



COLLEGE
MUSIC

DUPAGE CHORALE

PATRIA



Patrick O'Shea, Director

May 9, 2026

Welcome to the McAninch Arts Center!



Dear Friends,

It is always a joy to welcome you to the McAninch Arts Center. Each season, our stage becomes a home for extraordinary artistry from around the world, and we are thrilled to share these experiences with you. From unforgettable music and breathtaking dance to thought-provoking theatre and laugh-out-loud comedy, our touring performances bring the very best of the arts right here to DuPage County.

Your presence here is more than just attending a show—it is a celebration of the arts and a vital part of keeping them alive in our community. Every ticket purchased, every standing ovation, and every shared moment in this theater helps us fulfill our mission to make the arts accessible, engaging, and transformative.

As you enjoy today's performance, I encourage you to explore everything the MAC has to offer—from our gallery exhibitions and educational programs to our local and international collaborations. Whether this is your first visit or your fiftieth, we are honored to share this experience with you and look forward to making you feel right at home.

If you enjoy coming to the MAC, the greatest help you can offer us is to share your experiences with friends and neighbors. Word-of-mouth is one of the most powerful ways to keep the arts thriving in our community. If there is anything we can do to make your experience more enjoyable, please do not hesitate to let us know.

We look forward to entertaining you this evening, and we thank you sincerely for your support of the MAC.

With warm regards,

A handwritten signature in black ink that reads 'Diana'.

Diana Martinez
Executive Director
McAninch Arts Center



Music at the MAC

Welcome to a place where music is performed, studied, explored and shared!

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 walk through our hallways and hear the sounds of instrumental and vocal ensembles, private lessons in all instruments and voice, music classes, and performances like the one you are enjoying today.

We hope you enjoy the broad range of music we make with collaborations of eager musicians and experienced faculty in classical, jazz and unclassifiable styles. All of our ensembles welcome new members at the start of every semester and perform regularly.

Music has thrived at COD for over 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 join 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 ***PATRIA***



Patrick O'Shea, Director
William Buhr, Accompanist

featuring

Desirée Hassler, soprano
Karen Archbold, mezzo-soprano
David Govertsen, baritone
Timothy Archbold, cello

and

DuPage Chorale Chamber Orchestra

*\$2 of each ticket sold goes to the John Belushi Scholarship Fund, which supports
COD music and theater students. For more information or to donate, visit
foundation.cod.edu/supportthamac*

Saturday, May 9, 2026 | Belushi Performance Hall, 7:30 p.m.

PROGRAM

***okâwîmâw askîy (Mother Earth)*Sherryl Sewepagaham
(b. 1971)**

featuring College of DuPage Chamber Singers

***Der 42. Psalm, (op. 42)* Felix Mendelssohn
(1809-1847)**

Desirée Hassler, soprano

- I. Chorus: Wie der Hirsch schreit nach frischem Wasser
- II. Aria: Meine Seele dürstet nach Gott
- III. Recitative & Chorus: Meine Tränen sind meine Speise
- IV. Chorus: Was betrübst du dich, meine Seele
- V. Recitative: Mein Gott, betrübt is meine Seele in mir
- VI. Quintet: Der Herr hat des Tages verheißen seine Güte
- VII. Schlußchor

INTERMISSION

***PATRIA: Reflections on the Nation* Patrick Michael O'Shea
(b. 1967)**

Desirée Hassler, soprano

Karen Archbold, mezzo-soprano

David Govertsen, baritone

Timothy Archbold, cello

- I. Prelude on Chester (tune: William Billings)
- II. Chorus: This Is My Country (Benjamin Franklin, 1789)
- III. Baritone & Chorus: The Massachusetts 54th (Frances Ellen Watkins Harper, 1863)
- IV. Chorus: The New Colossus (Emma Lazarus, 1883)
- V. Baritone: The Irish Emigrant (John Douglas Sutherland Campbell, 1880)
- VI. Mezzo-Soprano: My Freedom Withheld (Anonymous Chinese Detainee, c. 1920)
- VII. Soprano & Mezzo Duet: BORDERLANDS (Consuelo Hernández, 2015)
- VIII. Soprano & Chorus: "Patria" (Keith Boynton, 2025)
- IX. Chorus: Chester (William Billings, 1770 / Patrick O'Shea, 2026)

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.

okâwîmâw askîy (“Mother Earth,” sung in Cree, with vocables)

okâwîmâw askîy	<i>Mother Earth</i>
Niyanân kitawâsimsak	<i>We are your children.</i>
Kisâkihitanan	<i>We love you.</i>

Der 42. Psalm (“Psalm 42,” sung in German)

Wie der Hirsch schreit nach frischem Wasser, so schreit meine Seele, Gott, zu dir.	<i>As the deer cries for streams of water, So cries my soul, God, to you.</i>
Meine Seele dürstet nach Gott, nach dem lebendigen Gotte. Wann werde ich dahin kommen, daß ich Gottes Angesicht schaue?	<i>My soul thirsts for God, for the living God. When shall I come to behold the face of God?</i>
Meine Tränen sind meine Speise Tag und Nacht, weil man täglich zu mir sagt: Wo ist nun dein Gott? Wenn ich des innererde, so schütte ich mein Herz aus bei mir selbst;	<i>My tears are my food day and night, while people say to me all day long: “Where is your God?” When I become aware of this, I pour out my heart within myself;</i>
denn ich wollte gerne hingehen mit dem Haufen und mit ihnen wallen zum Hause Gottes mit Frohlocken und Danken unter dem Haufen derer, die da feiern.	<i>for I longed to go forth with the throng and to walk with them to the House of God, with shouts of joy and thanksgiving, amidst the throng of those who celebrate.</i>
Was betrübst du dich, meine Seele, und bist so unruhig in mir? Harre auf Gott! denn ich werde ihm noch danken, daß er mir hilft mit seinem Angesicht.	<i>Why are you so downcast, my soul, and why so restless within me? Hope in God! for I shall give Him thanks, that He helps me with his countenance.</i>
Mein Gott, betrübt ist meine Seele in mir; darum gedenke ich an dich... Deine Fluten rauschen daher, daß hier eine Tiefe und da eine Tiefe brausen; alle deine Wasserwogen und Wellen gehen über mich.	<i>My God, my soul is cast down within me; therefore I remember You... Your floods rush forth, so that deep calls to deep all your waves and billows sweep over me.</i>

TEXT AND TRANSLATIONS

Der Herr hat des Tages verheißen seine
Güte,
und des Nachts singe ich ihm
und bete zu dem Gott meines Lebens.
[Mein Gott, betrübt is meine Seele in
mir!]

Warum hast du mein vergessen?
Warum muß ich so traurig gehn,
wenn mein Feind mich drängt?

Was betrübst du dich, meine Seele,
und bist so unruhig in mir?
Harre auf Gott! denn ich werde ihm
noch danken,
daß er meines Angesichts Hilfe und mein
Gott ist.

[Preis sei dem Herrn, dem Gott Israels,
von nun an bis in Ewigkeit!]

*The Lord has promised his goodness
by day
and by night I sing to Him.
and pray to the God of my life.
[My God, my soul is downcast within
me!]*

*Why have you forgotten me?
Why must I walk in such sorrow,
while my enemy oppresses me?*

*Why are you so downcast, my soul,
and why are you so restless within
me?
Hope in God! For I shall yet thank
Him
Who is my help and my God.*

*[Praise be to the Lord, the God of
Israel, from now until eternity.]*

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PATRIA: Reflections on the Nation

II. Benjamin Franklin (from a letter to David Hartley, December 4, 1789)

God grant that not only the love of liberty, but a thorough knowledge of the rights of man, may pervade all the nations of the earth, so that a philosopher may set his foot anywhere on its surface, and say, this is my country!

**III. Frances Ellen Watkins Harper, "The Massachusetts 54th"
(poem published in *Weekly Anglo African*, October 10, 1863)**

Where storms of death were sweeping,
Wildly through the darkened sky,
Stood the bold but fated column,
Brave to do, to dare, and die.

With cheeks that knew no blanching,
And brows that would not pale;
Where the bloody rain fell thickest,
Mingled with the fiery hail

Bearers of a high commission
To break each brother's chain;
With hearts aglow for freedom,
They bore the toll and pain.

And onward pressed though shot and shell
Swept fiercely round their path;
While batteries hissed with tongues of flame,
And bayonets flashed with wrath

Oh! not in vain those heroes fell,
Amid those hours of fearful strife;
Each dying heart poured out a balm
To heal the wounded nation's life.

And from the soil drenched with their blood,
The fairest flowers of peace shall bloom;
And history cull rich laurels there,
To deck each martyr hero's tomb.

And ages yet uncrossed with life,
As sacred urns, do hold each mound
Where sleep the loyal, true, and brave
In freedom's consecrated ground.

IV. The New Colossus (Emma Lazarus, 1883)

Not like the brazen giant of Greek fame,
 With conquering limbs astride from land to land;
 Here at our sea-washed, sunset gates shall stand
 A mighty woman with a torch, whose flame
 Is the imprisoned lightning, and her name
 Mother of Exiles. From her beacon-hand
 Glows world-wide welcome; her mild eyes command
 The air-bridged harbor that twin cities frame.

“Keep, ancient lands, your storied pomp!” cries she
 With silent lips. “Give me your tired, your poor,
 Your huddled masses yearning to breathe free,
 The wretched refuse of your teeming shore.
 Send these, the homeless, tempest-tost to me,
 I lift my lamp beside the golden door!”

V. The Irish Emigrant (John Douglas Sutherland Campbell, 1880)

Look not for me at eventide,
 I cannot come when work is done;
 I go to wander far and wide,
 For 'tis not here that gold is won.

To me these hills beside the wave
 With every year have dearer grown;
 Is it so great a thing to crave
 To call my native land, mine own?

Perchance where'er I go, these hands
 May find me what I need to live;
 Whate'er they win, if house, or lands,
 I'd yield for what they cannot give.

But why these useless plaints renew?
 Farewell! That word, it seems a knell!
 If still I'm dear, kind hearts, to you,
 'Tis all I ask, Farewell, Farewell!

For who can turn away his face
 From home and kin and be at rest?
 What country e'er can take the place
 That Ireland fills within my breast?

More kindly smile the distant skies,
 They say, beyond yon angry sea;
 I know not what they mean, mine eyes
 Have never seen these frown on me.

TEXT AND TRANSLATIONS

VI. My Freedom Withheld (Anonymous Chinese Detainee, c. 1920, sung in Chinese)

囚 困 木 屋 天 復 天	Confined in a wooden hut, day after day,
自 由 束 縛 豈 堪 言?	Freedom and bondage, how can they be described?
舉 目 誰 歡 惟 靜 坐,	Looking around, who brings joy? I sit in silence,
關 心 自 悶 不 成 眠。	Heartbroken, I cannot sleep.
日 永 樽 空 愁 莫 解,	The days are long, the wine cup is empty, my sorrow remains unresolved,
夜 長 枕 冷 倩 誰 憐?	The nights are long, my pillow is cold, who will pity me?
參 透 箇 中 孤 苦 味,	Having tasted the bitter loneliness within,
何 如 歸 去 學 耕 田?	Why not return home and learn to till the fields?

VII. BORDERLANDS (Consuelo Hernández, from *Poemas migrantes*, 2015, sung in Spanish)

Es la línea fronteriza los hermanos de mis costas llevan en maletas sus afectos. Los campesinos quemados por el sol sudan entre ropas ligeras...	It's the border line. the brothers from my shores carry their belongings in suitcases. The sun-scorched farmers sweat in light clothing...
Los niños vigilan ansiosos las precarias bolsas de comidas que guardan las mujeres entre sarapes y negros pañolones.	The children anxiously watch over the meager bags of food that the women keep wrapped In serapes and black shawls.
El fatalismo se pegó a su piel como el polvo desértico que llevan los zapatos.	Fatalism clung to their skin Like desert dust on their shoes.
Ya me sellan la entrada. Ya tengo una visa temporal.	They're stamping my entry now. I already have a temporary visa.
Con la mirada extraviada inauguro el desierto y avanzo otra jornada solitaria sostenida en la muralla de la aurora.	With a lost gaze, I enter the desert and advance another solitary day supported by the wall of dawn.

VIII. “Patria” (Keith Boynton, 2025)

You do not love her less when her skirts are torn,
Her standard bloody, dragging in the mud,
Her ankles fettered, chafed, her eyes cast down,
Her ghoulish captors dancing her defeat;

This is the time, instead, to love her more,
With all the fervency of desperate hope,
Which sees, beyond the black horizon, fire
That may be battle, or the burst of dawn.

IX. Chester (Stanzas 1 and 2, William Billings, 1770. Stanza 3, Patrick O’Shea, 2026)

Let tyrants shake their iron rod,
And Slav’ry clank her galling chains,
We fear them not, we trust in God,
New England’s God forever reigns.

What grateful Off’ring shall we bring?
What shall we render to the Lord?
Loud Halleluiahs let us Sing,
And praise his name on ev’ry Chord.

Let tyrants hurl their hateful speech,
And discord sown by pettiness crooked courses run,
We heed them not, a better way we teach:
Out of the many, we shall be as one.

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College of DuPage brings 50 years of training and supporting musicians like you in whatever it is you want to do. 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 Thomas Stark at (630) 942-2391 or starkt1620@cod.edu.



PROGRAM NOTES

The concert begins with “**okâwîmâw askîy**” (Mother Earth) by Sherryl Sewepagaham (b. 1971, a member of the Red River Cree Nation in Alberta. As she writes,

“okâwîmâw askîy (Mother Earth) began as a vocable song and Cree words were added to bring more meaning. The intention of the song is love, hope and standing in unity to take better care of our mother earth, Okâwîmâw Askîy. A first-person plural perspective is intentional for us to speak directly to her as we sing to her as her children: Mother Earth, we are your children. We love you.”

For this performance, we welcome the College of DuPage Chamber Singers, who are joined by several members of the DuPage Chorale.

Felix Mendelssohn’s *Der 42. Psalm* is a setting of nearly all of Luther’s translation of Psalm 42 in German, dating from 1837-38. Robert Schumann was so impressed with the work that he considered it the “highest point that he reached as a composer for the church – indeed the highest point recent church music has reached at all,” and Mendelssohn himself considered it his best piece of sacred music.

The seven movements feature the chorus most prominently, with the soprano solo singing completely alone in only movement two (Aria) and the very brief movement five (Recitative). The musical ideas setting the text “Was betrübst du dich meine Seele?” (Why are you downcast, my soul?) and “Harre auf Gott” (Hope in God), very strongly tie movements four and seven together. The final movement ends with some truly brilliant contrapuntal writing, setting text not original to the psalm, but which very effectively creates a triumphant mood to end the piece. “Praise be to the Lord, the God of Israel, from now until eternity!”

PATRIA: Reflections on the Nation

The genesis for this entire extended work was a chance reading online of Keith Boynton’s poem, “Patria,” written on July 4, 2025 (which ultimately was set as the eighth movement). During the summer that marked the 250th anniversary of the battles of Lexington and Concord, my mind had already been turning to how one might musically mark the struggle and ideals of the American Revolution, and how those ideals have formed the nation that the United States is today. We are, of course, not the same mostly agrarian society that in 1776 comprised colonies on the periphery of European expansionist aspirations. We have learned that the government

PROGRAM NOTES

the framers envisioned was not a utopia. We have been shaped and enriched by generations of immigrants from all corners of the earth. And yet, we hold a connection to the central ideals of that founding generation, however imperfectly they may have been reflected in the society of that time, and however incomplete their expression yet remains.

With texts from the 1770s to the present, ***PATRIA: Reflections on the Nation*** speaks to the determination of the American Revolution, the optimism of the founding generation, the trials of civil strife, and facets of the immigrant experience. While most of the texts are in English, there are movements in Spanish and in Chinese as well, symbolic of the many cultures that have come to the United States in search of opportunity and freedom. The underlying theme, which has been with the nation since its beginning is E PLURIBUS UNUM – “Out of many, one.”

This work is intended to honor all who have contributed to the greatness and the diversity of the nation, which is now, and should always be, a “work in progress,” striving toward its highest ideals. As officers of the Continental Army expressed in the founding document (the “Institution”) of the Society of the Cincinnati in May 1783, we must continue to commit ourselves to “preserve inviolate those exalted rights and liberties of human nature... without which the high rank of a rational being is a curse instead of a blessing.”

Patrick O’Shea



DUPAGE CHORALE

Patrick O'Shea, Director

William Buhr, Accompanist

Soprano

Sydney Alpers
Mary Ann Chandler
Anne Dignan
Jackie Duffy-Hook
Mary Beth Dunne
Joanna Goral
Maggie Gordon
Lisa Gruman
Holly Herber
Mary Holmes
Kathryn Huxhold
Kristine Johnson
Silvia Larrondo
Sarah Morlock
Mallorie Nawrocki
Joanne Nickels-
 Peterson
Genevieve O'Shea
Helena Pappas-
 Brunelle
Allison Rankovich
Mimi Rose
Lai So
Sarah Stanfield
Stacy Stojanovic
Kary Carol Suchsland-
 Kobler
Allyse Thompson-
 Richards
Virginia Vance
Linda Wagner

Alto

Katie Alvarez
Carol Bolt
Mary Burkhardt
Cara Cap
Cecilia Chen
Nancy Culp
Christine Dame
Leanne Dear
Louise Handel
Mary Hobein
Mary Jo Holekamp
Gemma Hopkins
Mary Janes
Paula Karczewski
Karen Kurek
Mary Loch
Patricia Luedtke
Nancy Malesky
Cheryl Murphy
Arlayne Pekofske
Joanne Perone
Kristin Schroepfer
Robin Sell
Shirley Shen
Sharon Suchsland
Cynthia Swanson
Gail Tait
Judith Wojciechowski
Barbara Staman Wolff
Mary Zaborniak

Tenor

Carol Arnquist
Larry Kollasch
Brynn Montes
Mark Peterson
Howie Pribble
Keith Sell
Jaden Tybor
Stuart Young

Bass

Mark Ailes
Mark Camp
Christopher Culp
David Danckwart
Will Egan
Stuart Garner
Urs Geiser
Michael Jurek
Charles Lipkin
Thomas Morrisy
James Rostenberg
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Katherine Hughes
Jeff Yang

Violin 2

Wendy Benner
Henry Zheng
Lori Ashikawa

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Claudia Lasareff-
Mironoff
Karl Davies
Ray Ostwald

Cello

Tim Archbold
Margaret Daly

Bass

Doug Johnson

Flute

Karin Ursin

Oboe

Deb Stevenson

Clarinet

Daniel Won

Bassoon

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Percussion

Paul Ross

Piano

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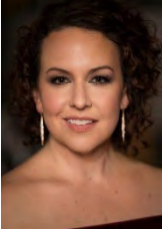
John Rutledge
& Betty Joseph

Anonymous

Paul Rom

Frank Modruson
& Lynne Shigley

GUEST ARTIST PROFILES



In addition to singing in the full-time chorus at Lyric Opera of Chicago, soprano **Desirée Hassler** has sung and covered roles at Lyric in *Cendrillon*, *West Side Story*, *Tannhäuser*, *Oklahoma!*, *Manon*, *Macbeth*, *Boris Godunov*, *Show Boat*, *Elektra*, *Dead Man Walking*, and *Der Rosenkavalier*. Locally, she also sings with the Chicago Bach Project and the Grant Park Music Festival.

Hassler is the recipient of many distinguished awards from regional and international competitions. She enjoys performing music from the Renaissance to the 21st century and sharing her expertise with voice and opera studios at universities across the country. Her voice can be heard on commercial and film soundtracks, oratorio, opera and operetta, and even progressive heavy metal albums. Hassler graduated in 2011 with a doctorate in Vocal Performance and Literature from the University of Illinois at Urbana-Champaign, where she completed a master's degree in 2003. Dr. Hassler has served on the faculties of Eastern Illinois University (Charleston, IL), as a Bynam fellow at Gordon College (Wenham, Mass), the University of Illinois at Urbana-Champaign and currently serves on the voice faculty of the Moody Bible Institute in Chicago, IL.

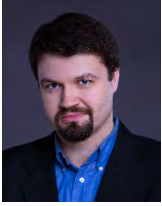


After receiving a Bachelor of Music Performance from Southwestern College in Winfield, Kansas, mezzo-soprano **Karen Archbold** continued her studies in Bremen, Germany at the Hochschule fur Kunst. She has appeared as Flora in DuPage Opera Theatre's production of *La Traviata*, Miss Jessel in *The Turn of the Screw*, Buttercup in *HMS Pinafore*, Abuela in *La Vida Breve*,

Katisha in *The Mikado* and Berthe in *Barber of Seville*. Solo appearances include Beethoven's Ninth Symphony, John Rutter's *Magnificat*, Lili Boulanger's *Psalm Profundis*, the Verdi *Requiem*, and the Mahler *Kindertotenlieder*. She performs with the St. Charles Singers, Belle Ensemble, and Duo Striata. Archbold has completed her certification as Alexander Technique teacher. In 2017, Archbold won first prize in the Fox Valley Rising Stars Competition. In 2016, she was the Sinfonietta Bel Canto's Voice Competition First Place Winner. She was a 2014 and 2015 finalist in the American Prize Vocal Division and runner-up in the American Prize Chicago Music Theatre Award. Archbold also performs

GUEST ARTIST PROFILES

regularly as a part of Bridging Memory through Music, creating special performances for late-stage Alzheimer's patients. She lives in Wheaton with her amazing husband and three daughters.



Chicago native **David Govertsen** (bass-baritone) has been active as a professional singer for over twenty years, portraying a wide variety of opera's low-voiced heroes, villains, and buffoons. Mr. 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, Mr. 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. Mr. Govertsen is currently on faculty at North Park University, Elmhurst University and College of DuPage.



Timothy Archbold is a freelance cellist in the Chicago area. He currently performs with several area orchestras including the Wisconsin Chamber Orchestra, Camerata Chicago, Artemis Chamber Ensemble and Skylight Theater in Milwaukee. Archbold grew up in Regional Australia. He received his bachelor's degree from University of

Melbourne. He then went on to complete an Artists Diploma at the Hochschule fur Kunste in Bremen, Germany and his master's degree at Wichita State University.

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PROFILES



Dr. Patrick O'Shea (Director) holds the degree of Doctor of Musical Arts in Choral Music from Arizona State University, Master of Music degree in Choral Music from the University of Illinois at Urbana-Champaign, and Bachelor of Music degree, *summa cum laude*, in Vocal Performance from Shenandoah Conservatory in

Winchester, VA. His composition teachers have included the late Russell Woollen, as well as Thomas Fredrickson and Randall Shinn. He has served frequently as a clinician and adjudicator, and has been commissioned to write new works, particularly for choral and chamber music ensembles. Dr. O'Shea is a member of the American Choral Directors Association, the American Society of Composers Authors and Publishers, American Composers Forum, and Phi Mu Alpha Sinfonia music fraternity.



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 over thirty 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 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, Mr. Buhr has appeared in many international festivals as well as numerous national and regional conventions of major musical and educational organizations. Mr. 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.

Friends of the MAC

The Friends of the MAC is a family of those who have decided that a world-class performing and visual arts center should reside in their community. Ticket sales provide only 42 percent of our \$4 million operating budget. It is through the support of College of DuPage and through the generous gifts from patrons and local businesses that we can keep art in our museum and on our stages.

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- Provides students and community members the opportunity to interact with artists
- Enhances quality of life in our community

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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.

The McAninch Arts Center and the College of DuPage Foundation can also provide you with information on planned giving options, gifts of stock, IRA Charitable Rollovers and other giving opportunities.

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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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.

For more information, contact Volunteer Coordinator
Rob Nardini: nardinir@cod.edu | (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.*

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