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Stephen Alltop, Music Director & Conductor

PROFESSIONAL ORCHESTRA IN RESIDENCE AT
KRANNERT CENTER FOR THE PERFORMING ARTS



MAHLER

SYMPHONY NO. 3

IN D MINOR

OCT 10TH, 2026 | 7:30 P.M. | KRANNERT CENTER FOR THE PERFORMING ARTS

Stephen Alltop, Music Director & Conductor

University of Illinois Women's Glee Club, Andrea Solya, Director

Central Illinois Youth Chorus, Andrea Solya, Director

Susan Platts, mezzo-soprano

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**CHAMPAIGN-URBANA
SYMPHONY ORCHESTRA**

Stephen Alltop, Music Director & Conductor

It's our symphony.

OUR SEASON BEGINS...

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Dear Friends,

Welcome to the 2026-27 season of the Champaign-Urbana Symphony Orchestra entitled *Sonic Sensations*. The year promises to bring thrilling highlights and electric performances by the orchestra and soloists alike.

We commence our year with the largest symphony in the repertoire: Mahler's Third Symphony. This epic musical feast is cast in six movements which were originally conceived along the following lines:

- I. "Pan Awakes, Summer Marches In"
- II. "What the Flowers in the Meadow Tell Me"
- III. "What the Animals in the Forest Tell Me"
- IV. "What Man Tells Me"
- V. "What the Angels Tell Me"
- VI. "What Love Tells Me"

It is a pleasure to welcome back mezzo-soprano soloist Susan Platts and director Andrea Solya with the Central Illinois Youth Chorus and Women's Glee Club of the University of Illinois.

We hope experiencing this work live will be an unforgettable experience in the acoustical glory of the Foellinger Great Hall. The final movement of this symphony is one of the most soulful passages in all of music. I have fond memories of both my parents being in attendance the first time I conducted this work. The final adagio movement always brings them to my mind.

Please join us on November 14 at 4:00 pm for another sparkling Baroque showcase at Faith United Methodist Church.

Musically yours,

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.

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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 67 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, all of whom are valued members of our community just like you.

Your gift to the Champaign-Urbana Symphony Orchestra makes these performances of great music by talented 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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Named in honor of the founders of the Champaign-Urbana Symphony Orchestra, the CUSO Founders Society recognizes donors who have contributed \$10,000 or more since 2009, the 50th anniversary of the orchestra. As we celebrate our 67th season of local music, CUSO is grateful to these community members whose generous support over the years has led the way in sustaining and securing the legacy of the orchestra.

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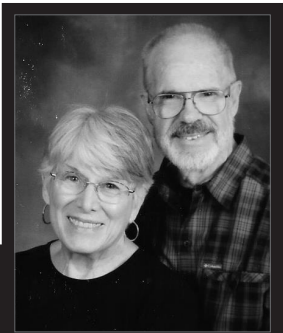


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MAHLER'S THIRD SYMPHONY

THE CHAMPAIGN-URBANA SYMPHONY ORCHESTRA

Stephen Alltop, Music Director & Conductor

Concert No. 324, October 10, 2026 | 7:30 p.m.

Krannert Center for the Performing Arts, Foellinger Great Hall

Stephen Alltop, conductor

UI Women's Glee Club, Andrea Solya, director

Central Illinois Youth Chorus, Simon Tiffin, conductor

Susan Platts, mezzo-soprano

Gustav Mahler

(1860-1911)

Symphony No. 3 in D Minor

Part 1

I. Strong. Decisive.

Intermission

Part 2

II. Tempo di menuetto. Very moderately

III. Comodo. Scherzando. Unhurriedly

IV. Very slow. Misterioso: "O Mensch! Gib Acht!"—

V. Joyous in tempo and jaunty in expression:

"Es sungen drei Engel"

VI. Slow. Calm. Deeply felt

Susan Platts, mezzo-soprano

UI Women's Glee Club

Central Illinois Youth Chorus

Text and translation on page 19



PROGRAM NOTES



GUSTAV MAHLER SYMPHONY NO. 3 IN D MINOR

During his lifetime, Gustav Mahler was far better known as a conductor than a composer, earning his living primarily on the podium. He was often so busy during the opera and concert season that he lacked the time, energy, and mental space to compose. Thus, in 1893, he began a habit he would continue the rest of his life: devoting his summers to composition. By the following year, he had a one-room composing hut built on the banks of Lake Attersee in Upper Austria. It had everything he needed—a writing desk, a piano, a window out onto the lake and the mountains beyond—and nothing he didn't.

He would arrive at his hut every morning at 6:30. Besides having his breakfast brought to him, he was not to be disturbed. A scarecrow was even put up in the field nearby to dissuade overly noisy birds. It was in this little hut that Mahler began composing his most ambitious work yet.

The genesis of Mahler's Third Symphony was not a straight line. In true Mahler fashion, it evolved from programmatic ideas and titles that were later discarded, and movements were reordered and deleted. He wrote what are now the second through sixth movements in the summer of 1895 and the vast opening movement the following summer. He discarded the seventh movement—a setting he had written in 1892 of “Das himmlische Leben” (Heavenly Life) from the collection of German folk poetry *Des Knaben Wunderhorn* (The Boy's Magic Horn)—later using it as the finale of his Fourth Symphony. Although it was excised, its melodies and childlike vision of heavenly delights still pervade the Third Symphony.

“My symphony will be something the like of which the world has never yet heard!” Mahler wrote. “In it, the whole of nature finds a voice.” To Mahler, a keen outdoorsman, nature was the ultimate source of inspiration. Though he later disavowed explicit programmatic readings of his symphonies, removing descriptive titles to avoid “misleading” the listener, he did have a narrative in mind when he sat down to compose. The first movement was originally intended to depict Pan's awakening and summer marching in with a Bacchic procession. The movement was original and daring in both its vastness and variety of musical material. Within the overarching sonata-form structure, Mahler weaves together a rich tapestry of chorales, dances, military and funeral marches, and even a storm scene.

“My symphony will be something the like of which the world has never yet heard! In it, the whole of nature finds a voice.”

- Gustav Mahler, about his Third Symphony

The next four movements depict the hierarchy of beings, progressing from flowers to animals, humans, and, finally, angels. The second movement offers a graceful flower minuet, featuring a delicate oboe melody. The third movement takes us from the bright meadow to the shady forest. Again, Mahler turned to *Des Knaben Wunderhorn* with an orchestral setting of “Ablösung im Sommer” (Relief in Summer). The song tells the tale of the cuckoo who sang himself to death and the nightingale who will sing in his absence. Distant strains of the off-stage post horn periodically break through the woodland animals’ frolicking.

Whereas the preceding movements depict the sights and sounds of nature, the fourth movement brings the focus to humankind’s place within it, appropriately ushering in the human voice for the first time with the mezzo-soprano soloist. Setting “Midnight Song” from Friedrich Nietzsche’s *Also sprach Zarathustra*, it speaks of release from worldly pains with the profound joy that can only be found in the deep eternity of death. After the quiet stillness of this midnight song comes the joyful pealing of morning bells intoned by the children’s chorus. The women’s chorus enter as the bright voices of angels with another poem from *Des Knaben Wunderhorn*, describing the heavenly joy that rewards the faithful.

After this brief pinprick of light comes Mahler’s staggering vision of divine love in the transcendent finale. The movement—one of the most emotionally powerful in the symphonic canon—responds to and surpasses everything that came before it, unfolding slowly with ever-intensifying expression before culminating in radiant ecstasy. “I could almost call [the finale] ‘What God tells me,’” Mahler wrote. “And truly, in the sense that God can only be understood as love. And so my work begins as a musical poem embracing all stages of development in a step-wise ascent. It begins with inanimate nature and ascends to the love of God.”

- Katherine Buzard



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TEXT AND TRANSLATIONS

MOVEMENT 4

O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht?
„Ich schlief, ich schlief –,
Aus tiefem Traum bin ich erwacht: –
Die Welt ist tief,
Und tiefer als der Tag gedacht.
Tief ist ihr Weh –,
Lust – tiefer noch als Herzeleid:
Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit –,
– will tiefe, tiefe Ewigkeit!“

O Man! Take heed!
What does the deep midnight say?
“I was asleep, asleep –,
I have awoken from deep dreams: –
The world is deep,
And deeper than the day imagined.
Deep is its grief!
Joy, deeper still than heartache:
Grief says: Perish!
But all joy seeks eternity –,
– seeks deep, deep eternity!”

MOVEMENT 5

Children's choir:

Bimm bamm, bimm bamm...

Women's choir:

Es sangen drei Engel einen süßen
Gesang;
Mit Freuden es selig in den Himmel
klang...

Mezzo-soprano soloist:

Und sollt' ich nicht weinen, du
gütiger Gott?

Women's choir:

Du sollst ja nicht weinen!

Mezzo-soprano soloist:

Ich hab' übertreten die
zehn Gebot.
Ich gehe und weine ja bitterlich...

Children's choir:

[imitating bells]

Women's choir:

Three angels sang a sweet
song;
With joy it rang out blessed into
heaven...

Mezzo-soprano soloist:

And should I not weep, you
gracious God?

Women's choir:

You must not weep!

Mezzo-soprano soloist:

I have transgressed the
Ten Commandments.
I go and weep bitterly...



MUSIC DIRECTOR AND CONDUCTOR



MAESTRO STEPHEN ALLTOP

Stephen Alltop is celebrating his fourteenth 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.

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.

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He has conducted opera and orchestral concerts with a number of Italian orchestras, including I Soloisti di Perugia, Fondazione Arturo Toscanini (Bologna), Teatro Reggio 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 (13 still to go).



CHAMPAIGN-URBANA SYMPHONY ORCHESTRA SEASON 67

GUEST SOLOIST



MEZZO-SOPRANO SUSAN PLATTS

British-born, Canadian mezzo-soprano Susan Platts is celebrated for her uniquely rich and wide-ranging voice. Through the Rolex Mentor and Protégé Arts Initiative, she had the privilege of working closely with legendary soprano Jessye Norman for over a decade.

Renowned for her interpretations of Gustav Mahler's works, she brings emotional depth and vocal beauty to stages around the world. Her Mahler performances are extensive, with more than 100 performances of his Second Symphony alone. In addition to this monumental work, she has also performed Mahler's Third and Eighth

Symphonies, *Das Lied von der Erde*, *Lieder eines fahrenden Gesellen*, *Rückert-Lieder*, and *Kindertotenlieder* with major orchestras around the world, including Orchestre de Paris, Tokyo Metropolitan Orchestra, Montreal Symphony Orchestra, Toronto Symphony Orchestra, Seoul KBS Orchestra, Royal Scottish National Orchestra, National Arts Centre Orchestra, Malaysian Philharmonic Orchestra, and Houston Symphony Orchestra.

Other orchestral performances of note include Verdi Requiem with the National Arts Centre Orchestra, Elgar *Dream of Gerontius* with the Orquesta Sinfónica Nacional, Beethoven 9 with the Boston Symphony Orchestra, De Falla *El Amor Brujo* with the Cleveland Orchestra, Berlioz *Roméo et Juliette* at Teatro di San Carlo and Dallapiccola *Ulisse* at La Scala. Opera highlights include Mozart *Die Zauberflöte* at London's Royal Opera House, Wagner *Die Walküre* with the London Philharmonic Orchestra, and John Adams *Nixon in China* with the BBC Symphony Orchestra at the Proms.

She has collaborated with a distinguished roster of conductors, including Marin Alsop, Sir Andrew Davis, Christoph Eschenbach, JoAnn Falletta, Jane Glover, Vladimir Jurowski, Carlos Kalmar, Keith Lockhart, Kent Nagano, Yannick Nézet-Séguin, Carlos Miguel Prieto, Peter Oundjian, Helmuth Rilling, Bramwell Tovey, and Osmo Vänskä.

Ms. Platts' recordings include *La Tragédie de Salomé* (Florent Schmitt) and Mahler *Das Lied von der Erde* (chamber version) on the Naxos label, the full version of *Das Lied von der Erde* with the Tokyo Metropolitan Orchestra, *Lieder eines fahrenden Gesellen* with the Smithsonian Chamber Players, and *Lieder* by Robert and Clara Schumann and Johannes Brahms on ATMA Classique. Most recently, Naxos released a recording featuring Ms. Platts singing Stravinsky *Faun* and the *Shepherdess* with JoAnn Falletta and the Buffalo Philharmonic Orchestra.

In 2021, Ms. Platts combined her passion for music and baking and published a cookbook, *Aria Ready for Dessert? – A Musician Takes Center Stage in the Kitchen*.

next from CUSO

NOV 14



BAROQUE CONCERT

Saturday, November 14, 2026 | 4:00 P.M.
Faith United Methodist Church
1719 S. Prospect Ave., Champaign

Stephen Alltop, *conductor and organ*
Jonathan Keeble, *flute*

What's next for CUSO? Join Maestro Stephen Alltop for this dazzling concert of Baroque masterpieces, showcasing numerous solo instruments, including flutes, oboes, horns, violin, viola, cello, and contrabass. A concert of different branches of the Bach family tree – all in a beautiful church. Don't miss out!

J. S. BACH: *Brandenburg Concerto No. 1 in F Major, BWV 1046*

BUXTEHUDE: *Präludium in G Minor*

WILHELM FRIEDEMANN BACH: *Adagio et Fuga, Fk. 65*

GEORG PHILIPP TELEMANN: *Flute Concerto in G Major, TWV 51:G2*

HAYDN: *Symphony No. 7 in C Major, "Le Midi"*



CHAMPAIGN-URBANA
SYMPHONY ORCHESTRA

Stephen Alltop, Music Director & Conductor

Purchase tickets
at cusymphony.org.

TICKETS: General Admission \$32 adult, \$10 youth/student of any age

CHORAL BIOS

CHORAL DIRECTOR ANDREA SOLYA

Andrea Solya, DMA is Director of Choral Activities and Teaching Professor of Choral Music at the University of Illinois at Urbana-Champaign, where she is director of the UI Meredith 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, 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.



U OF I 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.



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CENTRAL ILLINOIS YOUTH CHORUS

Enriching the lives of children since 1978, Central Illinois Youth Chorus (CIYC) provides choral music instruction, vocal training, and performance opportunities to youth in preschool through twelfth grade. Based in Champaign-Urbana, the Chorus includes four choir levels and draws members from surrounding communities and counties. Members are taught vocal technique, musicianship, and performance etiquette while learning repertoire covering a diverse range of music, languages, and composers. CIYC's early education program also offers free, drop-in singalongs to singers too young for its performing choirs. CIYC choristers experience the joy, discipline, pride, and teamwork of high-quality choral singing.

CIYC presents annual winter and spring concerts, performs with area orchestras and choruses, hosts other children's choirs such as the Lithuanian Boys Choir and the American Boychoir, and sings at choral festivals and at community, corporate, and private events. Performance highlights include Cellular Songs with Meredith Monk, the Midwest premier of Stacey Garrop's Terra Nostra, Britten's Ceremony of Carols, Puccini's La Boheme, and regular collaborations with the Champaign-Urbana Symphony Orchestra.

Under the Artistic Direction of Dr. Andrea Solya, the Chorus staff includes Conductors Simon Tiffin, Ann Marie Morrisette, Kyle Schrage, Robin King, Resident Voice Teacher Ingrid Kammin, and additional artistic and administrative staff. CIYC is partially supported by a grant from the Illinois Arts Council, a state agency, and also by individual and corporate donations. For further information, visit www.CIYCSings.org and www.facebook.com/CIYCSings



WOMEN'S GLEE CLUB SINGERS

UI Women's Glee Club

Andrea Solya, *director*

David Kime, *assistant director*

Zixin Zhang, *collaborative pianist*



SOPRANO 1

Z. Ball
Molly Banos
Zoe Bohannon
Jennica Ciesiel
Jurate Davies
Olivia Diericks
Belle Difanis
Tess Engerman
Christine Ilo
Ashlin Jackson
Karis Kim
Ellie Kollmeyer
Emily Kyroutidis
Ilykeya Murikurthy
Madelyn O'Connell
Summer Olshefski
Rheann Pinley
Leah Plasterer
Lexi Plonsker
Alexandra Rupp
Kathryn Schart
Jenna Song
Eleanor Stanton
Meghan Sullivan
Alyssa Thomas
Kira Trapkus
Emily Vose
Rachel Wakelin

SOPRANO 2

Noreen Adoni
Siya Balapal
Cecelia Birdsley
Margot Burm
Rachel Carlin
Ange Chang
Keira Croegaert
Angie Escarcida
Catharine Ford
Dinah Garner
Ginny Gibbs
Grace Karottu
Keira Lawrence
Andrea Llavona
Anastasia Lucenko
Lauren Maher
Olivia Martinez
Maggie McCabe
Melania Mazur
Sanika Pande
Francine Posadas
Aarushi Sharma
Faith Shepherd
Ariel Spector
Lauren Storm
Katherine Strzyzynski
Julia Tejeda
Lillian Tremelling
Olive Turner

ALTO 1

Ruby Amthor
Stella Catalano
Marianne Ciomek
Lauren Cook
Ellie Davidson
Rachael Davison
Lia Di Cola
Ryann Gordon
Avery Iiams
Nisha Iyer
Ellie Jahnke
Elisha Karottu
Kaelyn Kmiecik
Lauren Koot
Pearl Lacey
Daphne Ma
Ella McMahon
Emory Naylor
Allison Ninnam
Lucy Roller
Ananya Sampathkumar
Iman Scire
Anna Sick
Madalynn Tymkiw
Reese Van Harlingen
Clara Williams

ALTO 2

Allison Adler
Rachel Anand
Haala Ansari
Haala Ansari
Addi Barclay
Grace Best
Aashna Bhatt
Sanvi Chaddha
Marin Chalmers
Savindi Devmal
Sophie Falcon
Clarice Giglio
Halle Golodner
Paige Greve
Lydia Issa
Eirini Karavasis
Grace Kelly
Madison Lagasca
Faith Lia
Emily Masters
Maria Paradies
Pearle Peterson
Allie Piña
Anna Polasky
Melanie Popplewell
Katie Puente
Amelie Rubino
Grace Sletten
Ileana Stremsterfer
Gabriella Vazquez
Lai Wei

CIYC SINGERS

Central Illinois Youth Chorus

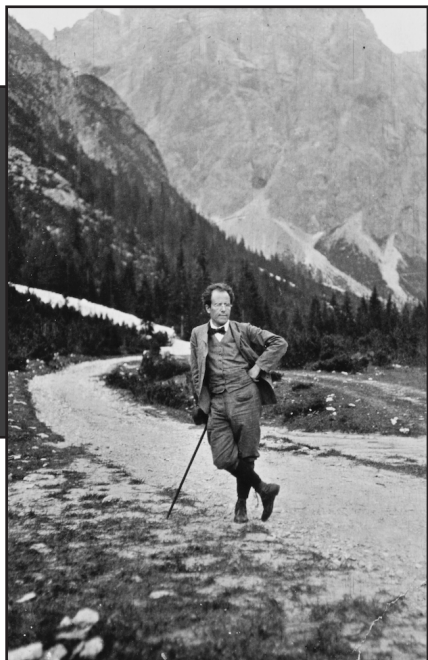
Andrea Solya, director



Julianna Balogh
Eliana Blackwell
Ellie Brodbeck
Elizabeth Cazares
Charlotte Colella
Meera Dande
Nola Daugherty
Avery Hanlon
Hannah Israel
Sybil Kammin

Emily Keagle
Devyani Lalwani
Margot McKnight
Mayameen Mizan
Evelyn Mizzen
Jenna Mullen
Tatum Mulliken
Yuna Nagashima
Agnes Nelson
James Nelson

Ozzie Pollard
Evie Price
Katie Snider
Ruixuan Tang
Nadia Tawfick
Izzy Toalson
John VanSteenhuysen
Leah Walker
Lena Wright



*“What is best
in music
is not found
in the notes.”*
- Gustav Mahler

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CHAMPAIGN-URBANA SYMPHONY ORCHESTRA SEASON 67

ORCHESTRA LAUREATES

CUSO proudly recognizes our Orchestra Laureates, distinguished musicians who have played in the orchestra for ten or more years.

Nadja Altstetter
Marina Antoline
Maria Arrua *
Solomon Baer *
Sanford Berry ‡
Shirley Blankenship
Margaret Briskin *
Stephen Burian *
Mary Leathers Chapman
Christine Cheng
Terry Coulton
John Dee *
Charles DeLaney ‡
Linda Dietzen ‡
Blaine Edlefsen ‡
Ellen Elrick *
Michael Ewald ‡
Fred Fairchild
Virginia Farmer ‡
Elaine Fine *
Ricardo Flores *
Thomas Fredrickson ‡
Todd Gallagher *
Robert Gray ‡
Peggy Grossman *
Lois Gullerud
Armgarð Haken *

Phyllis Hamilton ‡
Jancie Harris *
J. David Harris *
Barbara Hedlund *
Anne Heiles
Robin Heltsley *
Aaron Jacobs
Kristen Johns *
Carlyle Johnson
Robin Kearton
Mary Kelly ‡
Robert Kelly ‡
Margaret Khachaturian
Betty Krolick ‡
Edward Krolick ‡
Kazimierz Machala
Molly Madden *
Terry Maher
Dorothy Martirano
Austin McDowell ‡
Timothy McGovern
J. Alex McHattie
Lucie Merrill ‡
Donald Miller ‡
William Moersch *
Mark Moore *
Armine Mortimer *

Alexander Murray
John O'Connor ‡
Howard Osborn ‡
Tracy Parish *
Guillermo Perich ‡
G. David Peters
Amanda Pond *
Frances Reedy *
Camille Rose
Kathleen Ryan
Dean Sanders ‡
Homer Schmitt ‡
Grace Schoedel
Grace Sexton ‡
Haskell Sexton ‡
Wendy Sitenga
Debra Sutter
Robert Swenson ‡
Evan Tammen *
Claire Taylor
Kathryn Tessin
Raymond E. Williams ‡
Ann Zettervall

* Currently performing
with CUSO
‡ Deceased

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DEC 09



HOLIDAY MAGIC



CHAMPAIGN-URBANA SYMPHONY ORCHESTRA

Wednesday, December 9, 2026 | 7:30 P.M.

Foellinger Great Hall - Krannert Center for the Performing Arts

Stephen Alltop, music director and conductor

Katelyn Lee, soprano

Central Illinois Youth Chorus, *Andrea Solya*, director



Buy your tickets today for CUSO's wonderfully popular holiday concert, an annual family favorite event for music lovers of all ages. This season, CUSO will perform seasonal favorites, supported by the angelic Central Illinois Youth Chorus and the dazzling voice of soprano Katelyn Lee. And don't forget our annual appearance by a certain jolly visitor. It's a joyful program, and we'd love for you to celebrate as part of the CUSO family!

WENDELL: *A Chanukah Overture*

arr. NAUGHTIN: *A Christmas Feast*

arr. REDFORD: *Joseph Dearest, Joseph Mine*

MOZART: *Exsultate, jubilate*, K. 165 (selections)

WALDTEUFEL: *The Skaters' Waltz (Les Patineurs)*, Op. 183

PACHELBEL: *Christmas Canon* (Trans-Siberian Orchestra)

NAUGHTIN: *A Visit From St. Nicholas* (text by Clement C. Moore)

ADAM: *O, Holy Night*

ANDERSON: *Sleigh Ride*

arr. NAUGHTIN: *Christmas Angels Sing-Along*



tickets

Tickets on sale at krannertcenter.com

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



**CHAMPAIGN-URBANA
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Stephen Alltop, Music Director & Conductor

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