

42nd Season 2025-26

# Golden Anniversary

Foellinger Great Hall | Krannert Center for the Performing Arts  
Wednesday, November 12, 2025 | 7:30p.m.

Ian Hobson, piano

---

**Piano Sonata No. 21 in C major,  
Op. 53, “Waldstein”**

LUDWIG VAN BEETHOVEN  
(1770–1827)

- I. *Allegro con brio*
- II. *Introduzione: Adagio molto*
- III. *Rondo: Allegretto moderato — Prestissimo*

**Davidsbündlertänze, Eighteen  
Character Pieces for Piano, Op. 6**

ROBERT SCHUMANN  
(1810–1856)

*Intermission*

**Scherzo No. 4 in E major, Op. 54**

FRÉDÉRIC CHOPIN  
(1810–1849)

**Gaspard de la Nuit**

*Ondine*  
*Le Gibet*  
*Scarbo*

MAURICE RAVEL  
(1875–1937)

**Alt-Wiener Tanzweisen**

*Liebesleid* (Love's Sorrow)  
*Liebesfreud* (Love's Joy)

FRITZ KREISLER  
(1875-1962)  
arr. SERGEI RACHMANINOFF  
(1873-1943)

# The Act of Giving

---

**Thank you for supporting this performance.**

Sinfonia da Camera extends heartfelt appreciation to all 2025–26 Concert Sponsors in the Patron, Community, and Corporate categories for their generous commitment to the orchestra.

We are deeply grateful for the continued generosity of our season-long patrons and our corporate and community partners. Their support is recognized throughout this program book and in the Contributors section.

Through these valued relationships, Sinfonia is able to present exceptional performances and fulfill its mission of providing enriching musical experiences for our audiences.

# CHAMPAIGN-URBANA **BRILLIANT.**

Where arts thrive,  
culture shines,  
*and creativity reigns.*

EXPERIENCE  
CHAMPAIGN  
URBANA



[experiencecu.org](http://experiencecu.org)

# Meet the Pianist

---



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.



Thurs, Fri & Sat 5pm-11pm  
129 N. Race St - Downtown Urbana



**Best  
Western®**



*Come and play!*

Ensembles and Lessons

All ages and skill levels

At *Your* Community Music School

[www.c-4a.org](http://www.c-4a.org)

@C4ArtsUrbana

217-384-5150

# SYLVIE KHAN

professional organizer

support for  
downsizing  
and other  
moves

garage,  
basement,  
and attic  
de-  
cluttering

references  
available  
on request

(217) 607-6505

[sylvie@sylviekhan.com](mailto:sylvie@sylviekhan.com)

get in touch for a free consultation

[sylviekhan.com](http://sylviekhan.com)

# Notes on the Program

---

## **Piano Sonata No. 21, in C Major, Op. 53 (“Waldstein”)**

Ludwig van Beethoven

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

Count Ferdinand Ernst Joseph Gabriel von Waldstein, who was born in Bohemia just eight years before Beethoven, was the composer's earliest noble benefactor. He helped to make Beethoven's career succeed. When they met, Beethoven was the seventeen-year old son of an indigent choir singer. Waldstein furnished him with a good piano, was instrumental in securing him a sufficient allowance to make it possible for him to continue his studies, and also personally provided him with additional financial support.

In 1791, Beethoven and Waldstein collaborated on two compositions: a set of variations for four hands for piano on a theme Waldstein had created and a ballet. The Count continued to invest in Beethoven's career the following year when he sent the young composer to Vienna. Upon Beethoven's departure, Waldstein wrote that Mozart's genius “had found a refuge but no occupation with the inexhaustible Haydn,” but that with serious work, he thought it would be possible for Beethoven to “receive the spirit of Mozart from the hands of Haydn.” Beethoven was received, nourished, and encouraged in the palaces of aristocratic connoisseurs as a result of Waldstein's backing.

In subsequent years, Waldstein became Chancellor to the Emperor of Austria and followed Beethoven to Vienna, but they only rarely met there because, by then, they had developed critical political differences; nevertheless, Beethoven immortalized Count Waldstein when he dedicated this sonata to him in an act of friendship and gratitude. Beethoven began the sonata in 1803 and completed it in the summer of 1804, while also working on the *Eroica Symphony*, Op. 55. It was published in 1805, with a dedication to his friend and patron Ferdinand Ernst Gabriel, the Count von Waldstein. By the time Beethoven composed this work, the two were no longer in close contact, but Beethoven's dedication to the Count was the richest possible fulfillment of his friend's prophecy. The work immediately became known as a superlative work, one that provided an extraordinary technical challenge.

This sonata is often treated as a three-movement work, although the central slow movement is only twenty-eight measures long and runs directly into the finale without any pause. As originally composed, the sonata did have a long and lyrical *Andante* slow movement but, in a stormy argument, a friend persuaded Beethoven that it made the work much too long, so he replaced it with the much shorter Introduction, *Adagio molto*. The sonata was published in its present form in the spring of 1805. That autumn Beethoven issued the discarded *Andante* movement as a separate work. Beethoven's pupil, Carl Czerny, wrote that the composer often played it for his circle of friends and called it his "favorite *Andante*"; from 1807 on, it appeared in many editions as Beethoven's *Andante FAVORITI*.

The Waldstein Sonata is Beethoven's first great, mature work for piano and one of the most brilliant works of his middle period. By the time he composed it, he was in complete control of his materials. His unique technical skills on the piano helped him master large forms and gave him the facility for an intense power of expression. In France, this sonata used to be known as *L'Aurore* ("The Dawn"), perhaps because some pianists imagined the opening pages to be a depiction of daybreak.

In the energetic and exciting first movement, *Allegro con brio*, in sonata form, which begins very softly (like the other two movements that follow), tense melodic fragments and entire themes seem to grow out of one another. It is the longest movement Beethoven had written in a piano sonata until then. It features a theme that begins with a rapidly repeated chord that becomes broken up. Charles Rosen, in his book *The Classical Style*, has said that this movement reflects an "energetic hardness, dissonant and yet curiously plain, expressive without richness." Rosen explains that effect is caused by the harmonic treatment of all the themes growing from an initial "kernel," each theme moving in a stepwise fashion based on scale progressions. The second theme, more chordal, makes a contrast; the closing theme consists of arpeggios. Rosen also says that Beethoven introduced many harmonic, figurative, and textural features that before had been only used in concertos and here appear in a sonata for the first time, lending the Waldstein its special drama and brilliance. Also, the work features an expanded use of the keyboard, extending a third higher than the 5-octave range that was typical in the works of Haydn and Mozart; Beethoven also gave the work unusual pedal indications that many historians credit to the gift the Parisian piano maker, Érard, had sent to Beethoven in 1803.

The short second movement is brief and slow as well as concentrated and dramatic. Entitled Introduction, *Adagio molto*, it serves principally as an introduction to the third and final movement.

The last movement takes the shape of a brilliantly formed *Rondo, Allegretto moderato*, whose principal theme resembles a German folksong from the Rhineland. It begins softly with the theme played with crossed hands. Beethoven's use of the pedal for the theme requires the pianist to hold the sustaining pedal down both through changes of harmony and through alternations between major and minor. The movement ends with a great rushing *Prestissimo*, which doubles the speed of the principal tempo. As in the first movement, Beethoven utilizes the combination of a slow harmonic rhythm and quick figuration. Here, pedal markings occur when the theme returns covered in trills. Here also, there are glissandos in octaves for both hands.

## **Davidsbündlertänze** **("Dances of the Members of the League of David")** **Eighteen Character Pieces for Piano, Op. 6**

Robert Schumann

(Born June 8, 1810, in Zwickau, Germany; died July 29, 1856, in Endenich, near Bonn)

Robert Schumann's father was a small-town bookseller who encouraged his son's inclination toward the arts. At the age of six, the boy began to play the piano and to compose; by the time he was fourteen, he was a published poet. At eighteen, he entered the University of Leipzig as a law student, but the call of music was too strong for him to resist. In his third year, he left, determined to be a pianist, and became a pupil of Friedrich Wieck, one of the great teachers of the time. Wieck told Schumann's mother that with two or three years of work, Robert's natural talent and artistic imagination could make him a fine artist, but an injury of the young man's hand turned him toward a career as a composer, conductor, and critic, instead.

Wieck's star pupil was his daughter Clara, who made her public debut at the age of nine, published her first composition when she was twelve, and grew up to be one of the greatest pianists of her time. Late in 1835, when she was sixteen and Schumann twenty-five, they fell in love, but her father's objections kept them apart and prevented them from marrying until she turned twenty-one.

As a writer about music, the composer Robert Schumann created an imaginary organization he called the Davidsbund, or “League of David,” whose members were enemies of Goliath’s Philistine art, who fight the shallow nature of their contemporary culture. They aimed to defend music from meaningless virtuosity, to support the work of such serious, expressive composers as Mendelssohn and Chopin and to raise music to new heights. They refused to allow the great music of the recent past by Beethoven, Schubert, and Weber to disappear. Schumann gave fictitious names to his Davidsbündler; at least two of them, Florestan, the bold, intense, impetuous, passionate and nervous, and Eusebius, the character more reflective of himself, became prominent.

In the autumn of 1837, Schumann completed this set of dances of the members of his imaginary League, each one a “character piece” or descriptive piece. Although he made a secret of the extra-musical subject matter, in the first edition he indicated individual pieces by signing them with either an F or an E to designate one or the other or sometimes even both as the alleged composer. The slower and more reflective dances are meant to be those of Eusebius, the faster ones those of the impetuous Florestan. We now understand that these translate into a self-portrait of the composer himself and his varied states of mind.

Movements 3, 4, 6, 10, and 12 are the Florestan pieces, while the Eusebius pieces are movements 2, 5, 7, 11, and 14. Although Schumann designated which pieces belonged to each character in the first edition of the work published, he later removed the designations. The Florestan pieces are spirited and quick, while the Eusebius pieces are softer, more cantabile in style, and more expressive. Many of Schumann's contemporaries felt that the work's sudden and abrupt changes of mood as well as their unconventional method of dealing with tonality and rhythm were so original that they bordered on the mad.

They are poetic dances of the imagination, even when the idioms of the waltz, tarantella, and polka are recognizable. All of them were written with the eighteen-year-old Clara very much in mind. Schumann confided to her that the story behind this work was an entire “Polterabend,” a wedding-evening party where old dishes were broken to gain good luck in the future.

During the time when communication between Clara and Schumann was forbidden, Schumann filled his compositions with coded musical messages to her, using fragments of music she had written or bits of melody that had some specific, secret association for them. “If ever I was happy at the piano, it was while composing these pieces,” Schumann

wrote. He added that Clara would understand the private messages they contained and suggested their suitability for dancing at a prenuptial ball. In Schumann's mind, the pieces were dedicated to her, but on publication, to avoid problems with her father, he inscribed them to his friend Walther von Goethe, grandson of the poet. Many years later, he published a revised edition of the work, and still later, Clara, then his widow, twice re-edited it. The variants in all these editions account for the differences we still hear in various performances of the music. The following movement headings are from Clara Schumann's edition of 1887, part of the edition of her husband's complete works that she prepared in collaboration with Johannes Brahms and others.

No. 1, *Lebhaft* ("Lively,") opens with a rhythmic figure identified as a "motto by C. W.," Clara Wieck). This piece gives us a view of both Florestan and Eusebius with passages dedicated to each and other passages incorporating both spirits. No. 2, *Innig* ("Intimate," or "Fond") has a subtle urgency and is one of Schumann's most poignant, uplifting, and lovely piano pieces, full of introspection. No. 3, *Mit Humor* ("With Humor") and No. 4, *Ungeduldig* ("Impatient") are both Florestan pieces. No. 3 is lively and full of confidence, while No. 4 expresses urgency, as Florestan attempts to rally his forces to take sacred ground. No. 5, *Einfach* ("Simple") refers to Eusebius in a questioning mode. No. 6, *Sehr rasch* ("Very quick") feels full of tension, as if Florestan were galloping off to battle. No. 7, *Nicht schnell* ("Not fast") represents Eusebius and his yearnings. No. 8, *Frisch* ("Fresh" or "Brisk") is short and full of energy. No. 9, *Lebhaft* ("Lively") contains tension. In No.10, *Balladenmässig*, *Sehr rasch* ("Ballad-like, very quick") Florestan returns quite angrily, dramatically, and energetically. No.11, *Einfach* ("Simple"). No.12, *Mit Humor* ("With Humor"). No. 13, *Wild und lustig* ("Wild and joyous") Powerful, driving forces contrast with tender and beautiful passages in a very diverse movement. No. 14, *Zart und singend* ("Tender and singing") brings Eusebius music that is comforting but also contains some regret and some tension. No. 15, *Frisch* ("Fresh") is full of exuberance, good cheer, and power. No. 16, *Mit gutem Humor* ("With good humor") feels purposive. No. 17, *Wie aus der Ferne* ("As from a distance") emits serenity, slowly and luxuriously. No. 18, *Nicht schnell* ("Not fast") is an elegant waltz with poignancy.

## **Scherzo No. 4, in E Major, Op. 54**

Frédéric Chopin

(Born ca. March 1, 1810 in Żelazowa Wola, Poland; died October 17, 1849 in Paris)

A scherzo is a form most familiar to us now as a single movement in a long sonata, symphony, or string quartet, but Chopin wrote four Scherzi as independent compositions. He took the name and some formal ideas from Beethoven, but since he was not obliged to make his scherzi fit with other movements in style, mood or proportion, he was at liberty to extend them and to give them any character he wished.

The first change Chopin made to the scherzo was the nearly complete abandonment of the idea of “jest” or “joke,” which is what the Italian word scherzo meant before it became the name of a musical form. The characteristics of the scherzo that Chopin did not change substantially from those that earlier composers had used are its time signature, its rhythm, (which remains in three), and its three-part structure, with the first and third parts loosely following the scherzo-trio-scherzo order of the classical movement.

Chopin's first three scherzi are relatively dark affairs; although they contain music that could well be called capricious, they rarely aim at wit or humor. In this fourth *Scherzo*, however, Chopin demonstrates his fluency with the light-hearted language of humor.

Chopin composed *Scherzo No. 4* during the summer of 1842 at George Sand's country estate. It is a big piece, composed in the speedy tempo and triple meter of the classical scherzo. At the start, Chopin disguises the tempo and meter, concealing them from the ear. The mysteriously musing, long-held notes with which the music begins only gradually reveal their place in the scheme of things. Eventually, an abundance of melody becomes evident; the overall plan of organization turns out to be a basic form used in the 18th and 19th centuries: a major statement (or a group of them), a contrasting idea, a recapitulation of the opening, and then a final statement as a coda. The work is quite bright and straightforward and a bit more elegant than Chopin's other scherzi.

The main theme has a whimsical feel; it is made up of chords and rapidly ascending arpeggios. The darker central section represents a dramatic contrast and introduces new material of great depth and beauty, making the playful subsequent recapitulation all the more mirthful. This leads to an extended coda and a close consisting of a scale traversing many octaves, punctuated by resounding chords.

# Gaspard de la nuit, Three Poems for Piano

Maurice Ravel

(Born March 7, 1875, in Ciboure; died December 28, 1937, in Paris)

Maurice Ravel's *Gaspard de la nuit* is based on three prose poems emphasizing the supernatural, which were written by the obscure French Romantic poet Louis Aloys Bertrand (1807–1842) in 1832. They were published in the magazine *Le Mercure de France* in 1908, where Ravel read them. The essentially Impressionistic suite of descriptive pieces conjures up the mystery, bewitchment, castles, bells, and visions that Ravel found in the poems, which immediately inspired him to create one of the most difficult works for piano ever written, a demandingly profound musical essay requiring a pianist of great imagination as well as one who has complete technical command of the instrument. Ravel was not himself a virtuoso, but he consciously aimed to compose a work that would be, in his words, “more difficult than [Balakirev’s] *Islamey*.” He used the pianistic style of Franz Liszt and created what pianist Alfred Cortot called “one of the most extraordinary examples of instrumental ingenuity which the industry of composers has ever produced.”

The nocturnal Gaspard of the title is the Devil, and each of the poems is a story he tells or a picture he draws: of a water sprite, a corpse on the gallows, or an evil dwarf. Each of Bertrand's poems is preceded by a brief quotation from another writer. Subtitled “Three Poems after Aloysius Bertrand,” Ravel's *Gaspard* suite movements are each prefaced by one of the poems. *Gaspard* made its premiere in a January 1909 performance by pianist Ricardo Viñes, the man who introduced Ravel to Bertrand's work.

In the first piece, *Lent*, in which the influence of Liszt's *Transcendental Etudes* is clear, Ravel portrays the seduction of a mortal man by the water nymph Ondine, who appears, as Ravel's biographer Benjamin Ivry put it, “in sparkling foam amid a sparkling melodic line” and lures men to their death by drowning. An innocent sounding melodic line accompanies the piano's water figuration.

*“Listen! Listen! It is I, Ondine, sprinkling these drops of water you hear on the panes of your window in the melancholy moonlight... My father is thrashing in the rumbling water with a green alder branch, and my sisters, with their arms of foam, are caressing the cool islands of grass...”*

The second movement, “*Le Gibet*” (“The Gibbet”), *Très lent sans presser ni ralentir jusqu'à la fin*, a portrait of the gallows, has such formidable textural density that Ravel notated nearly the whole piece using three

staves. The words of Ravel's other favorite poet, Edgar Allan Poe, and an extract from the preface of the corresponding Bertrand poem provide some idea of the musical atmosphere: *"It is the bell sounding from the walls of a city far away below the horizon, and the carcass of a dead man hanging from a gibbet, reddened by the setting sun."* Ravel's "bells" contain a slow melody, sometimes in parallel chords as well as a slightly irregularly grouped repeated notes, an ostinato bell-like figure that tolls as a pedal point throughout the movement. The piece is quiet, yet suspenseful and sinister. Ravel directs the pianist to play "without expression" for the last part of the movement.

The final movement, named after a goblin, "*Scarbo*," *Modéré*, has some of the most incredibly difficult piano music Ravel or any other composer has ever written. Scarbo is a somewhat malicious dwarf from the underworld who horrifies the night and then disappears without a trace. Ravel emphasizes rhythm in this virtuoso display piece and intersperses pauses throughout. Full of rapid repeated notes, arpeggiations, and sudden changes of texture and dynamics, this piece was well described by Ivry, who says, "Like a Morse code operator gone mad, the pianist raps out Asian sounding groups of high notes. After a great, malignant, hopping dance, there are low echoing notes, and slowly the whirling returns in the best horror film style: 'He's baaaaack.' The classical tradition of da capo offers an encore within the piece itself. The pianist goes up and down in demented reiteration as Scarbo exults in his own wickedness. The lushness of the end is like the dense final aria in Richard Strauss's *Salomé*, celebrating the erotic triumph of malignancy." Commentators have also particularly singled out a very difficult passage that perhaps is the result of the composer's double-jointed thumb and is certainly more than challenging for those without one. After a very loud climax, the music softens as it concludes in impish little, speedy notes. In a letter, Ravel admitted his difficulties with ending the piece. He said *Gaspard* had been "the devil to finish which is logical since He was the author."

## **"Liebesleid" ("Love's Sorrow") and "Liebesfreud" ("Love's Joy")**

**from Alt-Wiener Tanzweisen**

**Sergei Rachmaninoff/Fritz Kreisler**

(Born April 1, 1873, in Oneg, Russia; died March 28, 1943, in Beverly Hills, California)

Sergei Rachmaninoff was a very versatile musician: a supreme pianist, an admired composer, and a well-respected conductor. He made a

conscious decision to devote his time to piano and to composition, resisting the tempting offers from the Boston and Cincinnati Symphony Orchestras to become Music Director. Rachmaninoff studied at the Moscow Conservatory, where his training was decidedly not like that of the more nationalistic school which dominated the St. Petersburg Conservatory with the group known as the “Mighty Five” made up of Borodin, Cui, Balakirev, Mussorgsky, and Rimsky-Korsakov. The atmosphere in Moscow, where Tchaikovsky had previously taught, was decidedly more eclectic, and young composers there were more likely to take style and forms from venerated composers of the past. A contemporary music critic described the Moscow environment in which Rachmaninoff found himself: “Music here was a terrible narcosis, a sort of intoxication and oblivion, a going off into irrational planes.. It was not form, or harmoniousness, or Apollonic vision that was demanded of music, but passion, feeling, languor, heartache.”

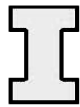
Rachmaninoff, a great composer who also made transcriptions, follows in the tradition of Liszt. Rachmaninoff never wrote literal transcriptions of the works he chose. His two Kreisler transcriptions, in particular, bore his distinctive stamp. His transcriptions of *Liebesleid*, which he created in 1921, and *Liebesfreud*, which he transcribed in 1925, can actually be characterized as fantasies or paraphrases. Shortly after Rachmaninoff came to the United States, Kreisler was among the first to visit him. It seemed only natural that their relationship would result in Rachmaninoff's transcriptions of two of Kreisler's most famous pieces. He took them from Kreisler's *Alt-Wiener Tanzweisen* (“Old Viennese Dances”), a set of short pieces Kreisler created for violin and piano. In these works, Rachmaninoff transformed the original pieces by structurally adding introductions and codas, taking the pieces on journeys to far-flung modulations, combining Kreisler's melodic themes with complex polyphony, and even adding dramatic silences. Through it all, Rachmaninoff retains the warmth and even the Viennese-dance elements of the originals.

**Smile Politely**

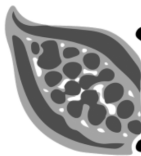


**HOTEL**

---



**ILLINOIS**  
CONFERENCE CENTER



**Maize**<sup>TM</sup>  
**Mexican Grill**

# Sinfonia da Camera

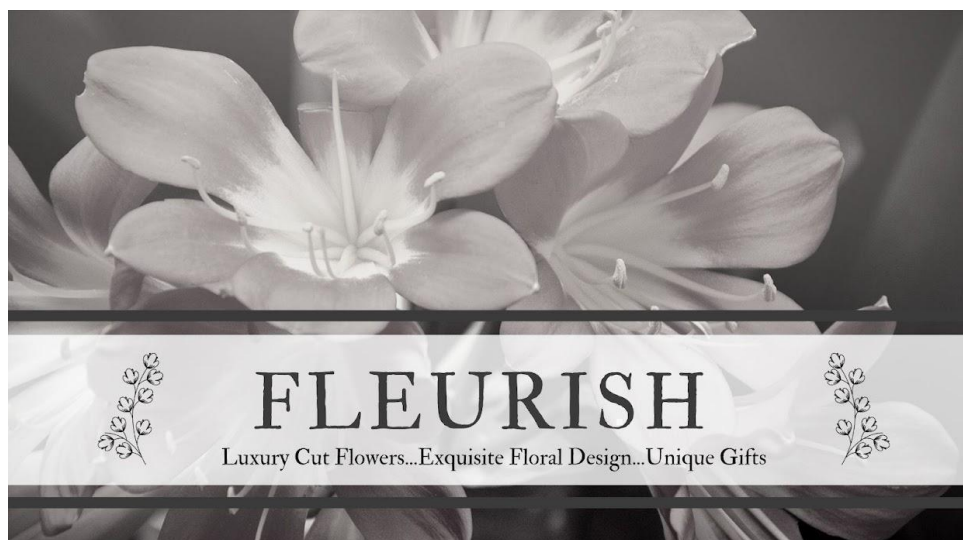
---

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.

In its debut season, Sinfonia released an acclaimed recording of French Piano Concerti with music director Ian Hobson conducting from the keyboard; it was the subject of a 90-minute Public Television special. Since that time, Sinfonia has performed over 1,000 musical works featuring more than 150 local and guest artists. Through Maestro Hobson's commitment to excellence in all of the orchestra's endeavors - special projects, recordings, tours, and concerts for the hometown crowd at Krannert Center for the Performing Arts - Sinfonia has achieved national and international recognition.

Sinfonia has been featured on over a dozen recordings and has several projects in the works. In 2011, the Albany label released a Sinfonia recording on another American composer, William Schuman, during his centenary year. A live recording of Sinfonia da Camera's October 6, 2012 concert featuring music by Pulitzer Prize-Winning composer George Walker was recently released on Albany Records. The fourth and final volume of the Ignaz Moscheles cycle was released in 2012. The previous volumes were reviewed by American Record Guide: "Hobson, whose elegant phrasing, remarkable ear for color, and miraculous ability to evenly sustain the most difficult runs - each like a string of pearls - are simply a joy to hear" and "[The concerti] seem tailor-made for Hobson's great panache and free-wheeling style." Ten recordings by Sinfonia da Camera for the Zephyr label have been released to rave reviews at home and abroad.

To learn more about the orchestra, Maestro Hobson, the musicians, administration, and Advisory board visit our website at [www.sinfonia.illinois.edu](http://www.sinfonia.illinois.edu).



# FLEURISH

Luxury Cut Flowers...Exquisite Floral Design...Unique Gifts



*We Specialize In:*

CUSTOM FLORAL | EVENTS

CORPORATE ACCOUNTS

RESIDENTIAL INSTALLATIONS

122 N. Walnut Street | Champaign, Illinois 61820

(217) 607 - 0015 | [fleurishfloralart@gmail.com](mailto:fleurishfloralart@gmail.com)



Join Fleurish Champaign on Facebook!

# Patron Categories

---

Sinfonia da Camera's 40 seasons of performing and recording represent thousands of hours of dedication, love, talent, and financial support from patrons like you. Your subscription and single-concert ticket purchases contribute only 40 percent of Sinfonia's operating budget. An additional 25 percent of that budget comes from your generous donations. Your support provides a powerful message that music is important to this community.

**Donations to Sinfonia da Camera are tax-deductible.** All gifts will be gratefully acknowledged in Sinfonia concert programs throughout the season as well as by the University of Illinois Foundation.

|                      |                       |             |                   |
|----------------------|-----------------------|-------------|-------------------|
| Sponsors:            | \$5,000 <i>and up</i> | Benefactor: | \$500-\$999       |
| Co-Sponsors:         | \$2,500 <i>and up</i> | Patron:     | \$250-\$499       |
| Soloist Underwriter: | \$1,250 <i>and up</i> | Donor:      | \$100-\$249       |
| Conductor's Circle   | \$1,000 <i>and up</i> | Friend:     | <i>up to \$99</i> |

Gifts in support of Sinfonia da Camera may be made payable to UIF/Sinfonia da Camera and mailed to University of Illinois Foundation, P.O. Box 734500, Chicago, IL 60673-450. To make a gift online, please visit <https://go.illinois.edu/Sinfonia42>.



# Sinfonia da Camera Contributors

---

## ENDOWMENTS

Clint C. & Susan A. Atkins  
Endowment  
Carolyn F. Gunsalus Memorial  
Endowment

## CONCERT SPONSORS

(\$5,000 and above)  
Mr. S. Eugene Barton and Mrs.  
Kathleen A. Barton  
Dr. Karen F. Folk and Dr. Michael J.  
Folk  
Dr. Walter L. Myers and Mrs. Jane L.  
Myers  
President Timothy L. Killeen and Dr.  
Roberta M. Johnson Killeen  
Mrs. Carol M. Colburn and Mr. Willis  
S. Colburn  
Dr. Jonathan H. Goodwin

## CONCERT CO-SPONSORS

(\$2,500 - \$4,999)  
Dr. David K. Campbell and Mrs.  
Claude Hobson  
Ms. Nancy L. Johnson  
Dr. Matthew Miller  
Mr. Richard G. Murphy  
Prof. Matthias Grosse Perdekamp and  
Dr. Maria T. Grosse Perdekamp  
Dr. Edward Rath and Mrs. Lois A.  
Beck Rath

## CONDUCTOR'S CIRCLE

(\$1,000 - \$2,499)  
Dr. Gordon A. Baym and Dr. Cathrine  
Blom  
Artesia Brewing  
Dr. Andreas C. Cangellaris and Mrs.  
Helen S. Cangellaris  
Mrs. Nancy J. Casey and Mr. Pat H.  
Casey  
Mr. Jack H. DeAtley  
Mrs. Terri P. Dodson  
Dr. Albert C. England and Ms. Barbara  
A. England

Mrs. Clare S. Haussermann and Dr.  
Alan W. Haussermann  
Mr. Mark E. Moore and Dr. Linda H.  
Moore  
Ms. Susan M. Dingle and Mr. Paul R.  
Picha  
Prof. James W. Phillips and Mrs.  
Constance A. Phillips  
The Honorable Robert J. Steigmann  
and Mrs. Sherry T. Steigmann  
Mrs. Linda M. Tammen and Mr. Morris  
Tammen  
Prof. Steven S. Zumdahl and Mrs.  
Susan Arena Zumdahl

## BENEFACTORS

(\$500 - \$999)  
Mrs. Susan E. Bekiares and Mr.  
Wayne E. Bekiares  
Dr. Jessie G. Houston  
Ms. Martha Ann Jones  
Mr. James E. Lenz  
Mr. Philip H. Martin  
Ms. Anna J. Merritt  
Prof. Morgan J. Lynge and Mrs.  
Brenda Callahan Lynge  
Mr. Ty A. Newell and Debra L. Newell  
Dr. Randall S. Ott and Mrs. Sheila S.  
Ott  
Dr. Anthony J. Polak and Mrs.  
Jacqueline B. Polak  
Dr. Martha Palit  
Dr. Anthony B. Soskin and Mrs.  
Penelope A. Soskin  
Mrs. Karen K. Miller and Mr. Steven  
Miller  
Mr. Martin J. Repetto and Mrs. Sheila  
A. Repetto  
Ms. Marilyn J. Rinehart  
Dr. Linda C. Smith  
Mrs. Judith Annette Thompson and  
Mr. Michael H. Thompson  
Mr. Evan M. Tammen and Dr. Angela  
M. Tammen

## **PATRONS**

(\$250 - \$499)

Ms. Jo Ellen DeVilbiss  
Mr. Brendan R. Foley and Mrs. Rose Marie Foley  
Mr. Thomas Z. Hodson and Mrs. Mary F. Hodson  
Ms. Linda A. Jaworski-Moiles  
Prof. Richard L. Kaplan and Dr. Judith B. Kaplan  
Mrs. Ava Wolf and Dr. Richard Wolf  
Mr. Vaidotas J. Simaitis and Mrs. Birute M. Simaitis  
Mrs. Elaine Palencia and Dr. Michael Palencia-Roth  
Mr. Donald J. Colby

## **DONORS**

(\$100 - \$249)

Ms. Lesli L. Babbs and Mr. Lawrence Krantz  
Ms. Cecilia Leal  
Mrs. Louise M. Kuhny and Mr. Timothy J. Kuhny  
Dr. Paula Barnes and Mr. Clifford C. Barnes  
Diane Levitt Gottheil  
Mr. Gerald Glynn and Mrs. Joyce Glynn  
Mrs. Susan E. Bekiares and Mr. Wayne E. Bekiares  
The Reverend Donna H. Smith  
The Honorable Ann A. Einhorn  
Mrs. Jo Ann McNaughton-Kade and Mr. Christopher Scott Kade  
Mrs. Justine M. Fein-Bursoni and Mr. Seth B. Fein  
Dr. Nancy J. Barenberg  
Ms. Kathleen A. Harvey  
Mr. David C. Johnson  
Ms. Georgiana L. Schuster  
Ms. Wanda O. McDaniel  
Ms. Savitha Susarla

Ms. Christa H. Knust  
Mr. Allan M. Tuchman and Mrs. Patricia A. Tuchman  
Ms. Barbara Curtis  
Dr. Nathan R. Walker and Mrs. Mary J. Walker  
Mr. Marc R. Alexander  
Mr. Lyn F. Peterson and Mrs. Linda L. Peterson  
Dr. Ira M. Lebenson and Mrs. Cecile E. Lebenson  
Mr. Peter T. Tomaras

## **FRIENDS**

(UP TO \$99)

Mr. Andrew P. Gagli  
Noor Hillmy  
Ms. Karen S. Decker  
Ms. Heather R. Johnson  
Ms. Karen K. Kaiser  
Mr. Bruce R. Stoffel and Mr. Stanley P. Kerr  
Mr. Christopher P. Korose  
Prof. Stephen Marshak and Kathryn G. Marshak  
Mrs. Beverly A. Friesse and Mr. Michael L. Friesse  
Mr. Samuel G. Mencimer  
Prof. George H. Miley and Mrs. Elizabeth B. Miley  
Mrs. Emilia S. Packard and Mr. Errol S. Packard  
Ms. Elizabeth C. Coder  
Ms. Elizabeth Churchya  
Ms. Lisa Stewart  
Mr. Zhuoqi Tao  
Dr. Hanfei Wang  
Ms. Yuyuan Yang

*Contributors from August 1, 2024 through October 30, 2025.  
Any concerns or corrections, please contact [sinfonia@illinois.edu](mailto:sinfonia@illinois.edu).*

# **Administration**

---

**Artistic &  
Administrative  
Leadership**

*Music Director*

Ian Hobson

*Executive Director*

Elizabeth Churchya

*Orchestra Librarian*

Wesley Boehm

*Stage Manager*

Luke Brann

**Advisory  
Board**

*Co-Chairs*

Nancy L. Johnson  
Richard G. Murphy

*Advisors*

Marc Alexander  
Nancy J. Casey  
Terri P. Dodson  
Seth Fein  
Michael Folk  
Alan W. Haussermann  
Claude Hobson Campbell  
Roberta Johnson Killeen  
Matthias Perdekamp

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

*Honorary Advisors*

Richard B. Cogdal (d)  
Judith Ikenberry  
Anna J. Merritt

Willis S. Colburn  
Ann Carlson Khan

*Ex-Officio Advisors*

Wesley Boehm  
Frank Niemeyer  
Mike Ross

Linda Moorhouse  
Jacob Pinholster  
Jon Salvani

*Cover design by Elizabeth Churchya.*

