

NEW YEAR'S EVE CONCERT



McANINCH ARTS CENTER
Dec 31, 2024



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I have worked in the performing arts for the entirety of my career and after 10 seasons at the MAC, I can unequivocally say our patrons are ***Simply the Best!*** The support you provide and the sense of community you have fostered make the

MAC such a special place for all who step through the doors. In honor of our patrons, the MAC is bringing you ***Simply the Best*** in the 2024-2025 season. Get ready for an incredible year with the best shows.

Join us for a complimentary pre-show MAC Chat or Q&A following specific performances. Our arts center, located in a community college, offers over 60 student productions supported by professional lighting, sound, and costumes. These can be enjoyed at affordable costs, or you can attend our FREE programs like Music Fridays at Noon and our free International Global Film series in February. We hope to exceed your expectations with excellent service and special pre- and post-show engagement opportunities. These will help you connect with the artists and art forms more deeply. While you are here, don't forget to visit the Cleve Carney Museum of Art in the lobby to experience cutting-edge contemporary art. You can also enjoy our full-service concession area and gift shop.

After your visit, please stay connected with us by joining us on Facebook (AtTheMAC) or subscribing to our e-newsletter to find out about added shows, events, and special offers (www.AtTheMAC.org). We challenge you to try something new at the MAC and expand your cultural palate. Come see the New Philharmonic Orchestra or a Buffalo Theatre Ensemble play. Or join us this summer for the Hokusai exhibit. We are grateful for your presence here and we want to ensure that your visit is enjoyable. If you need anything, please don't hesitate to ask any of the staff and we will do our best to accommodate you.

Thank you for being a part of our community of arts enthusiasts and being ***Simply the Best!*** We can't wait to share these unforgettable experiences with you and hope you have a wonderful time. We look forward to entertaining you and seeing you at the theater.

Enjoy the show!

Diana Martinez
Director, McAninch Arts Center



Dear Friends of New Philharmonic,

It has been a great honour to serve as your music director for the past 20 seasons.

Our musicians are top-flight owning the highest level of achievement in their profession. Our soloists are top-flight. I hope that the programs that I have chosen are top-flight.

Over the years we have gone from not having any New Year's Eve concerts to now having three in one day! We have performed everything from the Mahler's 2nd Symphony to playing all five Beethoven Piano Concerti in one night, from performing Gounod's FAUST to Puccini's TURANDOT, from concerts with the Celtic Women to the gents of Motown.

This orchestra is a treasure, very special and super discoverable. We hope that you will share our orchestra with your friends and family.

We have only achieved this due to your friendship, your vision, your generosity, and your kindness. We thank you very much for all of this! And I thank you for having me as part of this wonderful family for 20 seasons.

KIRK MUSPRATT

Kirk Muspratt, Music Director and Conductor

----- **NEW PHILHARMONIC 2024-2025 SEASON** -----

Ravel Piano Concerto, Winston Choi, piano & Mahler Symphony No. 1

Sat, Oct 5, 7:30p | Sun, Oct 6, 3p

The Best of John Williams 2.0

Fri, Nov 1 & Sat, Nov 2, 7:30p

Sun, Nov 3, 3p

New Year's Eve Concert

Sun, Dec 31, 1:30, 5 & 8:30p

Richard Ollarsaba, bass-baritone

The Elixir of Love by Gaetano Donizetti

Sat, Jan 25, 7:30p | Sun, Jan 26, 3p

Tchaikovsky Symphony No. 4 and Butterfly Lovers Violin Concerto

Sat, Apr 12, 7:30p | Sun, Apr 13, 3p

Yang Liu, violin

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

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New Philharmonic
Kirk Muspratt, Music Director and Conductor
48th Season 2024-2025

New Year's Eve Concert

Kirk Muspratt, Music Director and Conductor

Richard Ollarsaba, bass-baritone

Sponsored by

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

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Tue, Dec 31, 2024, 1:30p, 5p & 8:30p
Belushi Performance Hall

PROGRAM

Kirk Muspratt
Music Director and Conductor

Richard Ollarsaba, baritone

- Furioso Polka, op. 260..... Johann Strauss II
(1825-1899)
- Roses from the South Waltz, op. 388 Johann Strauss II
- Polonaise from *Eugene Onegin*..... Pyotr Ilyich Tchaikovsky
(1840-1893)
- Air du tambour major from *Le caïd*..... Ambroise Thomas
Richard Ollarsaba (1811-1896)
- Navarraise from *Le Cid*..... Jules Massenet
(1842-1912)
- Edelweiss from *The Sound of Music*..... Richard Rodgers and Oscar Hammerstein
Richard Ollarsaba (1902-1979) (1895-1960)
- Maybe This Time from *Cabaret* John Kander
Richard Ollarsaba (b. 1927)
- The Magnificent Seven Suite Elmer Bernstein
(1922-2004)
- Flying Theme from *E.T.* John Williams
(b. 1932)
- Auld Lang Syne..... Traditional
- Radetzky March Johann Strauss I
(1804-1849)



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PROFILES



Mexican-American bass-baritone, **Richard Ollarsaba**, praised by *The Washington Post* for his “meltingly smooth bass-baritone” and for “evoking a young Ruggero Raimondi in looks and manner,” represented the USA in the 2019 BBC Cardiff Singer of the World competition, was a member of the prestigious Ryan Opera Center at Lyric Opera of Chicago for three seasons, and a grand finalist in the 2013 Metropolitan Opera National Council Auditions.

This season he reprises the roles of Escamillo in *Carmen* with Opera Columbus, Count Almaviva in *Le nozze di Figaro* with Portland Opera and Piedmont Opera, and the title role in *Don Giovanni* with Inland Northwest Opera and Arizona Opera.

Season 2022/23 he debuted with the Glimmerglass Festival, Lyric Opera of Kansas City, and Portland Opera as Escamillo in their respective productions of Bizet’s *Carmen*. He debuted with Chicago Opera Theater in the world-premiere opera *The Life and Death(s) of Alan Turing* composed by Justine F. Chen as Fred Clayton and Judge Harrison, and presented the role of Count Almaviva in *Le nozze di Figaro* with Knoxville Opera. On the symphonic stage, he made return appearances as bass soloist with the Palm Beach Symphony in their performances of Handel’s *Messiah* and the Master Chorale of South Florida in their performances of Verdi’s *Requiem*. He also debuted the self-curated recital “Neighbors Abroad, Family at Home” highlighting compositions from Mexico and the USA at his alma mater in the inaugural performance of the Fletcher Alumni Recital Series at the University of North Carolina School of the Arts.

Recent season credits include the title role of *Don Giovanni* with Opera Hong Kong, Opera Grand Rapids and Opera Carolina, the title role in *Le nozze di Figaro* with New Zealand Opera and Minnesota Opera, as well as Count Almaviva with Virginia Opera, Escamillo in *Carmen* with Kentucky Opera, Minnesota Opera, North Carolina Opera, Tulsa Opera, Annapolis Opera, and the Barhabor Music Festival, and Schaunard in *La bohème* with the Jacksonville Symphony. He has been a repeat featured soloist with the Pittsburgh Symphony Orchestra notably in performances of Haydn’s *Mass* in Time of War and Handel’s *Messiah*.

While at the Ryan Opera Center at Lyric Opera of Chicago, his tenure included productions of *La Traviata*, *Capriccio*, *Anna Bolena*, *Tosca*, *The*

PROFILES

Passenger, Otello, Madama Butterfly, Parsifal and the title role in *Don Giovanni* – stepping into the iconic part with a few hours' notice. Other operatic engagements include Asdrubale in Rossini's *La pietra del paragone*, Fallito in Gassmann's *L'opera seria*, Angelotti in *Tosca*, and Luciano in Musto's *Bastianello* with Wolf Trap Opera; the title role in *Don Giovanni* with Intermountain Opera Bozeman; Timur in *Turandot* and Rochefort in *Anna Bolena* with Minnesota Opera; Ferrando in *Il trovatore* with North Carolina Opera, Colline in *La bohème* and Reverend John Hale in Ward's *The Crucible* with Piedmont Opera, Pistola in *Falstaff* with Opera Omaha, and Antonio in *Le nozze di Figaro* with Opera Cleveland.

In addition to performances on the operatic stage, Mr. Ollarsaba appears regularly in concert and recital. He has been the bass soloist with the Mainly Mozart Festival in a rare performance of Mozart's *Thamos, König in Ägypten*, Handel's *Messiah* with the St. Paul Chamber Orchestra, Phoenix Symphony, and Kansas City Symphony, Bach's *St. John's Passion* with the Madison Bach Musicians, Dvorak's *Te Deum* with Apollo Chorus of Chicago, Bernstein's *Songfest* at the Ravinia Festival, Beethoven's *Ninth Symphony* with the Macon Symphony Orchestra and Master Chorale of South Florida, Verdi's *Requiem* with the Salisbury Symphony, and Beethoven's *Choral Fantasy* in his debut with the Boston Symphony Orchestra at Tanglewood. That concert was a gala celebration of the venerable festival's 75th birthday and was telecast nationally on PBS.

A native of Tempe, Arizona, Ollarsaba received his Bachelor of Music from the Cleveland Institute of Music and his Master of Music and post-graduate certificate from the University of North Carolina School of the Arts. In addition to the Ryan Opera Center at Lyric Opera of Chicago, he trained at Minnesota Opera, Music Academy of the West, Chautauqua Opera, Aspen Music Festival, Tanglewood, and Wolf Trap Opera.



Kirk Muspratt (Music Director and Conductor) recently received the 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

PROFILES

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!”

This season marks the 20th anniversary of Muspratt being both Music Director of New Philharmonic and Artistic Director/Music Director of DuPage Opera Theatre (now New 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*, *Otello*, *Tosca*, *The Beggars Opera*, *Elixir of Love*, *Turandot*, *Gianni Schicchi*, *Così fan Tutte*, *The Mikado*, *La Traviata*, and *Die Fledermaus*.

In 2017 and 2009, New Philharmonic was awarded Professional Orchestra of the Year by the Illinois Council of Orchestras.

In his first months at New Philharmonic, Muspratt instituted a Side-by-Side program for local high school students. Five 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 23rd 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

PROFILES

1999. At the New York Philharmonic, Muspratt has served as a cover conductor. During the 2018 and 2019 season Muspratt served as a guest conductor at the Joffrey Ballet.

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-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

PROFILES

Seminar. In 2019, he taught graduate conducting master classes at Illinois State University and judged the concerto competition at Northwestern University.

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.

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.



Benjamin Nadel is a classically trained conductor, pianist, and violinist based in the Chicago area. From 2016-2024 he was the Associate Conductor and Orchestra Librarian for the Northwest Indiana Symphony Orchestra. He has held those same two positions at the New Philharmonic since 2016. In addition, he has been the Orchestra Director at North Central College since 2017 and the Northwest Indiana Symphony Youth Orchestra since

2022. Fall of 2024 marks his first season as Music Director for the Youth Symphony of DuPage.

PROFILES

From 2011 – 2015 Nadel spent his summers with the Midwest Institute of Opera, as the assistant conductor to Maestro Joshua Greene of the Metropolitan Opera. While there, he conducted productions of *Don Giovanni*, *Così fan tutte*, and *Carmen* in addition to assisting and coaching productions of *Die Zauberflöte* and *La Cenerentola*.

Nadel began his conducting studies with Dr. Glenn Block at Illinois State University while completing his undergraduate degree in Music Education.

He then went on to receive his MA in Orchestral Conducting at the University of Iowa with Dr. William LaRue Jones. He has participated in several summer music festivals, including a program with Cincinnati Conservatory as a part of the summer music festival in Spoleto, Italy.

Aside from his work as a professional conductor, Nadel has a strong connection and personal interest to music education. He believes that one of the most important aspects of being an artist is to pass along that experience and knowledge to the next generation of musicians. To that end, Nadel has worked with several high school ensembles in the Chicago area, including New Trier, Metea Valley, Glenbard West, Glenbard South, and Stevenson High School. His work has included side by side concerts with New Philharmonic. He has also led conducting workshops for the Opus Chamber Music camp, North Central College, and Illinois State University.

Nadel is a current member of the International Conductor's Guild (ICG), Major Orchestra Librarians Association (MOLA), and the Illinois Council of Orchestras (ICO).

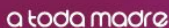


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Kirk Muspratt, Music Director and Conductor

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Donor may choose to direct gifts to the Arts Center Endowment or the MAC-tastic Treat Seats – Tickets for Kids & Families Endowment. Donations made to these MAC Endowments, our “savings accounts,” go into principal secured, invested accounts that will provide ongoing support for arts programs and arts accessibility for years to come.

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For complete details, visit the MAC Box Office or contact the College of DuPage Foundation at (630) 942-3088 or foundation@codfound.org.

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Volunteers provide invaluable service by assisting guests to their seats, answering questions and most importantly creating a welcoming environment for our guests. Volunteers are unpaid, but that doesn't mean you won't be rewarded. The cultural perks you'll enjoy as a volunteer include vouchers for every shift worked offering discounts to use at the MAC Box Office and invitation to our annual volunteer appreciation dinner including prizes and gifts.

Visit AtTheMAC.org/Volunteer to fill out an online application and for more information on requirements and qualifications. Applications accepted year-round.

Questions or for more information, contact Volunteer Coordinator Rob Nardini: email nardinir@cod.edu, phone (630) 942-3705.



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- 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.
- Please turn off all cell phones and any other alarms while in the theater.
- Emergency phone number at COD 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 (630) 942-3026 or grouptix@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.*

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