



McAninch Arts Center
at **College of DuPage**

— GET INVOLVED —

Here at the McAninch Arts Center we offer a variety of ways you can engage with us:

- Volunteer—Contact Front of House Manager, Rob Nardini at nardinir@cod.edu
- Take Classes—visit myaccess.cod.edu to search for class options at COD.
- Audition and Perform—visit www.AtTheMAC.org for dates and details.

— WHY ENGAGE WITH THE ARTS —

Adapted from “Learning Through the Arts” by Dee Dickinson

- The arts provide opportunities for expression – bringing the inner workings of ourselves out into the world around us.
- The arts gives us a language that all people can speak connecting us culturally and socially by breaking down the barriers of economics and education.
- The arts allow us to learn about and appreciate other cultures.
- The arts provide the means for everyone to learn, improving academic achievement through test scores, and enhancing social skills as well as critical and creative thinking.
- The arts make it possible to use personal strengths in meaningful ways, allowing bridges to understanding difficult abstractions.

Learning to trust and develop friendships while engaged in creativity brings the connection down to one-on-one and allows the larger community to gather and experience the arts together.



Music at the MAC

"Welcome to a place where music is performed, studied, explored and shared."
And we're back!

After a year and a half of electronic dislocation, we are making music in person and sharing it with friends, family and audience. We can't tell you how gratifying that is. We are, indeed, grateful.

In the McAninch Arts Center at College of DuPage, students and community musicians explore the musical arts, hone their skills and entertain audiences. You can usually walk through our hallways and hear the sounds of instrumental and vocal ensembles, private lessons in all instruments and voice, and music classes, as well as in performances like the one you are enjoying today.

The Music Program at College of DuPage is back to 'almost normal,' with classes, ensembles, lessons and performances taking place in person. We hope you enjoy the broad range of music we make with collaborations of eager musicians and experienced faculty in classical, jazz and unclassified styles. All of our ensembles welcome new members at the start of every semester and perform regularly. We expect to be complete in the spring.

Some of us have been making and teaching music at COD for more than four decades. While faculty, students, and audiences change, we are part of a legacy of music as an essential form of human expression from the very beginning of human life. The primacy of musical expression continues to this day, despite all obstacles.

We hope you enjoy tonight's concert. Drop in on our free Music Fridays @ Noon in MAC 140. Join us on Facebook (AtTheMAC) or by joining our e-newsletter for news about all the events at the MAC (www.AtTheMAC.org).

Thank you for joining us for these concerts. *Enjoy the music!*

The Music Faculty at College of DuPage

McAninch Arts Center
at College of DuPage
presents

DuPage Chorale

Lee R. Kesselman, *Music Director*
William Buhr, *Accompanist*

with

Jennifer Barnickel-Fitch, *soprano*
Ace Gangoso, *tenor*
David Govertsen, *bass-baritone*

and the

DuPage Chorale Orchestra

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

Sunday, Dec. 5, 2021
Belushi Performance Hall, 7:30 p.m.

PROGRAM

I.

Songs my Heart has Taught Me (2021) Bob Chilcott
Lyrics: Delphine Chalmers

William Buhr, *piano*

1. *Unison*

When the bark of our skin
Becomes soft to the touch
And the breeze leaves through our hair,
The whispers of the trees
And the stories we write
Are in unison.

When the ripple of a smile

Weathers dimples into stone
And love breaks on new shores,
The surge of the tides
And the press of a hand
Are in unison.

When the bravest ideals
Take wing in soaring flocks
And make a home in warmer skies,
The patterns of the birds
And the lives we weave
Are in unison.

When dreams linger in waking thought
Like teasing constellations
And hope fills even hopeless hearts,
The song of the future
And the song of our souls
Are in unison.

PROGRAM

2. *Harmony*

Am I too comic?
Or too melancholic?
Too bold, or too old, or too vain?
I play the clown, brave their frowns.
Is the face in the mirror truly mine?

Am I too serious?
Or too mysterious?
Too loud, or too proud, or too free?
I try on masks, act out parts.
Is it really so wrong to be me?

All these words vault like tumblers.
Stumbling and struggling to land.
I can soar through it all.
Maybe it's time for my last curtain call.

I've learned to play to a differ'nt crowd,
Transpose into a major key.
In the song of shared acceptance
Lies an inner harmony.

3. *Rhythm*

You can hear it in the crackle of the breaking dawn
when the world is waking up a-fresh.
The blaring yawns and your stifled yawn
Say to paint your colours on the day.

Clap it,
Tap it,
Even rap it.
Feel the pulse and set life's beat.

You can sense it in the swagger of a head-phoned guy
when they pause to type another text.
The to and fro and adrenaline's flow
Declare love's timeless overture.

PROGRAM

Clap it,
Tap it, ...

You can note it in the beating of your joyful heart
when your steps echo on the street.
The busker's riffs and his cheerful call
fill the air with humming melodies.

Clap it,
Tap it, ...

You can feel it in the static of the playful breeze
when the world cries for you to dream.
Your budding thoughts and your soul's blank page
say to seize each opportunity.

Clap it,
Tap it,
Even rap it.
Feel the pulse and set life's beat.

4. Resolution

My heart has taught me a song to sing in ev'ry lonely hour,
Though each passing second marks a moment lost in time.
The silence holds within it other gifts.
My youth hidden in the beating rain like stones thrown at my
windowpane.

For all the friends you miss, all the things you cannot fix,
know this:
All will be safe, all will be sound, all will be bliss.

Life has taught me a way to find the missing chord I need,
Though minor and major blend within my memory.
The echo holds within it other voices.
Love and loss entwined in a single note like hearts and initials
carved in oak.

PROGRAM

For all the words you cannot find and all that slips from sight and
mind,

know this:
All will be clear, all will be free, all will be bliss.

Love has taught me a way to find the home key locked within.
Though our melodies wind and weave down many paths.
Our music holds within a resolution.
Voices singing out a soft reprieve like a promise carried on the
breeze.

For all music yet to soar and all our unwritten scores,
know this:
All will be safe, all will be calm, all will be bliss.

the mac WHERE CULTURE AND COMMUNITY CONNECT

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PROGRAM

II.

Mass in G Franz Schubert
(1797–1828)

Jennifer Barnickel-Fitch, *soprano*
Ace Gangoso, *tenor*
David Goverts, *bass-baritone*
and the DuPage Chorale Orchestra

1. Kyrie—Chorus and soprano solo

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

2. Gloria—Chorus

Glory to God in the highest,
And peace on earth to men of good will.
We praise You, we bless You,
We worship You, we glorify You.
We give You thanks for Your great glory.
Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sin of the world,
Have mercy on us.
You who take away the sin of the world,
[Hear our prayer.
You who sit at the right hand of the Father,
have mercy on us.]
For You alone are holy, You alone are Lord,
You alone are the Most High, [Jesus Christ.]
With the Holy Spirit in the glory of God the Father, Amen.

PROGRAM

3. Credo—Chorus

I believe in one God, the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.
[And] in one Lord Jesus Christ, the only Son of God, eternally begotten
of the Father,
God from God, light from light,
true God from true God, begotten, not made,
of one being with the Father; through Him all things were made. For
us and [for] our salvation He came down from heaven: by the power
of the Holy Spirit He became incarnate from the Virgin Mary, and was
made man.
For our sake He was crucified under Pontius Pilate; He suffered death
and was buried. On the third day He rose again in accordance with the
Scriptures; He ascended into heaven, and is seated at the right hand
of the Father; He will come again in glory to judge the living and the
dead, and His kingdom will have no end.
And I believe in the Holy Spirit, the Lord, the giver of Life, who
proceeds from the Father and the Son; with the Father and the Son He
is worshipped and glorified. He has spoken through the prophets. [I
believe in one holy catholic and apostolic Church;] I acknowledge one
baptism for the forgiveness of sins; [I look for the resurrection of the
dead,] and the life of the world to come. Amen.

4. Sanctus—Chorus

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of your glory,
Hosannah in the highest.

5. Benedictus—Trio and Chorus

Blessed is He who comes in the name of the Lord,
Hosannah in the highest.

6. Agnus Dei—Chorus, soprano and bass solos

Lamb of God, who takes away the sin of the world,
have mercy on us.

PROGRAM

III.

Songs from Canada

Featuring William Buhr, *piano*

Here's to Song..... Allister MacGillivray
arr. Lydia Adams
David Govertsen, *bass-baritone*

Hymn to Freedom Oscar Peterson
arr. Paul Read

Song for the Mira..... Allister MacGillivray
arr. Stuart Calvert
Ace Gangoso, *tenor*
Deb Stevenson, *oboe*

We Rise Again..... Leon Dubinsky
arr. Lydia Adams
Jennifer Barnickel-Fitch, *soprano*

IV. and...

Auld Lang Syne (Scottish Folk Song) arr. Lee R. Kesselman
DuPage Chorale Orchestra

Want to Help Support COD Music Students?



The College of DuPage Foundation has started a new initiative fund for music students who can't afford private lessons. Stop by the Box Office for more information or call the COD Foundation at (630) 942-2462 to make a donation.

No donation is too small.

Thank you for your consideration.

**College of DuPage
FOUNDATION**

For more information or to make a donation, please call the COD Foundation at (630) 942-2462.

PROGRAM NOTES

CHILCOTT

“It was a privilege and an honor to be invited to write the Raymond Brock Memorial Commission for the ACDA National Conference in Dallas in 2021. I was asked to write something that embraced certain aspects of diversity: a rich, beautiful, and complex subject. I asked a brilliant young poet, Delphine Chalmers, to come on this journey with me to create this piece. As the national conference ended up taking place virtually, this piece was first performed by the BBC Singers with pianist Anna Tilbrook, in a video recording to be broadcast to delegates.

“I have learnt so much from a life of extensive travel, through music and collaboration with many different people, but the overriding thing is that, as Maya Angelou says in her great poem *Human Family*, ‘We are more alike, my friends, than we are unlike.’ Throughout life, music has been my barometer; it has helped me to understand so many things and so many people, and I hold this deep in my heart, hence the title *Songs my Heart has Taught Me*. Delphine and I decided to use musical concepts as titles for the four songs that make up the work, exploring how these can help us to understand commonality.

“The first song, *Unison*, is an anthem to unity that ends with the powerful line, ‘The song of the future and the song of our souls are in unison.’ *Harmony*, written in a more fluid, musical-theater style, touches on peoples’ need to be accepted, in a way like a note in a chord, in such a way that we can feel embraced, as Delphine writes so eloquently: ‘In the song of shared acceptance lies an inner harmony.’ The third song, *Rhythm*, is a spiky piece with a beat that tells of life’s rhythm, of the pulse that the living all share, and it urges us to seize the day. Finally, in *Resolution*, the melody is spun by the singers over a simple, recurring chord structure. The poetic refrain is strongly influenced by the words of the 14th-century female mystic, Julian of Norwich: ‘All shall be well, and all shall be well and all manner of thing shall be well.’ The piece ends quietly and tonally, but of course does not completely resolve. That is the story of life.”

—Bob Chilcott

PROGRAM NOTES

Bob Chilcott has become one of the world’s most widely performed composers and arrangers of choral music. His compositional output reflects his wide taste in music styles and his commitment to writing music that is both singable and communicative. He has been involved in choral music most of his life. He was a chorister and then a choral scholar in the choir of King’s College, Cambridge, and was a member of the British vocal group The King’s Singers for whom he made a number of popular arrangements of well-known songs from all genres. As well as being a full-time composer, he is also a highly acclaimed choral conductor. He has been privileged to conduct many choirs all over the world. Chilcott is principal guest conductor of The BBC Singers and in 2019 he was appointed principal conductor of Birmingham University Singers. His music has been widely recorded by many choirs and groups including The King’s Singers, Tenebrae and The BBC Singers.

SCHUBERT

Instrumentation: Two trumpets, timpani, organ, string orchestra

Many composers gain fame for one genre of music, perhaps above all others. In Schubert’s case, while he produced a wealth of chamber music, symphony, art-songs and choral music, it is his treasure of art-song that seems to overshadow all other media. His sacred music evidences his talent for lyricism and melody, steeped in the solid tradition of Viennese classical form and sacred style. Schubert wrote the *Mass in G*, his second, during the first week of March 1815. He wrote the mass for his family’s parish church in Lichtental. He was intimately familiar with the church, its musical traditions, and the people who would perform this mass, and his time as a member of the Vienna Boys’ Choir and as a student of Antonio Salieri gave him all the grounding in classical vocal music a composer could want. A composer who grew up in the land of Mozart and Haydn would have known the rules and forms of the Viennese model, and Schubert aptly demonstrates this knowledge.

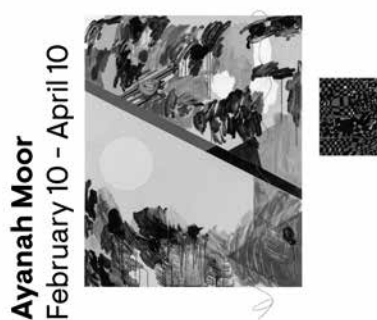
The *Mass in G* is a missa brevis, composed for ordinary Sunday service, with modest accompaniment. Each of the movements is written in an easily recognizable classical form. The solo parts demonstrate Schubert’s comfort with writing beautiful vocal lines. The work is compact and effortless in its execution.

PROGRAM NOTES

There are two especially noteworthy elements to this work. Much has been made of Schubert's 'careless' setting of the Mass ordinary text. Opinions vary from the composer's carelessness, to haste in completing the setting, to some sort of theological protest about certain elements of Catholic doctrine. There seems to be no way to reconstruct the reasons, but there is evidence that the early 19th century church was not terribly particular about such details. The other element is the foundation of the music for the Credo movement. We know that Schubert idolized Beethoven. The popular story is that he was too shy to approach the older composer, but only did so as he filed past Beethoven's casket at his funeral. But the music for the Credo is nearly identical to the truncated Prisoner's Chorus from Beethoven's only opera, *Fidelio*, in which the prisoners get a brief taste of fresh air during an exercise break. We know that Schubert heard *Fidelio*. Beethoven uses only a few dozen measures of this music—the chordal melody with pizzicato walking bass line—but Schubert further develops this as a rather surreptitious homage to Beethoven. Perhaps, in his own way, Schubert is thanking Beethoven for pointing the way to a new, freer Romantic style, breaking through the structures of Classicism.

—LRK

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GUEST ARTIST PROFILES



Jennifer Barnickel-Fitch (soprano) received her Doctor of Musical Arts degree in Vocal Performance from the University of Michigan under the

guidance of Lorna Haywood. She has won awards from the Metropolitan Opera National Council as well as the Milwaukee Bel Canto Chorus and the Ann Arbor Musical Society. She is a member of the National Association of Teachers of Singing and has been a part of the voice faculty at College of DuPage since the fall of 2003.

She is a frequent recitalist and her oratorio repertoire includes Handel's *Messiah*, Mozart's *Requiem*, Schubert's *Mass in G*, Beethoven's *Missa Solemnis* and *Mass in C*, Mendelssohn's *Elijah*, Rutter's *Magnificat*, Verdi's *Requiem* and Brahms' *German Requiem*. She has been a member of the Chicago Symphony Chorus and Lyric Opera Chorus and has covered the role of Verdi's *Aida* and Leonora in *Il Trovatore* for da Corneto Opera, as well as being broadcast on WFMT in Chicago. She is a frequent soloist with DuPage Chorale.



Ace Gangoso (tenor) enjoys an eclectic musical career in Chicago as a singer, music director, pianist and teacher. Gangoso is pleased to make

his debut as a soloist with the DuPage Chorale this season, along with the Chicago Choral Artists and Bach Cantata Vespers at Grace Lutheran in River Forest. He is a member of the Chicago Symphony and Grant Park Choruses, as well as Chicago a cappella and the vocal chamber quartet Fourth Coast Ensemble. An active church musician, Gangoso is the director of Music Ministry at St. Nicholas Parish in Evanston, where he conducts several choirs and musical groups; additionally, he is a pianist for the Chicago Black Catholics Choir and a supplementary musician at several parishes in the Archdiocese of Chicago. Gangoso is also a private voice instructor at Highland Park High School. He holds bachelor's degrees in Music Education and Voice Performance from the University of Central Arkansas, and a master's degree in Voice Performance from Northwestern University. He is a proud alumni member of Phi Mu Alpha Sinfonia, the world's oldest and largest fraternal society in music.

GUEST ARTIST PROFILES



Chicago native **David Govertsen** (bass-baritone) has been active as a professional singer for nearly 20 years, portraying a wide variety of opera's

low-voiced heroes, villains and buffoons. Govertsen has appeared as a soloist with numerous local and regional opera companies, including Lyric Opera of Chicago, Santa Fe Opera, Tulsa Opera, Chicago Opera Theater and the Haymarket Opera Company. He is a member of the vocal chamber quartet Fourth Coast Ensemble, performing art song in Chicago and throughout the Midwest.

As a concert soloist Govertsen has performed with the Chicago Symphony Orchestra, Detroit Symphony Orchestra, Madison Symphony Orchestra, Rochester Philharmonic Orchestra, Grant Park Orchestra, Santa Fe Symphony and Santa Fe Chamber Music Festival, among many others. He made his Carnegie Hall debut in 2011 as the Herald in *Otello* with the Chicago Symphony Orchestra conducted by Riccardo Muti. He is an alumnus of the Ryan Opera Center and the Santa Fe Opera and Central City Opera apprentice programs and holds degrees from Northwestern University, Northern Illinois University and College of DuPage. Govertsen

is currently on faculty at North Park University, Valparaiso University, Lewis University and College of DuPage. He is a frequent soloist with DuPage Chorale.

Deb Stevenson has been a freelance oboist in the Chicago area for more than 30 years. She is the founder of the Metropolis Oboe Quartet (www.metropolisquartet.com). Her newest project, Rendezvous Arts (www.rendezvousarts.org), was conceived during the 2020 pandemic and marries chamber music and visual art. Stevenson can be heard on recordings with the Chicago, Metropolis, Lake Forest and Milwaukee Symphonies, the St. Charles Singers, Stevie Nicks, Faith Hill's Christmas Special, the Apollo Chorus and numerous recordings for GIA music. She is a very proud member of the orchestral faculty of the Oklahoma Summer Arts Institute festival, Wheaton College, North Park University and Vandercook College.

DUPAGE CHORALE PROFILES

Music Director **Lee R. Kesselman** has been director of Choral Activities at College of DuPage since 1981. Conductor, pianist, teacher and award-winning composer, he directs the DuPage Chorale, New Classic Singers and College of DuPage Chamber Singers and Concert Choir and serves as chair of the Music program. In demand as a guest conductor and clinician, Kesselman has conducted Dominick Argento's "Postcard from Morocco" for OperaWorks! in Madison, WI. Among his compositions are the opera "The Bremen Town Musicians" and "Infinity in the Palm of Your Hand" for children's chorus and orchestra. A member of the American Society of Composers, Authors and Publishers and recipient of more than 20 consecutive ASCAP awards, Kesselman's compositions have been published by Boosey & Hawkes, Roger Dean Music Co., Colla Voce and Kesselman Press. He is in frequent demand as a guest conductor, lecturer and clinician and composer-in-residence throughout the United States and abroad. He was named the Outstanding Faculty Member at College of DuPage in 1994-95. Kesselman is past president of the Illinois Choral Directors Association. The 2021-22 season marks Kesselman's 41st and final season as director of the DuPage Chorale and serving on the music faculty at College of DuPage.

Enjoying a national reputation as an accompanist, chamber musician, adjudicator and clinician, **William Buhr's** work as a collaborative pianist has taken him to performing engagements in more than 30 countries on six continents. Buhr has served on the accompanying staff of the Chicago Symphony Chorus at the invitation of founder/director Margaret Hillis, and has accompanied James Levine, Michael Tilson Thomas, Yo-Yo Ma, June Anderson, Berndt Weikl and others at the Ravinia Festival. He has also worked with Stephen Sondheim, Patti LuPone, Audra McDonald and Michael Cerveris in the Ravinia Festival productions of "Sunday in the Park with George" and "Anyone Can Whistle."

Holding degrees from the University of Illinois and DePaul University, Buhr has appeared in many international festivals as well as numerous national and regional conventions of major musical and educational organizations. Buhr has served on the faculty of the Choral Music Experience Institute for Choral Teacher Education with Doreen Rao since its inception in 1986, and has played for the national touring companies of numerous Broadway musicals including "Showboat," Disney's "Beauty and the Beast," and "The Phantom of the Opera." He has served as the accompanist of the New Classic Singers since 1986, and has enjoyed an association with Anima—Young Singers of Greater Chicago (formerly the Glen Ellyn Children's Chorus) since 1984.

DuPAGE CHORALE PROFILES

DuPage Chorale is a college/community chorus that presents quality concerts of fine choral music. Its seasons present a broad range of literature ranging from oratorios to masses to operettas and musical theater. Through the years, members have found the joy of singing masterworks by composers like Bach, Handel, Mozart, Haydn, Beethoven, Brahms, Mendelssohn, Poulenc, Fauré, Copland and Bernstein. They have also explored major works in the jazz and popular idioms by Dave Brubeck, Duke Ellington, Gilbert &

Sullivan, Kurt Weill, Rodgers and Hammerstein, and Lerner & Loewe. Members have explored time and space with music of the past and present and music from the corners of the globe. They toured Europe in 2000 and 2003. Most importantly, the members of the DuPage Chorale have learned the joys of communal singing in a supportive atmosphere that values them as individuals and as members of a community with shared goals and ideals. DuPage Chorale was the first music ensemble created at College of DuPage.

ACKNOWLEDGEMENTS

Gayle Heatherington
McAninch Arts Center Staff
Music department student aides:
Francesca Dukala, Cameron Stevenson

Join us! DuPage Chorale welcomes all adult singers to join in quality concerts of fine choral music. Our seasons present a broad range of literature ranging from oratorios to masses to operettas and musical theater. To register, call the Registration office at (630) 942-2377 and register for Music 1150 or come early (6:30 p.m.) to the first rehearsal of the spring semester on Monday, Jan. 24, in room 140 of the McAninch Arts Center. There is no audition.

Spring 2022 repertoire will include the premiere of "Remember US" for chorus and string orchestra by Lee Kesselman and "Requiem, KV626," by Wolfgang Amadeus Mozart.

Ticket sales for these concerts cover only a small portion of the funds necessary to produce them. Be a friend of the DuPage Chorale! Contributions are gladly accepted at: DuPage Chorale, c/o Music Department, College of DuPage, 425 Fawell Blvd, Glen Ellyn, IL, 60137.

DuPAGE CHORALE

Lee R. Kesselman, *Music Director*
William Buhr, *Accompanist*

Soprano

Mary Ann Chandler
Nicole Davini
Linda De Raad
Mary Beth Dunne
Pamela Eiten
Joan Figley
Carol Gagliardi
Joanna Goral
Mary Holmes
Ashley Hruza
Kristine Johnson
Louise Kerbs
Rose King
Karina Koptik
Charlene Kornoski-Du Vall
Laura Kunda
Silvia Larrondo
Valeria Lopez
Joanne Nickels-Peterson
Karen Owen
Mimi Rose
Mary Kay Sheldon
Stacy Stojanovic
Mary Carol Suchsland
Virginia Vance
Lois Voss
Linda Wagner
Rebecca Watkins

Alto

Carol Arnquist
Linda Bertani
Leslie Blalock
Carol Bolt
Diane Brown
Mary Burkhardt
Cara Cap
Carol Chamblin
Nancy Culp
Christine Dame
Leanne Dear
Jean Follett
Elaine Frederickson
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Thomas Yang,
Concertmaster
Lori Ashikawa
Bernardo Arias
Lisa Fako
Rika Seko

Violin II

Paul Vanderwerf
Carol Setapen
John Ling
Daniela Folker
Irene Quirmbach

Viola

Dan Golden
Claudia Lasareff-
Mironoff
Becky Coffman
Mark Djordjevic

Cello

Steven Houser
Beth Anderson
Eran Meir

Bass

Michael Hovnanian
Rob Kassinger

Oboe

Deb Stevenson

Trumpet

David Inmon
Bryant Millet

Timpani

Michael Folker

Organ/Piano

William Buhr



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With a staff of 25 private music instructors, nine ensembles, and four degree and certificate programs, COD is the first choice of serious musicians from the western suburbs and beyond.

FOR MORE INFORMATION

Contact Deb Zelman at (630) 942-2391 or zelmand@cod.edu.

 **College of DuPage**



2021-22 DINING PARTNERS



For your pre-show meals or post-show bites, these neighborhood restaurants provide MAC patrons with exclusive discounts and offers.

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- Brings nationally and internationally renowned artists to our community
- Supports our SchoolStage program that annually offers affordable arts experiences to thousands of school children
- Provides students and community members the opportunity to interact with artists
- Enhances the quality of life in our community

Without the generous support of the Friends of the MAC we would not be the cultural hub of DuPage County. We gratefully thank our friends and we invite others to join them.

For complete details, visit the MAC Ticket Office or call the MAC at (630) 942-2462 or the College of DuPage Foundation at (630) 942-2466.

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The McAninch Arts Center and the College of DuPage Foundation can also provide you with information on Planned Giving opportunities.

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 I Have a Bean
 Illinois Arts Council Agency
 JCS Fund of the DuPage
 Foundation
 La Tequileria, Inc.
 Legat Architects
 Naperville Convention and
 Visitors Bureau
 National Endowment for the Arts
 Nicor Gas
 Nothing Bundt Cakes
 Parkers' Restaurant and Bar
 Reserve 22
 Rotary Club of
 Bloomingdale-Roselle
 Rotary Club of Carol Stream
 Rotary Club of Glen Ellyn

Rotary International
 District 6440
 Rotary International
 District 6450
 Santa Fe Restaurant
 Small Business
 Administration—Shuttered
 Venue Operators Grant
 Sullivan Taylor, Gumina and
 Palmer, P.C.
 TM Financial Forensics, LLC
 Valic
 90.9FM WDCB
 West Suburban Art Society
 98.7 WFMT
 Wheaton A.M. Rotary Club
 Wight and Company

* 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 Box Office with a driver's license. *Underwritten by a generous gift from The Knowles Foundation.*

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 Manager, 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 Assistants	Patrick Garon, Tatia Hegrane
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
Technical Theater Assistant Coordinator	Sabrina Zeidler
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
Stage Hands	Bobby Bryan, Caitlyn Woods