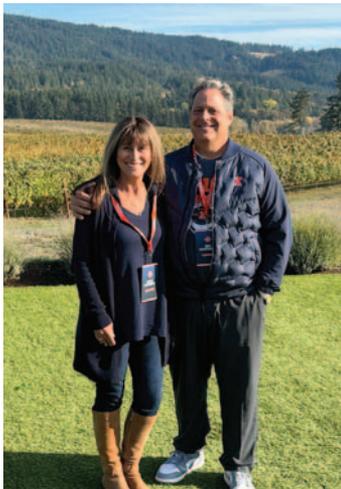
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