

Concert Opera
by Gaetano Donizetti



The
Elixir of
Love

McANINCH ARTS CENTER
Jan 25-26, 2025



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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.

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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

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

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

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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

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

The Elixir of Love

Concert Opera

Music by
Gaetano Donizetti

Music Director and Conductor
Kirk Muspratt

Associate Conductor
Benjamin Nadel

Lighting Design
Elias Morales

Costume Design
Rachel Lambert

General Manager
Paula Cebula

Sound Design
Fisher Parsons

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*This program is partially supported by a grant
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Sat, Jan 25, 2025, 7:30p
Sun, Jan 26, 3p
Belushi Performance Hall

CAST

Adina	Alisa Jordheim
Nemorino	James Judd
Giannetta	AddieRose Brown
Sergeant Belcore	Jonathan Wilson
Dulcamara	David Govertsen

CHORUS

Cassidy Bailey, Karen Canty, Christopher Jackson, Ryan Morrison, Susan Nelson, Colleen Ortega, William Ortega, Lorenzo Parnell, Abria Shaw

SETTING: An Italian village in the 19th century

Act 1, Scene 1: Entrance to a farmyard belonging to Adina

Act 1, Scene 2: The village square

Intermission

Act 2, Scene 1: Inside Adina's farmhouse

Act 2, Scene 2: The village

PRODUCTION STAFF

Supertitle Operator	Benjamin Nadel
Production Manager	Joe Hopper
Lighting	Elias Morales
Sound	Fisher Parsons
Costume Designer	Rachel Lambert

PROGRAM NOTES by Elaine Fine

Gaetano Donizetti was born in the Italian city of Bergamo in 1797 and was the last surviving son of a poor but artistic family. During the Renaissance, Bergamo was known as the place of origin of the Italian *bergamasco* (also known as the French *bergamasque*) preserved in the antics and dances of the *commedia dell'arte*, so it is no wonder that Donizetti would have had such a natural and well-developed sense of comic opera.

Educated first in a school for church musicians and later in Bologna, Donizetti first realized that he had talent as a composer when, at age 14, he played the part of a young composer in a school production. The character of the young composer was supposed to play a waltz at the piano, and Donizetti improvised one of his own. He wrote his first opera at age 18 and went on to write more than 120, working in every operatic genre of the time (opera seria, opera semiseria, opera comique, opera buffa, melodramma giocoso, and grand opera).

Donizetti wrote his 40th opera, *L'elisir d'amore*, a melodramma giocoso, under a great deal of pressure. It seems that the Teatro dell Canobbiana in Milan was in a tough spot. They had been expecting an opera from a composer who did not deliver, and they had only two weeks to find a substitute work. The theater manager asked Donizetti if he could rework something in two weeks' time, but Donizetti was not interested in reworking old pieces.

"I am not in the habit of patching up an opera of my own - and never that of other composers. You'll see, rather, that I have enough energy to make you a brand new opera in 14 days! I give you my word. Now send Felice Romani to me here."

Felice Romani, a poet who also wrote libretti for Rossini and Bellini, completed the libretto for *L'elisir d'amore* in one week. He based his libretto on Eugene Scribe's libretto for Daniel-François-Esprit Auber's contemporary opera *Le philtre*. Donizetti wrote all of the music for the opera during the next week. The first performance of *L'elisir d'amore* took place on May 12, 1832, and it has remained in the repertoire ever since.

The two-act opera begins with the lovely (and rich, and intelligent) Adina, reading the story of *Tristan and Isolde* to the peasants who live around the farm that she owns, while the love-struck Nemorino, a tenor and a simple peasant, pines away with love for her. Nemorino and the audience watch as Adina is wooed by Belcore, the self-possessed sergeant of a motley regiment that marches into town. Nemorino believes he can never love anyone but Adina. But she, being rather cold and unwilling to take him seriously, suggests that the best remedy for his problem would be for him to fall in love with someone else.

The second scene opens with "Dr." Dulcamara entering in a golden coach and setting up "shop" to sell his remedies for all ills. After Dulcamara makes a brilliant sales pitch, Nemorino approaches him privately and asks him if he is familiar with the elixir given to Isolde that caused her to fall in love with Tristan. He has never even heard the story, but he tells Nemorino that he sells this elixir of love every day (and for a very low price). He warns Nemorino not to tell anyone about the sale: He doesn't want to get in trouble with the law, because dealing in love is a tricky business.

Nemorino drinks the elixir, but when he encounters Adina, he chooses to ignore her, since he believes, as Dulcamara told him, that she will fall in love with him the next day anyway. She is confused and angered by this sudden change in Nemorino's behavior toward her. The two sing a duet as if they are completely indifferent to one another. Then Belcore enters, and Adina, trying to get back at Nemorino for his indifference, agrees to marry the sergeant that very day. The act ends with Nemorino pleading with Adina not to marry Belcore that day (he believes that the elixir would make Adina fall in love with *him* the next day).

The second act opens with a wedding feast in Adina's farmhouse. All the village people are there, as well as the regiment and Dulcamara, who is acting as the self-appointed master of ceremonies. While everyone is waiting for the notary to arrive, Dulcamara and the bride-to-be entertain the guests with a rendition of "The Senator and the Lady Gondolier," a duet in the tradition of the intermezzo. Adina notices that Nemorino is not present when the notary arrives, and since the wedding is only a way to get back at Nemorino for his indifference, Adina decides to postpone the wedding until the evening.

The broken-hearted Nemorino talks to Dulcamara, who tells him that all he needs is more elixir, which he can sell for a small price. Nemorino, who doesn't have any money, decides to sign up for the regiment (getting advance pay) in order to buy another bottle. Belcore is pleased to get another recruit and lose a rival.

Word has quietly come to town, by way of a peddler, that Nemorino's rich uncle died and left a fortune to his nephew. The village women, led by Gianetta, whisper the secret to one another.

Suddenly, all the women in town find Nemorino very attractive (he has no idea about the inheritance - he believes their attention is due to the elixir). He decides, once again, to be indifferent to Adina (who sees Nemorino surrounded by adoring women) when she chastises him for joining the regiment, after which she confesses (to the audience and to herself) that she is in love with Nemorino.

After Nemorino leaves, Adina is left alone onstage with Dulcamara, who tells her about the "elixir of Isolde" that he sold to Nemorino, and how Nemorino joined the regiment in order to get money to pay for it. She obviously is touched and very much in love. When Dulcamara suggests that the elixir might be the answer to her troubles, Adina tells him that her elixir (the elixir in her eyes) is better and that she plans to be nice to Nemorino.

The final scene opens with Nemorino singing "Una furtiva lagrima," one of Donizetti's best-known tenor arias. In this aria, Nemorino tells us that he believes Adina has feelings for him. In a brilliant stroke of orchestration, the aria is introduced by the humble, fragile-yet-passionate bassoon, and by the second stanza the entire audience is in love with Nemorino. Adina's aria, "Prendi, per me sei libero," which follows, makes the entire audience fall in love with her, demonstrating the love-inducing power contained in a couple of beautifully written and well-sung arias.

The opera ends with a reprise of Dulcamara's intoxicating sales pitch, the signing of a wedding contract, and the testimony of Nemorino and Adina that they owe all their happiness to Dulcamara.



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Originally hailing from Unadilla, New York, tenor **James Judd** (Nemorino) returned to the vibrant Chicago music scene in 2022 after six years away in New York as a Voice Professor at SUNY Fredonia and Buffalo State College. Judd has most recently performed the roles of Rodolfo (*La Bohème*), Elder Hayes (*Susannah*), and Cable (*South Pacific*). No stranger to the concert stage, Judd also enjoys a busy concert career across the Midwest and New York performing as the soloist in popular works such as *Messiah* and *Carmina Burana*. He is grateful for his engagements with Chicago's top tier choral ensembles, including Chicago Symphony Chorus, Grant Park Music Festival, and Choir of the Ascension. After today's performance, you can see him next throughout the year in Constellation Men's Ensemble's dynamic concert season. He currently lives in Avondale with his partner Lorenzo and their sassy (yet fluffy) bunny, Viper.



Described as “vocally resplendent,” “powerful,” and possessing “impeccable coloratura” (San Francisco Chronicle), soprano **Alisa Jordheim** (Adina) makes several role debuts in the 2024-2025 season: Violetta in *La Traviata* with Opera Western Reserve, Adina in *L'elisir d'amore* with the New Philharmonic, La fée in *Cendrillon* with Opera Orlando, Daria/Prima Donna in *Viva la Mamma* with Florentine Opera, and the Young Girl in Cipullo's *After Life* with Music of Remembrance in Seattle and San Francisco, in addition to joining San Francisco Opera to cover Oscar in *Un ballo in maschera* and Janine/Ofwarren in *The Handmaid's Tale*. On the concert stage, she sings further performances of *Carmina Burana* with both the Pacific Symphony and Evansville Philharmonic, holiday concerts with San Diego Opera and the Spreckels Organ Society, and “Iconic Broadway” with the Northwest Indiana Symphony. Last season, she returned to the Pacific Symphony for her role debut as Musetta in *La bohème*, returned to Florentine Opera for Berginella in Offenbach's *Songbird*, made her London debut in concert with the Voces8 Foundation, returned to Amarillo Opera in recital, performed as soprano soloist in *Ein deutsches Requiem* with New Voices and *Carmina Burana* with the Northwest Indiana Symphony, and recorded vocal works by composer Rami Levin on the Acis label. She also recently made her Thailand Philharmonic

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Orchestra debut singing Mahler's *Symphony No. 4* and Prangcharoen's *Endless Tears*.

Other recent engagements include: Gilda in *Rigoletto* (San Diego Opera, Central City Opera, Pacific Symphony, Amarillo Opera), Adele in *Die Fledermaus* (Central City Opera), Susanna in *Le nozze di Figaro* (Virginia Opera), Despina in *Così fan tutte* (San Diego Opera), Ninetta in *La gazza ladra* at Lincoln Center (Teatro Nuovo), Cunégonde in *Candide* (Palm Beach Opera), Erster Knappe in *Parsifal* (Opéra national de Paris), Rosina in *Il barbiere di Siviglia* (Boston Midsummer Opera), Erste Zofe in *Der Zwerg* (George Enescu Festival), Clotilde in *Maria, regina d'Inghilterra* (Odyssey Opera), Lola in the world premiere and recording of *Sister Carrie* (Florentine Opera), Constance in *Dialogues des Carmélites* (Caramoor International Music Festival), Mozart's *Requiem* (Ensemble Pygmalion at the Château de Versailles, Baltimore Symphony), Torke's *Book of Proverbs* (Grant Park Music Festival), *Ein deutsches Requiem* (Las Vegas Philharmonic), *Exsultate, jubilate* and *Messiah* (Milwaukee Symphony), and works by Gershwin and Rachmaninoff with the Bochumer Symphoniker.

Jordheim 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, where she earned her Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees in vocal performance with a doctoral cognate in Scandinavian song and diction. She has won awards from The Sullivan Foundation, Metropolitan Opera National Council, George London Foundation, and the Fulbright Foundation and American Scandinavian Foundation to study Scandinavian song and diction in Norway.



Chicago native **David Govertsen** (Dulcamara) has been active as a professional singer for nearly twenty 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, Milwaukee 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 the College of DuPage. Govertsen is currently on faculty at North Park University, Lewis University, and the College of DuPage.



Baritone **Jonathan Wilson** (Sergeant Belcore) has been praised by the Chicago Classical Review as a “superb actor” with a “resounding and luxurious” voice. This season, he has performed the role of Signore Gobineau in Menotti’s *La Medium* and went on as cover for the role of Lescaut in Puccini’s *Manon Lescaut*, both with Opera

Festival Chicago. Earlier this winter, he sang the title role in Tchaikovsky’s *Eugene Onegin* with Opera Aeterna and will debut the roles of Escamillo in *Carmen* and Silvio in *Pagliacci* later this season. Other notable roles in Wilson’s repertoire include the title role in *Pelléas et Mélisande*, Dottore Malatesta in *Don Pasquale*, and John Brooke in Adamo’s *Little Women*. As part of his work with Lyric Opera of Chicago, Wilson also sang as baritone soloist in performances of Mozart’s *Thamos, King of Egypt*, sang the role of the Usher in Verdi’s *Rigoletto*, and went on as cover for the role of Jailer in Puccini’s *Tosca*.

Also an avid performer of contemporary and chamber opera, Wilson has sung roles for many regional premieres in the Chicago area. Recent chamber opera roles include Manfred in *Two Remain* (Heggie, Scheer), Hannah-before in *As One* (Kaminsky, Campbell, Reed), and the titular character in a Tom Waits adaptation of *Woyzeck*, each as part of critically-lauded productions with Chicago Fringe Opera. His appearances as The Poet in *When Adonis Calls* (Borzoni, de los Santos, Dillard) and as Robert Dziekański in *I will fly like a bird* (Plant, Wainwright) with Chicago-based Thompson Street Opera Company also received critical acclaim.

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Wilson also regularly sings with many of Chicagoland's top symphonic and choral ensembles including the Lyric Opera Chorus, the Chicago Symphony Chorus, and the Grant Park Chorus.



Originally drawn to singing by the simplicity and sincerity of Scottish and American folk music, mezzo-soprano **Addie Rose Brown** (Giannetta) now imbues operatic and concert stages with the same heartfelt authenticity and creative spirit. Following recent performances as a Resident Artist with Teatro Nuovo in Montclair and at

Lincoln Center's Rose Theater, New York Classical Review praised Brown for her "moving account... notable for its poignancy and the loveliness of her velvety lower range." The 24/25 season brings a string of exciting engagements including a company debut with Cambridge Chamber Ensemble where she portrays The Spy in Menotti's rarely performed opera *Labyrinth*, a new opera workshop with Experiments in Opera, and appearances in the Madison Sounds Concert Series, as Olga in highlights from Tchaikovsky's *Eugene Onegin*, and as alto soloist in Mozart's *Coronation Mass*. She also joins the Hudson Valley Singers as the mezzo soloist in John Corigliano's darkly lyrical *Fern Hill*, and makes her role debut as Siebel in Gounod's *Faust* (details to be announced soon). Brown is delighted to return to New Philharmonic for her role debut as Giannetta, after covering Nellie in *South Pacific* in the 2022-23 season. For more please visit www.addierosebrown.com.



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 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

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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 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.

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

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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.

From 2011 – 2015 Nadel spent his summers with the Midwest Institute of Opera, as the assistant conductor to Maestro Joshua Greene of the

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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).



Cassidy Bailey (Chorus) is thrilled to be a part of *The Elixir of Love* opera chorus at College of DuPage! She is currently a sophomore at COD majoring in Music and is planning to transfer to North Central College to study Vocal Music Performance. At COD, she is currently a member of the Chamber Singers Choir. Prior to COD, she was a part of

Young Naperville Singers for eight years and was a part of the Illinois All-State honors chorus (2022). She is grateful and thankful to have this opportunity to perform with fantastic people and alongside New Philharmonic!

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Karen Canty, (Chorus) mezzo-soprano, is a soloist, ensemble singer, and church musician in the Chicago area. She is a longtime member of the South Holland Master Chorale, where she is a section leader and has served as an alto soloist in Haydn's *Missa in angustiis*, Mozart's *Requiem*, Handel's *Utrecht Jubilate*, and Vivaldi's *Gloria*. She has sung in several productions of Handel's *Messiah* as an alto soloist and as a chorus member, and she has been pleased to perform as a recitalist with local orchestral musicians. She sings with the Northwest Indiana Symphony Chorus, Handel Week Festival Chorus, and Fox Valley Opera Chorus. She has performed with Pamiro Opera and Great Lakes Opera, and she has sung in choruses for the Illinois Philharmonic Orchestra and the Symphony of Oak Park and River Forest. She also has served as a soloist and choral singer at cathedrals in Cheyenne, WY, and South Bend, IN. She is a magna cum laude, Pi Kappa Lambda graduate of the Lawrence University Conservatory of Music.



Lyric Tenor, **Christopher Jackson** (Chorus), has a voice that has been described as beautifully warm with a high extension. Operatic roles include (but are not limited to): Alfred *Die Fledermaus* (Strauss II), Rinuccio *Gianni Schicchi* (Puccini), Belmonte *Die Entführung aus dem Serail*, and Ferrando *Così fan tutte* (Mozart). Recently, he performed in the Musical Theatre world in concert versions of *South Pacific* with New Philharmonic Orchestra and *West Side Story* with the Northwest Indiana Orchestra. In past and recent seasons, he has also worked with the Highland Community College Orchestra, Metropolis Chamber Orchestra, Toledo Opera, Cincinnati Opera, Opera for the Young (*Cinderella*, *Beauty and the Beast*, and *The Magic Flute* outreach tours), *Sinfonietta Bel Canto*, and *Chicago Sinfonietta*. Solo concert repertoire includes Mozart's *Requiem*, Handel's *The Messiah*, Haydn's *Lord Nelson Mass*, Bach's *Mass in B minor* and Saint-Saën *Oratorio de Noël*. He maintains multiple voice studios in the Chicago western suburbs including being the director of choir and voice at McHenry County College and is the Director of Music at Fox Valley Presbyterian Church in Geneva, Illinois.

PROFILES



Ryan Morrison (Chorus) is an active performer in the Chicago area and is excited to once again rejoin New Philharmonic in the January production of “The Elixir of Love”. He was also seen in recent years in New Philharmonic’s productions of “South Pacific”, “West Side Story”, “Die Fledermaus” and “Mikado”. Morrison has an

extensive and passionate vocal background ranging from Gregorian chant and Renaissance pieces to contemporary operatic, oratorio, and choral works.

On stage, he’s performed a wide range of characters, including: a king, thieving scoundrel, buffoon, soldier, night watchman, shepherd, and even a drunken uncle! Past solo roles include: The Bonze in “Madama Butterfly”, Ben Budge in Britten’s “The Beggars Opera”, The Herald in Verdi’s “Otello”, and The Custom’s Official in Puccini’s “La boheme”. He has also performed in numerous local productions in the Christmas classic “Amahl and the Night Visitors”, as both Melchior and Balthazar – two of the three Kings.

Ryan is married to his lovely wife, Erika (also a New Philharmonic alum), has two children, Charlotte and Leo, a dog (Major Tom) and two cats (Mr. Mustard and Mufasa). When not singing in musicals or operas, he can also be found locally playing bass guitar and singing in a local 60s-70s rock cover band, 45rpmchicago.com.



Equally at home on the operatic stage or in concert repertoire, soprano **Susan Nelson** (Chorus) has been praised by critics for her “full, powerful voice – agile and pliant” as well as her interpretations, called both “sensitive and moving” and “full of life and vigor”, showcasing her

versatility in repertoire from Bach and Mozart to verismo and contemporary opera, as well as light opera and popular music. Recent and upcoming solo appearances include Britten’s *Spring Symphony* with Grant Park Music Festival, Vivaldi’s *Gloria with Music of the Baroque*, Brahms’ *Ein Deutsches Requiem* with Elmhurst Choral Union, Rosalia in *West Side Story* with New Philharmonic Orchestra and Northwest Indiana Symphony Orchestra, Handel’s *Messiah* with the Rockford Choral Union, Rossini’s *Petite Messe Solennelle* with the Elgin Master Chorale, numerous cantatas with *Bach Cantata Vespers*, and

PROFILES

Mozart's *Requiem* with the Chicago Bar Association Orchestra. Among her other Chicago area solo appearances are Fort Wayne Philharmonic Orchestra, South Bend Symphony Orchestra, and Midwest Mozart Festival.

Nelson teaches privately through Music of the Baroque's Strong Voices program and at Concordia University Chicago, where she has also conducted the Laudate ensemble, is the High Holiday choir conductor at Beth Emet in Evanston and serves as music director at Grace Lutheran Church in Mt. Prospect. During the pandemic she recorded five hundred songs by women composers/songwriters of all different genres and has presented lecture recitals on the topic at universities, clubs and retirement homes.



Colleen Ortega (Chorus) is the director of music and liturgy at St. Luke and St. Bernardine Parish in River Forest, IL. Professionally, Ortega has performed as a pianist, organist, clarinetist, and vocalist (*contralto*) in her native Canada, Europe, and here in the Chicago area. She has worked with Main Street Opera (*Cavalleria Rusticana, Pagliacci*), Da Corneto Opera (*Faust, Noli Me Tangere, Nabucco*) Sinfonietta Bel Canto (*Il Tabarro, Suor Angelica, La Chanson de Fortunio*), New Philharmonic (*Merry Widow, West Side Story, South Pacific*) and is so pleased to be back for this production of *L'elisir d'amore*.



William Ortega, tenor, has been the Orchestra and Associate Band Director at Glenbard West High School in Glen Ellyn since 1999. He holds a Bachelor's Degree in Clarinet Performance from DePaul University where he studied with J. Lawrie Bloom and John Bruce Yeh. He also holds a Bachelor's and Master's Degree in Music Education from VanderCook College of Music where he was a double bass major.

At Glenbard West, Ortega's curricular teaching duties include two levels of orchestra, Music Theory AP, and Percussion Class. Extra-curricular commitments include assisting with the Hilltopper Marching Band and coaching the frontline percussion section.

PROFILES

As a clarinetist, Ortega has performed with the Civic Orchestra of Chicago, The Symphony of Oak Park and River Forest, and New Philharmonic in Glen Ellyn. As a double bassist he has performed with The Symphony of Oak Park and River Forest.

Vocally, Ortega has appeared locally with Sinfonia bel Canto, da Corento Opera, and New Philharmonic-DuPage Opera where he has sung in the chorus and has had a variety of comprimario roles. When not singing opera, he enjoys playing violin as a member of the Lincoln Quartet.

Ortega is currently a voice student of Álvaro Ramirez.



Originally from Rochester, New York, tenor **Lorenzo Shawn Parnell** (Chorus) is thrilled to be making his debut performance with New Philharmonic. Regional credits include, “Macy’s Manager/Charlie” in *Elf: The Musical* (Drury Lane Theatre), “Lola” in *Kinky Boots* (Shea’s 710), “Mayor/Ja Keith” in *Rock of Ages* (Kavinoky Theatre), “Coalhouse Walker Jr” in *Ragtime* (Musicalfare), “Lt. Eddie Souther” in *Sister Act: The Musical* (Lancaster Opera House), and “Tom Robinson” in *To Kill a Mockingbird* (GEVA Theatre). After today’s performance you can see him next in Porchlight Music Theatre’s Chicago premiere of *Titanique*. He currently lives in Avondale with his partner Jim and their sassy (yet fluffy) bunny, Viper.



Abria Shaw (Chorus) recently earned her Bachelor of Music in Music Education and Vocal Performance from Northern Illinois University. During her studies, she has performed the role of Rosalinda in *Die Fledermaus* and the title role in Menotti’s *Amelia Goes to the Ball*. Shaw has enjoyed performing in collaborative ventures such as the New Music Festival at NIU, being a featured soloist in NIU’s Orchestra Sings concert in partnership with the Rockford Symphony Orchestra and being a vocalist with the NIU Jazz Orchestra. She has also received a scholarship to sing at Exeter Cathedral in England with a choir composed of NIU students and alumni. As a sophomore, Abria won the NIU’s concerto competition, where she performed two arias with the NIU Philharmonic. She also placed first in the Chicago chapter of the NANM Voice Competition and earned second place at the regional

NANM competition in Ann Arbor, Michigan. She is excited to collaborate with the talented artists and musicians in this performance of *The Elixir of Love*.

Rachel Lambert (Costume Design, she/her) is a freelance designer and director in the Chicagoland area. Previous Chicago design credits include shows with the Goodman Theatre, The Second City, Northlight Theatre, Buffalo Theatre Ensemble, Shattered Globe, Remy Bumpo Theatre, The Artistic Home, The Gift, First Folio, American Blues Theatre, Eclipse Theatre, DePaul School of Music, Redtwist Theatre, The Factory Theatre, BoHo Theatre, and others. Regionally she has designed for Peninsula Players, Montana Shakespeare and the Texas Shakespeare Festival.



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 Mr. Stanley Nardoni
 Mr. and Mrs. Tom Newmann
 Kathy Culver Nickell
 Ms. Sharon L. Ochwat
 Mr. and Mrs. Glenn Ohlson
 Ms. Judith W. Olson
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 Alice E. Packard
 Mr. Kenneth Paoli
 Past Presence Framing
 TD Paulius
 Ms. Kimberly Peckenpaugh
 Ken and Maria Peterson
 Mr. and Mrs. Patrick
 Peterson
 Ms. Sharon Pfister

Lisa Pint
 Sarah L. Poeppel
 Portillo's Restaurant Group
 Ms. Lynda Pratscher
 Dale Prest
 Roger and Vivian Pscherer
 Alicia and Marshall Pufundt
 Pulse Studio
 Puttshack
 John and Mandy Rakow
 Ken and Betty Reed
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 Jackie Reich
 Ms. Tracey J. Reid
 Timothy Ricordati
 Marilyn and Neil Ringquist
 Mr. and Mrs. Kenneth
 Robbins
 Mr. Dennis Rockett
 Mr. Eric Rodriguez
 Marlene and Bob Rosecrans
 Nancy L. Ruby
 Shari Ryan
 Sandra Sansone Brennan
 Janey Sarther
 Ms. Maureen Schoenbeck
 Paula Schumacher
 Sharol and William Schwass
 Ms. Catherine Scott
 Scrim Esports Gaming
 Center
 Mr. Dennis Shanks
 Ms. Sherie Shapiro
 Sheraton Hotel
 Ms. Johnna Shields
 Mrs. Kristie Shinohara
 Shiny Squirrel Art Studio
 Craig Singleton
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 Barbara Smith
 Ms. Rose M. Soraich
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 Mr. and Mrs. D. G.
 Stephenson, Jr.
 Mr. and Mrs. Frank Studnick
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 Dr. William Scheftner and
 Mrs. Sheila Susman-
 Scheftner
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Volunteer at the MAC

We are always looking for enthusiastic, dedicated, reliable and customer service-oriented people to become Volunteers serving as ushers, greeters and docents at our events.

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.



HOUSE NOTES

- 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.*

MAC STAFF LISTING

MAC Administrative Staff

Director of the McAninch Arts Center	Diana Martinez
Business Managers	Cassi Fanelli, Molly Junokas
Project Manager	Kari Schoettle
Assistant Business Manager	Brianna Garcia
Curator, Cleve Carney Museum of Art	Justin Witte
Assistant Curator	Julia Walker
Gallery Assistant	Madelene Przybysz
Marketing and Patrons Services Coordinator	Janey Sarther
Graphic Designer	Wendy Melgar
Director of Development for Cultural Arts	Jon Nadel
Education and Community Engagement Coordinator	Mandy Rakow
Office Manager/Events Coordinator	Morgan Bainbridge
Student Clerical Assistants	Katie Aviles, Kate Cadag

MAC Box Office and Front of House Staff

Box Office Manager	Julie Elges
Assistant Box Office Supervisors	Daniel Arzola, Elise Wash
Box Office Assistants	Patrick Garon, Joanne Hunt
Patron Services Manager	Tom Murray
Assistant Patron Services Supervisor	Deborah Kolek
House Manager/Volunteer Coordinator	Rob Nardini

MAC Resident Professional Ensembles

Buffalo Theatre Ensemble, Interim Managing Artistic Director	Amelia Barrett
Buffalo Theatre Ensemble, Interim Associate Artistic Director	Daniel Millhouse
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
New Philharmonic Assistant Librarian	Ryan Michel

MAC Design and Technical Staff

Technical Production/Lighting/Sound Coordinator	Richard Arnold, Jr.
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
Events Production Specialist/Tech. Director – BTE	Caitlyn Woods
Stage Hands	Bobby Bryan, Zak Zubka

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