

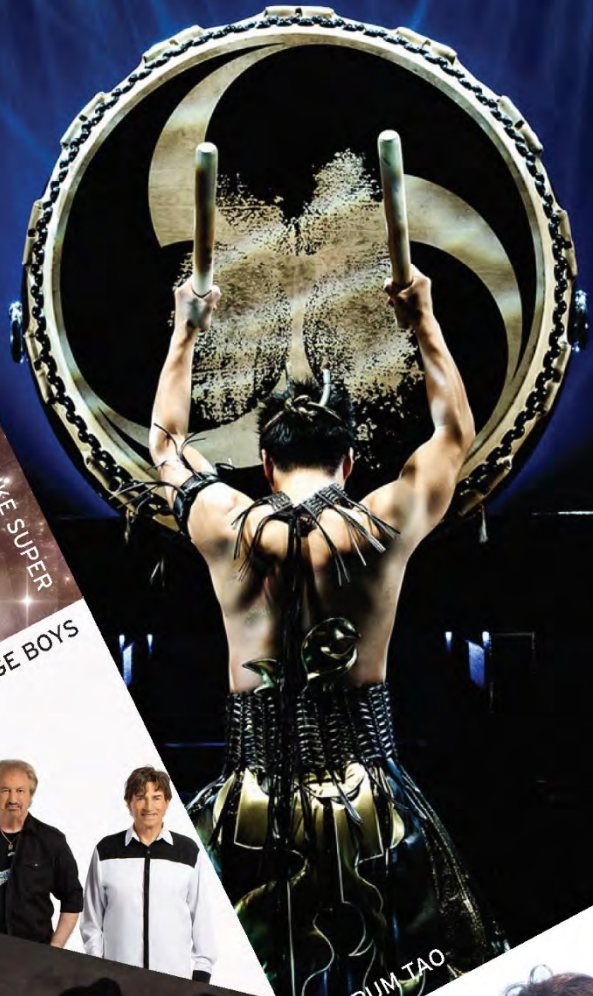


IS BACK! IN PERSON

35th Anniversary Season



MIKE SUPER



DRUM TAO



BODEANS

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HEATHER HEADLEY



Dear MAC Friends!

I am so thrilled to be writing to you with the wonderful news that we are returning to in-person performances in time to celebrate our 35th anniversary together! We have [safety protocols](https://www.atthemac.org/safety-protocols) in place to help mitigate the spread of COVID-19, which you can read about on our website, [atthemac.org](https://www.atthemac.org). As the pandemic changes, so will our policies and we will keep you updated.

This season is packed with your favorites. Music fans will enjoy everything from electrifying BoDeans, to the legendary Oak Ridge Boys, to The Texas Tenors. Get ready for a Mardi Gras and Zydeco party with the Dirty Dozen Brass Band at Mardi Gras Mambo. I also look forward to sharing one of the most compelling concerts I've seen, in an evening with Tony Award-winning Broadway star, Heather Headley.

We are happy to remain the home of our resident companies Buffalo Theatre Ensemble and New Philharmonic. BTE brings live theater back with *Stove Toucher*, a one-man show written and performed by Kurt Naebig, and closes the season with the hysterical *One Man, Two Guvnors*. New Philharmonic Orchestra and Maestro Muspratt are putting on a blockbuster season starting with a Spooktakular concert filled with themes from your favorite horror cinema classics, followed by American melodies in Dvořák's *New World Symphony* featuring the incomparable David Taylor playing one of the most complex violin pieces, culminating in a concert version of *West Side Story*.

Following the blockbuster Frida Kahlo exhibition this summer, the Cleve Carney Museum of Art will open its season with COD alum and brilliant contemporary artist Tony Fitzpatrick. We will close the MAC season in 2022 by bringing back the beloved free outdoor Lakeside Summer series!

We look forward to seeing you and engaging in thought-provoking, joy-inducing, exciting LIVE entertainment. I look forward to seeing you back at the MAC soon!

Enjoy the show!

Diana Martinez
Director, McAninch Arts Center



Dear Friends of New Philharmonic,

Usually, I would begin this letter to you with something like: "Welcome to our New Philharmonic season! This is our 45th season and we are so very pleased to share this moment in our history with each and every one of you."

All of the above is true, sincerely felt and important.

However, in welcoming you back and in these extremely difficult times, I wanted to also share with you how vital I believe music is right now to each of us - whether player or patron. The Greeks used to say that music was the study of relationships between the hidden, internal parts of our humanness – that music has way of finding the big, invisible moving pieces in our hearts and helping us to figure out all that is inside of us.

I believe this, and I am hoping that when you come to hear our wonderful musicians play the *Largo* of Dvořák's *New World Symphony*, John Williams' *Artificial Intelligence*, or "Tonight" from *West Side Story*, it will crack your hearts just open as it does mine.

We hope that we will bring much joy to your lives this year! The Halloween concert is going to be a hoot, the New Year's Eve concerts are always a blast, and movie themes from *Beauty and the Beast* and *The Rocketeer* should bring a smile to folks of all ages.

You and the New Philharmonic musicians are a total family. You are part of our orchestra - right there with us. We thank you for being so loyal, generous, and dedicated to something so meaningful and beautiful as this orchestra.

KIRK MUSPRATT

Kirk Muspratt, Music Director and Conductor

----- **NEW PHILHARMONIC 2021-2022 SEASON** -----

Halloween Spooktakular
Saturday, Oct. 2, 7:30 p.m.
Sunday, Oct. 3, 3 p.m.

New World
Saturday, Nov. 13, 7:30 p.m.
Sunday, Nov. 14, 3 p.m.
Dvořák: *New World Symphony*

No. 9 in E minor
Sarasate: *Fantasy on Bizet's Carmen*
David Taylor, violin

New Year's Eve Concert:
Viennese Classics, Movie Favorites & More!
Friday, Dec. 31, 1:30, 5 & 8:30 p.m.
Ted Allen Pickel, baritone

A Night at the Movies
Saturday, Jan. 15, 7:30 p.m.
Sunday, Jan. 16, 3 p.m.

West Side Story
Saturday, Apr. 9, 7:30 p.m.
Sunday, Apr. 10, 3 p.m.

For tickets and information, call (630) 942-4000 or visit AtTheMAC.org

New Philharmonic is grateful for support from:



New Philharmonic
Kirk Muspratt, Music Director and Conductor
45th Season 2021-2022

New World

Kirk Muspratt, Music Director and Conductor

David Taylor, violin

Alisa Jordheim, soprano

*Guest artist sponsored by
John Rutledge and Betty Joseph*

*This program is partially supported by a grant
from the Illinois Arts Council Agency.*



Saturday, Nov. 13, 2021, 7:30 p.m.
Sunday, Nov. 14, 2021, 3 p.m.
Belushi Performance Hall

PROGRAM

Fantasy on Bizet's Carmen, Op. 25 Pablo de Sarasate
(1844 – 1908)

- Introduction*
- I. Moderato*
- II. Lento assai*
- III. Allegro moderato*
- IV. Moderato*

David Taylor, violin

Morgen! Op. 27, No. 4 Richard Strauss
(1864 – 1949)

David Taylor, violin
Alisa Jordheim, soprano

Symphony No. 9 in E minor "New World"Antonín Dvořák
(1841 – 1904)

- I. Adagio – Allegro molto*
- II. Largo*
- III. Molto vivace*
- IV. Allegro con fuoco*

There will be a five-minute pause before a post-concert MAC chat in the Belushi Hall, hosted by Maestro Muspratt and David Taylor. Presentation will include audience questions and a sampling of Mr. Taylor's personal photography captured on his CSO orchestra travels around the world.

The McAninch Arts Center season celebrates the memory of Joan Frank for a lifetime of service, thanks to the support of family and friends.

PROGRAM NOTES

The *Carmen Fantasy, Op. 25, by Pablo de Sarasate* is a violin fantasy on themes from the opera *Carmen* by Georges Bizet. A version with piano accompaniment was published in 1882.

The *Carmen Fantasy* is one of Sarasate's most well-known works and is often performed in violin competitions. It was dedicated to Joseph Hellmesberger. Because of its delicate techniques and passion inspired by the opera, it is considered to be one of the most challenging and technically demanding pieces for the violin.

The piece contains an adaptation of the Aragonaise, Habanera, an interlude, Seguidilla, and the Gypsy Dance.

program note courtesy Wikipedia



PROGRAM NOTES

Morgen! (Tomorrow!) is the last in a set of four songs composed in 1894 by the German composer Richard Strauss. The text of this Lied, the German love poem "Morgen!" was written by Strauss's contemporary, John Henry Mackay, who was of partly Scottish descent but brought up in Germany. Strauss had met Mackay in Berlin and set "Morgen!" to music on 21 May 1894. It was one of his four Lieder Opus 27, a wedding present to his wife Pauline. Initially he set the accompaniment for piano alone, and for piano with violin. Later he arranged the piece for orchestra with violin solo.

Morgen! remains one of Strauss's best-known and most widely recorded works. Strauss himself recorded it in 1919 accompanying the tenor Robert Hutt on the piano, and again in 1941 conducting the orchestral version with tenor Julius Patzak and the Bavarian State Orchestra. His last recording of it was 11 June 1947, a live broadcast on radio with Strauss conducting the Orchestra della Svizzera Italiana and soprano Annette Brun.

Strauss wrote the song originally to be accompanied by piano, and in 1897, he orchestrated the accompaniment for orchestral strings plus a solo violin, a harp, and three horns. The orchestral strings are muted, and the dynamic throughout is pianissimo or softer. The harp, playing arpeggios and the solo violin accompany continuously until the word "stumm", at which point the horns enter. The violin and harp reenter after "Schweigen", and the horns fall silent until the last few bars. The last chord is joined by a solo horn.

program note courtesy Wikipedia

The poem by John Henry MacKay, with minor changes by Strauss, reads as follows:

Morgen!

Und morgen wird die Sonne wieder scheinen
und auf dem Wege, den ich gehen werde,
wird uns, die Glücklichen sie wieder einen
inmitten dieser sonnenatmenden Erde...
und zu dem Strand, dem weiten, wogenblauen,
werden wir still und langsam niedersteigen,
stumm werden wir uns in die Augen schauen,
und auf uns sinkt des Glückes stummes Schweigen...

Poetic English translation:

Tomorrow!

Tomorrow again will shine the sun
And on my sunlit path of earth
Unite us again, as it has done,
And give our bliss another birth...
The spacious beach under wave-blue skies
We'll reach by descending soft and slow,
And mutely gaze in each other's eyes,
As over us rapture's great hush will flow.



Let's sit down. We want to hear your story.

For anyone who is experiencing life's transitions involving divorce, paternity, adoption, and more, a seat at our table means your specific needs will be addressed with our extensive access to experts, therapists, wealth managers, accountants, and our own dedicated lawyers. You will be heard, informed, guided, and protected. We combine years of experience, deep knowledge, and a team of passionate advocates to get you to a better place. We're not just a team of lawyers. We're lawyers on your team.

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MUSIC THAT CHALLENGES, UNITES AND CELEBRATES

How The 'New World' Symphony Introduced American Music To Itself
By Tom Huizinga Nov. 24, 2018 8:02 AM ET | Heard on Weekend Edition Saturday

Sometimes it takes an outsider to point out what's great about a culture. That's exactly what Czech composer Antonín Dvořák was when he came to the U.S. at the end of the 19th century, an immigrant thrown into a new world and new sounds.

Out of that experience, he wrote a symphony for America: Dvořák's *Symphony No. 9*, subtitled "From the New World," has become one of the world's most beloved orchestral works. It also produced a melody that is a hymn and an anthem to what American music can be.

When Dvořák came to America in 1892, the Pledge of Allegiance was new. So were Carnegie Hall, the game of basketball and Edison's wax cylinders. Classical music in America *wasn't* new — but it needed a reboot. Already a celebrated composer in Europe, Dvořák was hired to run the National Conservatory of Music in New York to help American composers find their own voices and shake off the European sound.

At the time, American concert music sounded a lot like Brahms and Beethoven. Dvořák heard something different, in an unexpected place, as he told the *New York Herald* just before he debuted his "New World" symphony.

"The future of this country must be founded upon what are called the Negro melodies," he declared. "This must be the real foundation of any serious and original school of composition to be developed in the United States." Essentially, this was Dvořák telling white Americans that the future of their music resided in the people they had subjugated and killed.

"It was radical, and I think that he got harshly criticized and really rejected," says JoAnn Falletta, music director of the Buffalo Philharmonic, who has conducted the "New World" Symphony many times. "Dvořák was surprised, in a way, to find that the roots of American music were not European, they were African-American."

The music he found here included African-American spirituals, introduced to him by a young Black man named Harry Burleigh, who had applied to be a student at Dvořák's National Conservatory.

"Dvořák chose a Black person to be his assistant. How likely is that?" says Joe Horowitz, author of the book *Classical Music in America*, noting that this was, after all, America in the 1890s. "He's probably thinking at least two things: 'I want to help this young Black man,' and 'This young Black man is going to help me.'"

Burleigh, from Erie, Pa., was a self-taught baritone, who sang spirituals to Dvořák, like "Go Down Moses," which the composer said had a melody to rival Beethoven. Another one Burleigh introduced Dvořák to was "Swing Low, Sweet Chariot." "Burleigh claimed that Dvořák was actually quoting 'Swing Low' in the opening movement of the *New World Symphony*," says Horowitz.

Dvořák recognized a rich tradition sitting under his nose, one that most American composers seemed blind to. He wove American roots music into his vast symphonic canvas. And, inspired by Black spirituals, he came up with a bittersweet melody that would become a spiritual of its own: the "Largo," the symphony's second movement, a kind of song without words scored for the English horn.

After Dvořák died, the "Largo" was turned into "Goin' Home" in 1922 by William Arms Fisher — a white student of Dvořák's, who added words to the composer's melody. "Most people who know 'Goin' Home' assume that it's a spiritual that Dvořák quoted," Horowitz says. In fact, it was the other way around: Dvořák's melody went from the concert hall to the church hymnbook. "My family all thought it was a spiritual," admits bass-baritone Kevin Deas, who first heard "Goin' Home" as a kid, not realizing the music was by Dvořák. He later recorded the song himself.

"We had 'Goin' Home' in our hymnals that I grew up singing, and so I was familiar with the melody, but there was just this instant sense of, 'I could identify with this music.'" Deas says. "It has that sense of longing, and so much of the African-American spiritual tradition comes with this idea that heaven, or home, is a beautiful place to go to."

Dvořák's "Largo" became not just an anthem for the weary, but also a hymn for those who have died. It was performed at memorial events for presidents Franklin Delano Roosevelt and Gerald Ford. And it even inspired Black composers and musicians, from avant-garde saxophonist Albert Ayler to pianist Art Tatum, who made the "Largo" swing in 1949.

Dvořák had a dream that American composers would follow his example, cultivating their own musical soil to grow distinctly American anthems of their own. Horowitz said it didn't go exactly as he'd envisioned.

"We blew it. We never fulfilled Dvořák's prophecy. We squandered it. We should have had a legacy of Black classical music and we don't," Horowitz says. Instead, it was popular music that soaked up African-American influences — which is great, he adds.

MUSIC HALL.

The Philharmonic Society,

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The Second Concert

WILL TAKE PLACE

SATURDAY EVENING, DEC. 16, '93,

The Public Rehearsal for the Second Concert,
Friday Afternoon, Dec. 15th, 1893.

SOLOIST:
MR. HENRI MARTEAU, - - Violin

PROGRAMME.

- OVERTURE, "A Midsummer Night's Dream,"
- - - Mendelssohn
- CONCERTO for Violin, in D, op 77, Brohms
MR. HENRI MARTEAU,
- SYMPHONY, "From the New World,"
No. 5, E minor, - - - Dvorák
(New; first time in America.)

An 1893 advertisement for the world premiere of Dvořák's "New World" Symphony.
Carnegie Hall Archives

PROGRAM NOTES

Still, Falletta says, some did hear Dvořák's call. "He made American composers think about music differently," she says. "The entire history of 20th century American music changed because of Antonín Dvořák. And maybe his prediction, then, gave composers like Gershwin the feeling that using jazz and writing for classical orchestra was okay."

George Gershwin too looked to jazz, and Aaron Copland would look to American folk music in ballets like *Appalachian Spring* and *Rodeo* -- but before any of them was Dvořák. Before the birth of jazz, R&B and hip-hop, an old, white, European composer predicted that Black music was America's future.

"The roots of American music — whether it be African-American or Native American or ragtime or Louisiana bayou music — all of that has now become accepted as a rich part of our fabric of our musical life," Falletta says.

That musical melting pot is what Antonín Dvořák celebrated, and even elevated, in his "New World" symphony: a philosophy of inclusion rendered in music.

Daoud Tyler-Ameen contributed to the digital version of this story.



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PROFILES



David Taylor (violin) joined the Chicago Symphony Orchestra as assistant concertmaster in 1979. Born in Canton, Ohio, he first studied violin with his father at the age of four, and continued with Margaret Randall and Rafael Druian at the Cleveland Institute of Music. He later studied with Ivan Galamian and Dorothy DeLay at the Juilliard School, where he received both bachelor's and master's degrees. He became a member of the Cleveland Orchestra in 1974 as a first violinist. With the Chicago Symphony, he has made numerous solo appearances, including performances with Sir Georg Solti. He also has served as acting concertmaster of the St. Louis Symphony and concertmaster of the Milwaukee Symphony Orchestra.

Taylor served as concertmaster of the Ars Viva Symphony Orchestra, which disbanded in 2015. As a lover of chamber music, he often appears in recital and solo performances in the Chicagoland area, at the Ravinia Festival and on WFMT-FM. He frequently performs with the Pressenda Trio with fellow CSO cellist Gary Stucka and pianist Andrea Swan. Taylor is also a soloist with the region's local orchestras. He teaches privately at the Moody Bible Institute of Chicago and at Roosevelt University's Chicago College of Performing Arts. A coach of orchestral violinists, he has students in orchestras across the United States and Japan.

David Taylor resides in downtown Chicago with his wife, violinist Michelle Wynton. He plays a J.B. Guadagnini violin, made in 1744.



Described as "vocally resplendent," "powerful," and possessing "impeccable coloratura" (San Francisco Chronicle), soprano **Alisa Jordheim** returns to the role of Gilda in *Rigoletto* with Central City Opera, sings her first performances of Despina in *Così fan tutte* with San Diego Opera, Susanna in *Le nozze di Figaro* with Virginia Opera, and Erste Zofe in *Der Zwerg* with the George Enescu Festival

in Romania, and returns in concert to the New Philharmonic in the 2021-2022 season. Recent performances include: Gilda in *Rigoletto* with San Diego Opera; Cunégonde in *Candide* with Palm Beach Opera; Erster Knappe in *Parsifal* with Opéra national de Paris; Rosina in *Il barbiere di Siviglia* with Boston Midsummer Opera; Ninetta in *La gazza ladra* with Teatro Nuovo; Belinda in *Dido & Aeneas*, Venus in *Venus & Adonis*, and Lola in the world premiere and recording of *Sister Carrie* with Florentine Opera; Constance in *Dialogues des Carmélites* at Caramoor; Satirino in *La Calisto* with Cincinnati Opera; Mozart's *Requiem* with Ensemble Pygmalion at Versailles; Torke's *Book of Proverbs* with the Grant Park Music Festival; *Ein deutsches Requiem* with the Las Vegas Philharmonic;

PROFILES

Exsultate, jubilate and *Messiah* with the Milwaukee Symphony; and works by Gershwin and Rachmaninoff with the Bochumer Symphoniker. Ms. Jordheim is the winner of both the Rose Bampton Award and a Career Development Grant from The Sullivan Foundation, two-time winner of the Metropolitan Opera National Council District Auditions, winner of the Kaleidoscope International Vocal Competition, 2nd prize winner in the Classical Singer Competition, and winner of the Irwin Scherzer Encouragement Award from the George London Foundation.

A Fulbright Scholar and Fellow of the American Scandinavian Foundation, Ms. Jordheim studied Scandinavian song and diction at the University of Oslo in 2013-2014. She frequently performs recitals of songs by Scandinavian composers, and has published an article on Norwegian, Swedish, and Danish singing diction in the *NATS Journal of Singing*. She is also an advocate of new music for voice, having premiered works composed for her by Lori Laitman, Douglas Pew, Joanne Metcalf, Josh Deutsch, and Rodney Rogers. Ms. Jordheim has recorded Lori Laitman's song cycle, *Five Lovers*, on the Naxos label, and her recording of Laitman's *Fresh Patterns* will be released in February 2022 by Acis Productions. She is an alumna of the Merola Opera Program, Central City Opera Young Artist Program, Florentine Opera Studio, and the University of Cincinnati College-Conservatory of Music.



Kirk Muspratt (Music Director and Conductor) recently received the 2020 Programming of the Year Award as well as the 2018 Conductor of the Year award from the Illinois Council of Orchestras. He was also named "Chicagoan of the Year" in classical music by John von Rhein and the staff of the *Chicago Tribune*. In honoring Muspratt, von Rhein said, "Ask the delighted adults and kids who this year flocked to his concerts in west suburban Glen Ellyn with the New Philharmonic Orchestra ... They will tell you he made concert going an interactive experience that was both enlightening and— are you ready?—fun."

Recognized as one of the outstanding figures in the new generation of conductors, Muspratt has garnered international critical acclaim as a "born opera conductor" (*Rheinische Post*), "a knowledgeable musician who delivers superbly controlled, gorgeously shaped readings" (*St. Louis Post-Dispatch*), and "friend to local music" (*Midwest Beat Magazine*). The *Los Angeles Times* declared, "Watch him!"

In July 2004, Muspratt was named both music director of New Philharmonic and artistic director/music director of DuPage Opera Theatre (now New

PROFILES

Philharmonic Opera). In his last fifteen years, productions featured *Otello*, *Madama Butterfly*, *Le Nozze di Figaro*, *Il Barbiere di Siviglia*, *Hansel and Gretel*, *La Boheme*, *Faust*, *Tosca*, *The Beggars Opera*, *Elixir of Love*, *Turandot*, *Gianni Schicchi*, *Così fan Tutte*, *The Mikado*, *La Traviata*, *Die Fledermaus*, and *The Merry Widow*.

In 2017 and 2009, New Philharmonic was awarded Professional Orchestra of the Year by the Illinois Council of Orchestras. Programming of the Year award, also by the Illinois Council of Orchestras, was garnered in 2019 and bestowed in 2020.

In his first months at New Philharmonic, Muspratt instituted a Side-by-Side program for local high school students. Six years ago, Muspratt initiated a popular Solo Competition for Children that results in a child performing at every New Philharmonic concert. In order to involve the community to the maximum, Muspratt has created "Just Ask Kirk™" cards for audience members' questions and a "Kirkature™" cartoon to help advocate the credo: "Classical music is for everyone."

Muspratt begins his 20th acclaimed season as music director of the Northwest Indiana Symphony Orchestra (NISO). In 2006, with NISO, he initiated the South Shore Summer Music Festival.

From 1991 through 1996, Muspratt served as resident conductor to Lorin Maazel at the Pittsburgh Symphony Orchestra. Prior to that, he was appointed as associate conductor to Joseph Silverstein at the Utah Symphony Orchestra (1990-1992). From 1987 through 1990, Muspratt served as assistant conductor to Leonard Slatkin at the St. Louis Symphony Orchestra as well as music director of the St. Louis Symphony Youth Orchestra. He was music director of the Alberta Ballet from 1997 through 1999. At the New York Philharmonic, Muspratt has served as a cover conductor.

In addition to his work in Pittsburgh, Utah and St. Louis, Muspratt has guest conducted the orchestras of Los Angeles, Montreal, London, Korean Broadcast Symphony, Detroit, Rochester, National Arts Center, Vancouver, Knoxville, Puerto Rico, Rhode Island, Winnipeg, Calgary, Edmonton, Hamilton, Victoria, Thunder Bay, New Orleans, Stamford, Binghamton, Lafayette, South Bend, Puchon, Annapolis, Wisconsin Chamber Orchestra and Baltimore Chamber Symphony. Summer debuts have included the Tanglewood, Chautauqua and Sewanee Music Festivals and the Banff Center for Performing Arts.

In Europe, Muspratt was assistant conductor in the opera houses of Monchengladbach/ Krefeld, Germany, from 1985 to 1987. His American opera-

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conducting debut came with the Utah Opera in 1991. He returned there to premiere Mascagni's *L'Amico Fritz*. Maestro Muspratt has conducted *Die Fledermaus* for the Calgary Opera, *Faust* and *Merry Widow* for the Utah Opera, *Of Mice and Men* and *Il Barbiere di Siviglia* for the Arizona Opera, all to stunning critical acclaim. In addition, he debuted at the Ash Lawn-Highland Summer Opera Festival in Virginia. He returned to Arizona Opera to conduct their production of *Dialogues of the Carmelites*, to the Utah Opera for their new production of *Faust* and *Amahl and the Night Visitors* at Opera Illinois. In 1983 and 1984, Muspratt was invited to be a scholarship student at the Chautauqua Institute and in 1986 was selected as a conducting fellow at the Aspen Music Festival. A year later, he was invited into the Conducting Program at the Tanglewood Festival. In 1988, he was chosen to be one of three conducting fellows for the Los Angeles Philharmonic Institute at the Hollywood Bowl.

As a teacher, Muspratt has taught at the Conductors' Institute of the University of South Carolina, the Conductors' Guild National Workshops, Association of Canadian Orchestras National Conference in Toronto, the Conductors' Studio at Illinois State University and at Westminster Choir College in Princeton. During the summer, he has often taught a graduate conducting class at VanderCook College of Music and for the last three summers has been teaching at the Northwestern University Summer Opera Seminar. In 2019, he taught graduate conducting master classes at Illinois State University and judged the concerto competition at Northwestern University. Muspratt recently completed a six-year tenure on the board of directors of the Conductors' Guild.

Having always enjoyed working with young people, he has conducted the Pennsylvania Regional Orchestra and the Pennsylvania All-State Orchestra and most recently the IMEA District 9 orchestra. Muspratt has conducted the Boston University Tanglewood Orchestra at the Tanglewood Festival. Muspratt has been the recipient of numerous awards, among them grants from the Canada Council and the Presser Foundation. In 1983 and again in 1984, he was winner of the Strauss Conducting Prize while a conducting student at the Vienna Conservatory. During his tenure in Utah, he received the first Utah Up'n Comers Award ever given to a classical musician. This honor was awarded to Muspratt for his work and involvement in the Utah Arts Community. In 1987, he was named winner of the prestigious Exxon/Affiliate Artists Award.

He began his studies as a pianist in New York with Harold Zabrack and continued his studies at Temple University with Adele Marcus and Alexander Fiorillo. After completing graduate studies, Muspratt was accepted into the conducting program at the Konservatorium in Vienna, Austria.

PROFILES

Muspratt is a native of Crows Nest Pass, Alberta, Canada. He became an American citizen in the summer of 2010.

In 2016, he was honored to become a Paul Harris Fellow, an award named for the Rotary International Founder, Paul Harris. In recent seasons, Muspratt has conducted at the Joffrey Ballet of Chicago.



Benjamin Nadel (Associate Conductor and Principal Librarian) is a classically trained conductor, pianist, and violinist. Based in Chicago, he is the Associate Conductor and Orchestra Librarian for the New Philharmonic and Northwest Indiana Symphony Orchestra. He is also the Orchestra Director at North Central College. Nadel served as Assistant Conductor and Chorus Master at the Midwest Institute of Opera from 2011 – 2015.

Nadel began his conducting studies with Dr. Glenn Block at Illinois State University while completing his undergraduate degree. He then went on to receive his MA in Orchestral Conducting at the University of Iowa with Dr. William LaRue Jones. Early on in his studies, Nadel fell in love with operatic conducting because to him, it is one of the most moving and all-encompassing art forms. This passion for opera led him to the Cincinnati Conservatory's summer opera program in Spoleto, Italy, where he studied with Maestro Mark Gibson. It was after this that he became Assistant Conductor at the Midwest Institute of Opera, where he had the privilege to work closely with Maestro Joshua Greene of the Metropolitan Opera. Nadel is devoted to understanding the native languages of operatic scores in order to best interpret them musically, so he spent 2 summers in Italian language immersion, and has a firm command of German as well.

As an orchestral conductor, Nadel has worked with several youth groups and high school ensembles, including New Trier, Metea Valley, Glenbard West, and Stevenson High School, as well as the Northwest Indiana Youth Symphony. He also regularly conducts on the summer concerts at New Philharmonic and the Northwest Indiana Symphony Orchestra.

NEW PHILHARMONIC PERSONNEL

Kirk Muspratt, Music Director and Conductor

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Chair sponsored by Lowell and Barbara Anderson

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David Gauger, Principal
Chair sponsored by Margaret and Michael McCoy
James Hahn

Trombone

Tom Stark, Principal
Adam Moen
Darren Castellanos

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Akshat Jain

Timpani

James Bond-Harris

Percussion

Andrew Cierny
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Harp

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* includes Seaton Society

HOUSE NOTES

- **Mailing List:** If this is your first visit to the McAninch Arts Center, please stop by our Box Office to add your name to our mailing list or register your email at www.AtTheMAC.org.
- Cameras and recording devices are not allowed in the theater and are prohibited by our contracts with the artists.
- Smoking is not permitted in the theater or on campus.
- For your comfort and security, all backpacks and large bags must be checked.
- Electronic pagers and patrons' seat locations should be given to the House Manager, who will notify you in the event of a call. Patrons wearing wristwatch alarms or carrying cellular phones are respectfully requested to turn them off while in the theater.
- Emergency phone number at College of DuPage Police Department for after-hour calls is (630) 942-2000.
- Latecomers seated at discretion of the House Manager.
- Groups of 10 or more may contact Kat Kazmierski at (630) 942-3026 or kazmierskik@cod.edu to arrange for group discounts.
- If you notice a spill in the theater, please notify an usher.
- McAninch Arts Center volunteers are people who assist the house staff in areas of ticket taking, ushering and general management during performances. To get involved, call (630) 942-3705.
- **For Americans With Disabilities Act** accommodations, call (630) 942-2141 (voice) or (630) 858-9692 (TDD).
- **Infrared Assistive Listening Devices:** For audience members who desire audio amplification of performances, headsets with individual volume controls are now available. You may check out the headsets at the Ticket Office with a credit card or driver's license. *Underwritten by a generous gift from The Knowles Foundation.*

MAC STAFF LISTING

MAC Administrative Staff

Director of the McAninch Arts Center.....Diana Martinez
Business Manager Ellen McGowan
Assistant Business Manager Kari Schoettle
Curator, Cleve Carney Museum of Art Justin Witte
Gallery Assistant Maria VanDyken Li
Project Coordinator, Frida Kahlo: Timeless..... Molly Junokas
Education and Community Engagement Coordinator Janey Sarther
Director of Development for Cultural Arts..... Janie Oldfield
Graphic Design and Group Sales Coordinator Kat Kazmierski
Administrative Assistant Mandy Rakow
Student Clerical Assistants Maria Khye, Annie Wagner

MAC Box Office and Front of House Staff

Box Office Manager Julie Elges
Assistant Box Office Supervisors Jim Gosling, Elise Wash
Box Office Assistant Patrick Garon, Tatia Hegrans
Patron Services Manager Tom Murray
Assistant Patron Services Supervisor Deborah Kolek
Front of House Manager Rob Nardini

MAC Resident Professional Ensembles

Buffalo Theatre Ensemble, Artistic Director.....Connie Canaday Howard
Buffalo Theatre Ensemble, Associate Artistic Director.....Amelia Barrett
Buffalo Theatre Ensemble, Business Manager.....Bryan Burke
New Philharmonic, Music Director and Conductor Kirk Muspratt
New Philharmonic, Associate Conductor and Librarian Benjamin Nadel
New Philharmonic, General Manager Paula Cebula
New Philharmonic, Personnel Manager..... Karen Dickelman

MAC Design and Technical Staff

Technical Production Coordinator Jon Gantt
Costume and Make-up Design Coordinator Kimberly G. Morris
Assistant Costume Coordinator and Stitcher Gretchen Woodley
Production Manager Joe Hopper
Sound and Lighting Specialist..... Ben Johnson
Lighting Production Specialist Elias Morales
Audio Production Specialist Fisher Parsons
Production Specialist..... Sabrina Zeidler
Stage Hands Bobby Bryan, Caitlyn Woods





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