



The Baroque Artists
of **Champaign Urbana**

Classic music. Contemporary inspiration.

and

Joseph Baldwin, Music Director

present

**Young Baroque Artists Competition
Showcase Concert**

with special guests

*Monticello High School Chamber Choir and Madrigals
directed by Tricia Shaw*

Sunday, March 1, 2020
McKinley Presbyterian Church
Champaign, IL

PROGRAM

Welcome

Presentation of 2020 Competition Awards

Per la Gloria d'Adoravi Giovanni Bonocini (1670–1747)

Dido's Lament (Dido & Aeneas) Henry Purcell (1659–1695)

Lisa Chasanov, mezzo-soprano ~ Third Place Winner

student of Ingrid Kammin

Larisa Chasanov, piano

Prelude in C minor, BWV 999 Johann Sebastian Bach (1685–1750)

Preludium, Galliard and Courante Jakub (Reyes) Polak (c. 1545–c.1605)

Nick Bonn, guitar ~ Third Place Winner

student of Guido Sanchez-Portuguez and Ignacio Barcia

Prelude and Fugue in G minor, BWV 861 J. S. Bach

Benjamin Keating, piano ~ Second Place Winner

student of Kathy Fries

Suite in E minor, RCT 2: Jean-Philip Rameau (1683–1764)

“Le Rappel des Oiseaux”

Sonata in D minor, L.422 Domenico Scarlatti (1685–1757)

Robert Gau, piano ~ First Place Winner

student of Larisa Chasanov

~ INTERMISSION ~

*Our special thanks go to Mrs. Gay Roberts
whose generous support over the years
has made this Young Baroque Artist Competition possible.*

Psallite Unigenito

Michael Praetorius (1571–1621)

Let Go, Why Do You Stay Me?

John Bennett (1570–1615)

Monticello High School Madrigals

Domine, ad adjuvandum me festina

Giovanni Battista Martini (1706–1784)

BACH Chorus & Orchestra

Missa Brevis No. 7 (Kleine Orgelmesse)

Franz Joseph Haydn (1732–1809)

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Elena Negruta

BACH Chorus & Orchestra

Monticello High School Chamber Choir and Madrigals

Upcoming Concert



J.S. Bach—BWV 21 & Coffee Cantata

Sunday, June 7, 2020, 7:30 pm, St. Patrick Catholic Church

BACH celebrates its Baroque roots with this season closer featuring two favorite cantatas by J.S. Bach! From a beloved sacred cantata to a satirical take on coffee addiction, this concert is one not to miss.

Visit our website for details and tickets: www.baroqueartists.org

PROGRAM NOTES

By Nelly Matova and John Wagstaff

Domine ad adjuvandum me festina

Padre G. B. Martini
(1706–1784)

Giovanni Battista Martini, often known as Padre Martini as he was in holy orders, devoted his life to religion and music. A prolific composer, he was also known for his theoretical writings about music, and for his teaching—among his many students we find the names of J.C. Bach and Mozart. Martini taught mostly counterpoint and often prepared advanced students for admission exams to the Accademia Filarmonica in Bologna, where the music conservatoire still bears his name. From 1725 to the last years of his life, he was *maestro di cappella* [director of music] at the church of San Francesco in Bologna. He had rich connections, but traveled rarely, and at one point turned down a job offer from the Vatican. Martini owned a collection of nearly 300 portraits of early and contemporary musicians, and his personal music library contained around 17,000 volumes in 1770, making it one of the largest in Europe. His extensive correspondence is an important source for those studying 18th-century musical life and thought. In 1758, Martini was accepted as a member of the Accademia dell’Istituto delle Scienze di Bologna, and the world-famous Accademia Filarmonica changed its rules in order to admit a priest.

Martini wrote the motet *Domine ad adjuvandum me festina* (O Lord, make haste to help me) in 1729, shortly before he was ordained in February that year. It is scored for four-part SATB (soprano, alto, tenor, bass) chorus, SATB soli, strings, and continuo. The setting’s short text is the second verse of psalm 70 (69), which was used as an opening verse for Vespers and concludes with the usual Gloria Patri text. Musical settings of this verse were regularly used in Catholic, Protestant, and Orthodox liturgies. The dramatic opening—two slow “Domine” exclamations, first in homophony then in a more elaborate and extended fashion—call our attention. A brisk instrumental ritornello then introduces the melodic material in an allegro section, followed by alternating episodes sections for the choir and soloists. A charming duet for soprano and tenor expands into an elegant trio for soprano, tenor, and bass. Martini saves the alto soloist for the Gloria Patri text, and provides an extended and elaborate melodic line. A homophonic episode, “Sicut erat in principio et nunc et semper,” leads to a fugal affirmation “et in secula seculorum, Amen.” The fugue’s first theme is

energetic, using dotted rhythms and some changes of melodic direction, in contrast to the other, more lyrical “amen” theme. Having successive vocal entries rise in register with each appearance of the themes adds joy and excitement, and a grandiose Alleluia concludes the composition.

Missa brevis Sti Joannis de Deo in B-flat major, Franz Joseph Haydn
Hob. XXII/7 (1732–1809)

Movements: Kyrie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei

This *Missa brevis* [“Short Mass”], the fifth of Haydn’s twelve completed Masses, was composed around 1775. Scored for mixed voices with an accompaniment of string orchestra and continuo, it is indeed short, lasting around 15 minutes in performance. Its centrepiece is a glorious Benedictus setting for soprano and organ that has gained it the additional title of “Little Organ Mass.” Haydn partly manages to keep the Mass setting brief by dividing the longer Gloria and Credo texts among the four voice parts and having each sing a different section of the text simultaneously (this technique is not unique to this particular Mass; it was used in other 18th-century *Missa brevis* settings too). Thus at the beginning of the Credo movement, the sopranos open with “Credo in unum deum,” but the basses quickly join with “Et ex patre natum,” the altos with “Genitum non factum,” and the tenors with “Qui propter nos homines.”

Haydn wrote the Mass for a Catholic foundation known in German as the “Barmherzige Brüder,” and in English as the “Brothers Hospitallers of St John of God.” It was probably first performed in Eisenstadt, in the small chapel within the hospital that the brothers had established there at the invitation of Prince Paul Anton Eszterházy. The prince had a palace in the town and from 1761 was Haydn’s employer.

The Kyrie is divided into the customary three sections, with the central “Christe” in the minor key framed by the two major-key “Kyrie” portions. The Gloria is extraordinarily energetic and short, over almost before it has begun. The Credo similarly moves at quite a speed until it reaches the text describing Christ’s birth and death—from “Et incarnatus” to “Passus et sepultus est”; this section is much slower, reflecting the text’s importance. Haydn then creates a strong and joyful contrast in the “Et resurrexit” section that follows. As for the Sanctus movement, because of the

importance of the first word of its text [“Holy”] composers often set this word chordally; not here, however. Following its concluding “Osanna in excelsis,” the exquisite Benedictus movement unfolds slowly and steadily. Haydn would probably have used one of the operatic sopranos employed by Prince Eszterházy for this long and taxing solo, and, given the work’s conjectured date, there are two strong potential candidates: Barbara Fux Dichtler, who had been in Eszterházy’s service since 1757; and Magdalena Spangler. The final Agnus Dei movement, like the Kyrie, uses a tripartite structure, with each of the three sections introduced by the basses by way of a descending arpeggio figure. In keeping with its text, the movement is meditative, and brings the work to a simple and quiet conclusion.

Given the modern-day popularity of this little Mass, it may come as a surprise to learn that the full performing score was published only in 1958. The work’s popularity rests in no small part on the contrasts that Haydn manages to pack into its short span, as well as on its essentially lyrical nature.

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P. O. Box 2935
Champaign, IL 61825-2935
(217) 378-6802
info@baroqueartists.org
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TEXTS & TRANSLATIONS

Per la gloria d'adorarvi

Per la gloria d'adorarvi voglio
amarvi, o luci care.

Amando penerò, ma sempre
v'amerò, sì, sì, nel mio penare:

penerò, v'amerò, luci care.

Senza speme di diletto vano affetto
è sospirare,

ma i vostri dolci rai chi vagheggiar
può mai e non, e non v'amare?

penerò, v'amerò, luci care!

For the love my heart doth prize, O
charmfu! eyes, I would adore you.

For me, my love is pain, I know 'tis
all in vain, vain, vain, yet kneel
before you.

love is pain, all in vain I implore
you.

Hopeless 'tis to look for kindness,
foolish fondness with sighs to
implore you;

But who-e'er might woo your gaze,
bask in your sunny rays, and not,
and not adore you?

Love is pain, all in vain I implore
you.

Psallite, unigenito

Psallite, unigenito
Christo Dei Filio, Christo Dei Filio,
Redemptori Domino, puerulo,
iacenti in praesepio.

Ein kleines Kindelein liegt in dem
Krippelein;
Alle liebe Engelein dienen dem
Kindelein, und singen ihm fein,

Psallite, unigenito
Christo Dei Filio, Christo Dei Filio,
Redemptori Domino, puerulo,
iacenti in praesepio.

Sing your psalms to Christ,
the only begotten Son of God,
sing your psalms to the Redeemer.

A small Child lies in the manger.
All the blessed angels serve Him
and sing to Him.

Sing your psalms to Christ,
the only begotten Son of God,
sing your psalms to the Redeemer.

Domine ad Adjuvandum me festina

Gloria Patri et Filio et Spiritui
Sancto;
Sicut erat in principio et nunc et
semper,
et in saecula saeculorum, Amen.
Alleluia.

Lord, make haste to help me.
Glory be to the Father and Son and
Holy Spirit;
As it was in the beginning is now
and ever shall be,
World without end, Amen. Alleluia.

Missa Brevis No. 7

Kyrie eleison.

Christe eleison.
Kyrie eleison

Lord have mercy.

Christ have mercy.
Lord have mercy

Gloria in excelsis Deo.

Et in terra pax hominibus
Bonae voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus,
Jesu Christe.

Glory to God in the highest.

And peace on earth
to men of good will
We praise Thee,
We bless Thee.
We adore Thee.
We glorify Thee.
For you alone are the holy one.
You alone are Lord.
You alone are the most high,
Jesus Christ.

Gratias agimus tibi
Propter magnam gloriam tuam.
Domine Deus, Rex coelestis.
Deus Pater omnipotens.

We give you thanks,
We praise you for your glory.
Lord God, heavenly King,
God the Father almighty.

Domine Fili unigenite Jesu Christe.

Lord Jesus Christ, only Son of the
Father,

Qui tollis peccata mundi,
Suscipe deprecationem nostram
Qui sedes ad dexteram Patris,

Who takes away the sin of the world.
Receive our prayer.

Miserere nobis.

Thou who is seated at the right hand
of the Father,
Have mercy on us.

Domine Deus, Agnus Dei, Filius
Patris.

Qui tollis peccata mundi,
Miserere nobis.

Cum Sancto Spiritu,
In gloria Dei Patris. Amen.

Credo in unum Deum,
Patrem omnipotentem,
Factorem caeli et terrae,
Visibilem omnium et invisibilem.

Et ex Patre natum
Ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo, de Deo.

Genitum, non factum,
Consubstantialem Patri;
Per quem omnia facta sunt.

Qui propter nos homines,
Et propter nostram salutem
Descendit de caelis.

Et incarnatus est,
De Spiritu Sancto
Ex Maria Virgine;
Et homo factus est.
Crucifixus etiam pro nobis
Sub Pontio Pilato.
Passus et sepultus est.

Et resurrexit tertia die,
Secundum scripturas.
Et ascendit in caelum;
Sedet ad dexteram Patris.

Et iterum venturus est cum gloria
Judicare vivos et mortuos,
Cujus regni non erit finis.
Et in Spiritum Sanctum

Lord God, Lamb of God, Son of the
Father.
Who takes away the sins of the world,
Have mercy on us.

With the Holy Spirit,
In the glory of God the Father. Amen.

I believe in one God,
The Father almighty.
Maker of heaven and earth,
Of all things visible and invisible.

Begotten of the Father
Before all worlds.
God from God, light from light,
True God from true God.

Begotten, not made,
Of one substance with the Father,
Through Him all things were made.

For us men
And for our salvation
Came down from heaven.

By the power of the Holy Spirit
He was born of the Virgin Mary
And became man.
For our sake He was crucified
Under Pontius Pilate,
He suffered, died, and was buried.

On the third day He rose again
In fulfillment of the scriptures.
He ascended into heaven
And is seated at the right hand of the
Father.

He will come again with glory
To judge the living and dead,
And His kingdom will have no end.
We believe in the Holy Spirit,

Dominum,et vivificantem;
Qui ex Patre, Filioque procedit,

Confiteor unum baptisma
In remissionem peccatorum.

Qui cum Patre et filio simul
adoratur,
Et con glorificatur;
Qui locutus est per Prophetas.
Et expecto resurrectionem
mortuorum.

Et unam sanctam catholicam
et apostolicam ecclesiam.
Et vitam venturi saeculi. Amen.

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
Gloria tua,
Osanna in excelsis.

Benedictus,
Qui venit in nomine Domini,
Osanna in excelsis.

Agnus Dei,
Qui tollis peccata mundi
Miserere nobis.
Dona nobis pacem.

The Lord, the giver of life.
Who proceeds from the Father and
the Son.

We acknowledge one baptism
For the remission of sins.

With the Father and Son
He is worshipped and glorified.

He has spoken through the prophets.
We look for the resurrection of the
dead.

We believe in one holy, catholic
And apostolic church.
And the life of the world to some.
Amen.

Holy, holy, holy,
Lord God of power and might.
Heaven and earth
Are full of your glory.
Hosanna in the highest.

Blessed is he,
Who comes in the name of the Lord,
Hosanna in the highest.

Lamb of God,
Who takes away the sins of the world
Have mercy on us.
Grant us peace.





MISSION STATEMENT

Baroque Artists of Champaign-Urbana

BACH is Champaign-Urbana's premier chamber choir and Baroque-presenting organization. Joseph Baldwin is its second music director, succeeding Chester L. Alwes in 2017.

The Baroque Artists of Champaign-Urbana, Illinois ("BACH") was founded as a project-based professional ensemble in 1996 for teaching, learning, and performing music of the Baroque era. Now a thriving nonprofit community organization, BACH is proud of the diverse range of its repertoire—from its roots in Baroque music to today's most exciting new works by living composers. Today's audiences enjoy programs featuring both Baroque masterpieces and leading works from across the entire choral repertoire.

It is a true community enterprise, welcoming experienced singers from the community, university, and surrounding areas, as well as the support of committed volunteers. BACH was named "Chamber Ensemble of the Year 2000" by the Illinois Council of Orchestras. It receives support from the Illinois Arts Council, as well as many generous local donors—individual and corporate.

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MEET THE ARTISTS

Nick Bonn is a 14-year-old freshman at Champaign Central High School. He was born in Ann Arbor, Michigan, and began playing guitar using the Suzuki method when he was 5 years old. After moving to Champaign in 2013, he began studying guitar with Guido Sanchez-Portuguez (a lecturer in music at the University of Illinois) and Ignacio Barcia (a guitar program director in London). He enjoys playing card games and running competitively. When he was 8 years old, he had a major part in the movie *Consumed*, filmed in central Illinois.

Lisa Chasanov is a senior at Champaign Central High School and has been studying voice with Dr. Ingrid Kammin since 2019. Prior to pursuing classical voice, Lisa began taking piano lessons from her mother, Larisa Chasanov, at the age of four, and has played cello since she was ten. Her most recent musical involvements include the East Central Illinois Youth Orchestra, ISYM Orchestra, ILMEA Orchestra, ILMEA Chorus, Central High School Pit Orchestra, Urbana Park District Youth Theatre, and the Central High School Chamber Chorus. Lisa will begin college in the fall with a major in Anthropology.

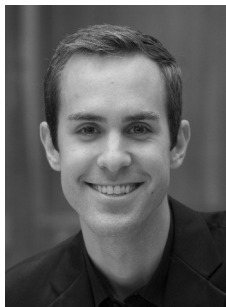
Robert Gao began his piano studies at six years old in 2013, studying with Patti Nyien. From there, he partook in the 2014, 2015, 2016, and 2017 Illinois Music Association Competition, taking home a top-three trophy each time. He was one of the youngest pianists to get the highest total score possible in the DGMC Piano Festival in 2016. He was invited to play in the S.C.M.T.A. Glorious Grands Extravaganza and was invited in the following year for the S.C.M.T.A. Vandall Music Festival. He now studies with Larisa Chasanov and has won both the 2017 Chicago Arts Festival and the U.S. New Star Piano Competition.

Benjamin Keating is a junior at Monticello High School. He has been playing piano for over ten years and has won many awards and district competitions. He is also the drum major for his school marching band and is the principal trombonist of the East Central Illinois Youth Orchestra. Benjamin is planning on pursuing his musical interest by studying piano performance, orchestral conducting, and composition in higher education. His playing is under the direction of Ms. Kathy Fries of Champaign.

Elena Negrută is from the Republic of Moldova. She began singing as a folk artist. At 14, she won first place at the Golden Stork international youth talent festival in Nikolayev, Ukraine. She studied at the Academy of Music,

Theater, and Arts in Chişinău, Moldova, where she won the only folk music scholarship in the country. Switching to classical singing after immigrating to the US, she finished her Masters in Vocal Performance from the UIUC School of Music. Her repertoire includes the roles of Lucy Brown in the *Threepenny Opera* by K. Weil, the mother in *Amahl and the Night Visitors* by G. C. Menotti, and Cupidon in *King Arthur* by H. Purcell. She also sang as the soprano soloist in Mozart's Great Mass in C minor and in the cantata *Gloria* by A. Vivaldi. She recently performed as the soprano soloist in *Messiah* by G.F. Handel with the Baroque Artists of Champaign Urbana.

MEET THE MUSIC DIRECTORS



A person of diverse artistic interests, **Joseph Baldwin** is a conductor whose primary work explores the integration of choral music, dynamic programming and presentation, the conductor as servant leader, and the transformative power of community engagement.

In 2017, Joseph was appointed as Music Director of the Baroque Artists of Champaign-Urbana (BACH), succeeding Chester L. Alwes. From 2012–2015, Joseph served on the faculty at Smith College (MA), where he was the Iva Dee Hiatt Distinguished Assistant Director of Choral Activities and taught full-time in the Department of Music. He has held key appointments with the University of Massachusetts Amherst as a Visiting Professor of Music, Berkshire Choral International as a Staff Conductor, the Grammy® Award-winning choral ensembles at the University of Michigan, and the choirs of the University of Illinois at Urbana-Champaign. An active guest conductor and collaborator, he has enjoyed conducting engagements with SongFest at The Colburn School and the Five College New Music Festival (MA) as well as conducting fellowships with the Oregon Bach Festival (as a member of the renowned Master Class in Conducting) and the Yale School of Music—Norfolk Chamber Music Festival. Joseph is passionate about contemporary music and regularly partners with thriving composers, including Dominick DiOrio and Anne LeBaron. He has assisted in the preparation of choruses for performances with conductors such as Leonard Slatkin, Kent Tritle, and Nicholas Cleobury. A strong advocate for the choral arts at all levels, Joseph is an active guest clinician and adjudicator with ensembles in the professional/young artist, collegiate, secondary, and spiritual settings. From 2010 to 2012, he served as Founding Artistic Director

of the Community Chorus of Detroit, now a cultural force in the Detroit-area arts scene. A baritone, Joseph has sung as a professional member of some of the nation's leading ensembles, including the Yale Choral Artists, Great Lakes Chamber Music Festival Singers, and the University Musical Society Choral Union/Detroit Symphony Orchestra. He was a National Board Member (MA) for the National Collegiate Choral Organization from 2012–2015.

Joseph currently serves as the Assistant Director of Development for the College of Liberal Arts & Sciences at the University of Illinois at Urbana-Champaign. He has completed all coursework toward a Doctor of Musical Arts in Choral Music, also at the University of Illinois. He received the Master of Music in Conducting from the University of Michigan, where he studied with Jerry Blackstone. At Northwestern University, Joseph graduated with the Bachelor of Music (cum laude), with additional studies toward a Bachelor of Arts in the five-year double-degree program.

Tricia Shaw came to Monticello after earning her B.M.E. from Illinois State University in 2005. She then completed her Masters in Educational Leadership from the University of Illinois in 2009. Choirs under her direction include 5th grade choir, 6th grade choir, 7th grade choir, 8th grade choir, two curricular high school choirs, Court Singers (extracurricular), and Madrigals (extracurricular). She also teaches 4th grade General Music.

During her 14 years in Monticello, her curricular choirs have consistently received Division I ratings at IHSA and IESA Organizational contest. Under her direction, her high school choirs have performed at the Lincoln Memorial in Washington D.C. and at St. John's Cathedral of the Divine in New York City. Tricia has served as guest conductor at the Decatur Children's Choir Festival and the Unit 5 All-District Elementary Choir and was formerly Co-President of the District 3 Choral Division. She has also served as a judge at IESA and IHSA Organizational Contests.

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Dee Breeding
Melinda Burden
Linda Buzard*
Jessica Dager
Kathy Dams
Jenna Finch
Emmie Fisher
Mallory Krieger
Janet Luedtke
Angela D'Agostino
Merceret
Hannah Schwimmer
Yinglun Sun
Audrey Vallance
Karin Vermillion
Janna Watson
Sam Wells

Alto

Aubrey Hawkinson
Jane Kuntz
Brandi Lowe
Marilyn Marshall
Barb Curtis
Sharron Mies*
Libbie Morley
Mora Novey

Beth Otto
Anne Robin
Robin Sahner
Marlys Scarbrough
Sarah Scott
Kendra Weineke

Tenor

Wayne Badger*
Bill Hanafin
Tim Rowell
Dennis Sims
Derryl Singley
Dave Smith
David Zych

Bass

John Abelson
Bill Buss
Harry Dankowicz
Warren Hapke
Stephen Larson*
Joseph Lubars
Jim Mayer
Brian Mustain
Mark Penner

* section leader

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Director: Tricia Shaw

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Emma Brown	Kaelan Olsen
Jack Brown ⁺	Anna Peterson*
Riley Childers	Caleb Peterson*
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Claire Keating*	Joey Wenke*
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Levi Kirkum	Alison Wiltgen
Ashley Long*	Raegan Yeager
Matt Malato*	Chase Yohnka*
Jamisan	Samantha Zocher*
Matalonis	
Avery Menacher*	*Madrigal
Colton Mockbee*	⁺ Madrigal only

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Trevor Thompson
Julie Saxton

Violin 2

Jinyou Lee
Haley Schricker

Viola

Daniel McCarthy
Giorgi Hataliov

Cello

Ethan Sandman

Bass

Renata Cáceres

Organ

Jonathan Young

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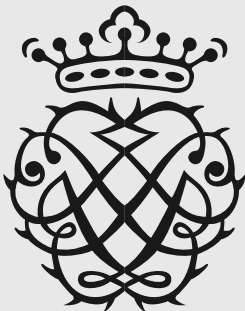
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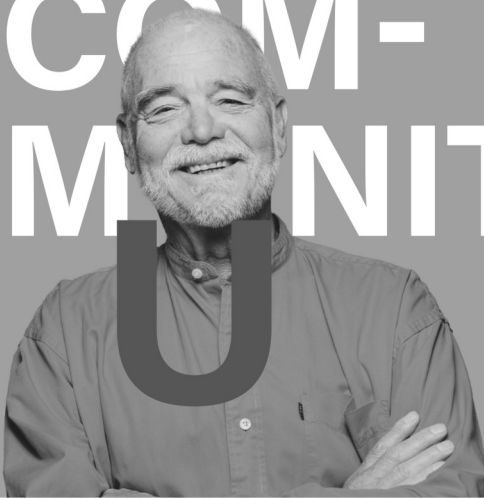
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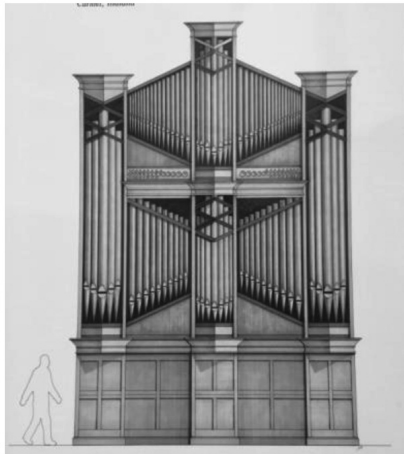


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Homecoming in the Hall
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H.M.S. Pinafore
Friday, November 22, 7:30 pm

Melodies and Mallets
Saturday, February 8, 7:30 pm

A Mutual Celebration
Friday, March 27, 7:30 pm

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with Rachel Barton Pine, violin
Saturday, February 1

MOZART: *Overture to The Magic Flute*
BARBER: *Concerto for Violin and Orchestra,*
Op. 14
SMETANA: *Overture to The Bartered Bride*
DVOŘÁK: *Symphony No. 8 in G Major, Op. 88*

TICKETS

\$40 standard/\$36 senior/\$10 student

DIAMONDS AND GEMS

Saturday, March 7

J. David Harris, clarinet
Timothy McGovern, bassoon
DIAMOND: *Rounds for String Orchestra*
STRAUSS: *Duet-Concertino*
TCHAIKOVSKY: *Symphony No. 5 in E Minor,*
Op. 64

BRASS BRILLIANCE

Saturday, April 18

University of Illinois Women's Glee Club
Central Illinois Youth Chorus
Michael Cameron, bass
STRAUSS: *Till Eulenspiegels lustige Streiche,*
Op. 28
FAURÉ: *Pavane*
FAURÉ: *Caligula, Op. 52*
PAGANINI: *Fantasie on Rossini's "Moses"*
for Doublebass
RESPIGHI: *Pini di Roma (Pines of Rome)*

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