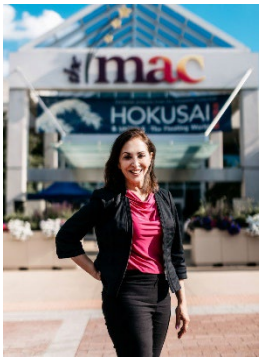


McANINCH ARTS CENTER
Oct 24 & 25, 2026

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,

Diana

Diana Martinez
Associate Vice President, Cultural Arts & Community Affairs
Executive Director, McAninch Arts Center



To our wonderful patrons,

This season marks the wondrous 50th anniversary of our NEW PHILHARMONIC!

This journey, from the inspiration of Harold Bauer starting this orchestra with fledging forces, to the vision of Dr. McAninch and leaders at the College mandating having a professional orchestra in residence here at the MAC, to the unwavering and loving support of all of you, we now have this amazing kinship of superb musicians.

We are here for YOU.
You have been our loyal family, people full of ideas and inspiration, people who have shown us true appreciation and affection.

This 50th anniversary season, we hope that you will join us for a celebration of the ideals of America in our Beethoven 9 and Lincoln portrait concert, to the celebration of John Williams' 95th birthday week, to just some plain fun in our blowout opening Italian concert (however, I will NOT be wearing a kilt in the Tribute to Scotland performances!).

We are deeply grateful to each and every one of you. Here's to another 50 years together!

With sincere thanks,
Kirk

Kirk Muspratt

Kirk Muspratt, Music Director and Conductor

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New Philharmonic
Kirk Muspratt, Music Director and Conductor
50th Season 2026-2027

Mendelssohn, Bruch & Davies
A tribute to Scotland

Kirk Muspratt, Music Director and Conductor

David Taylor, Violin

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Sat, Oct 24, 2026, 7:30p
Sun, Oct 25, 2026, 3p
Belushi Performance Hall

PROGRAM

Kirk Muspratt
Music Director and Conductor

David Taylor, Violin

An Orkney Wedding, With Sunrise, op.120a ..... Peter Maxwell Davies (1934-2016)
Jaron Park, bagpipes

Scottish Fantasy, op.46 .....Max Bruch (1838-1920)

Prelude: Grave & I. Adagio cantabile
II. Allegro
III. Andante sostenuto
IV. Finale: Allegro guerriero
David Taylor, Violin

INTERMISSION

"Tarantella" .....Albert Pieczonka (1828-1912)

Andrew Iconaru, Piano
Young People's Competition Winner

Symphony No.3, op.56, "Scottish" .....Felix Mendelssohn (1809-1847)

I. Andante con moto - Allegro un poco agitato
II. Vivace non troppo
III. Adagio
IV. Allegro vivacissimo - Allegro maestoso assai

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PROGRAM NOTES

An Orkney Wedding, with Sunrise
From Wikipedia, the free encyclopedia

One of English composer Peter Maxwell Davies' lighter works, the piece vividly depicts the celebrations after a wedding in Orkney. It is based on his personal experience. The feature of the piece presents the entry of a bagpiper from the back of the hall attired in traditional Scottish regalia, walking to the center stage in a soloist position as the piece concludes.

The composer describes the scene: It is a picture postcard. *We hear the guests arriving, out of extremely bad weather. This is followed by a processional and a first glass of whiskey. The band tunes up and we get on with the dancing, which becomes ever wilder, until the lead fiddle can hardly hold the band together. We leave the hall into the cold night. As we walk home across the island, the sun rises to a glorious dawn. The sun is represented by the highland bagpipes, in full traditional splendor.*

The piece was commissioned by the Boston Pops Orchestra, who premiered it under John Williams in May 1985. It has since been performed and recorded many times and has been established as one of Davies's most enduringly popular pieces.

Scottish Fantasy, op.46
By Elaine Fine

After great success with his first violin concerto and a small, localized success with his second, German composer **Max Bruch** (1838-1920) began work on his third violin concerto while he was living in Berlin between 1878 and 1880. Inspired by the beauty of Scottish folk music, works of Sir Walter Scott and probably a bit by Mendelssohn's *Scottish Symphony* and other Scottish-influence works, the opening of the *Scottish Fantasy* represents an old bard contemplating a ruined castle, lamenting glorious times of old. The violin and the harp make their way through the *Fantasy's* four movements by elaborating on Scottish folk material that Bruch found in a collection of music edited by Robert Burns called *The Scots Musical Museum*.

The opening movement uses the song "Auld Robert Morris," which is followed by "The Dusty Miller" and 'Tm a-doun for Lack of Johnnie." The final movement is an elaboration on the battle song "Scots wha hae."

The free style of the work, the incorporation of folk material and the virtuosity of the violin writing (not to mention the extremely prominent harp part) caused Bruch to rethink the title of the work a few times.

Joseph Joachim played the first performance in Liverpool in February 1881 as the *Scottish Fantasy*, but Bruch was not pleased with his performance. Bruch conducted the next performance in March 1883, with the Spanish virtuoso violinist Pablo de Sarasate as soloist. The work was then called the *Concerto for Violin* (Scotch). In 1888, Sarasate played the work again as the *Third Violin Concerto* (with free use of Scottish folk melodies, Opus 46). Eventually, Bruch took Joachim's advice and settled on the name *Scottish Fantasy* for the title of the piece, but for personal reasons he dedicated the published work to Pablo de Sarasate.

Symphony No. 3, op. 56 "Scottish"
By Elaine Fine

Felix Mendelssohn began his "Scottish" Symphony in 1829 and completed it in 1842. He conducted the first performance in the Leipzig Gawandhaus on March 3, 1842. When Mendelssohn gave the symphony its first London performance on June 13, 1842, he dedicated the work to Queen Victoria.

On July 30, 1829, while he was visiting Scotland with his friend Karl Klingemann, Mendelssohn wrote his impressions of the palace of Holyrood in Edinburgh. While he was on the palace grounds he also wrote about ten measures of what was to become the opening Andante section of the piece.

> "In the twilight today, we went to the palace where Queen Mary lived and loved; there is a little room to be seen there with a spiral staircase at its door; they went up and found. Rizzio in the little room, dragged him out, and three chambers away there is a dark corner where they murdered him. The

chapel beside it has now lost its roof, it is overgrown with grass and ivy, and at the broken altar Mary was crowned Queen of Scotland. Everything is ruined, decayed and open to the sky. I believe I have found there today the beginning of my Scotch Symphony ... “

Mendelssohn’s impressions were influenced by musical lore. The Rizzio he mentioned was David Rizzio, an Italian musician who came to Edinburgh with the Duke of Savoy. Rizzio stayed at Holyrood at the Queen’s request as a lute player, a singer and as the Queen’s “private foreign secretary.”



PROFILES



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

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

He plays a J.B. Guadagnini violin, made in 1752 and collects fine bows. Taylor is married to fellow violinist Michelle Wynton and they live in the Gold Coast in downtown Chicago.



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 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 22nd 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 Seviglia*, *Hansel and Gretel*, *La Boheme*, *Faust*, *Otello*, *Tosca*, *The Beggars Opera*, *Elixir of Love*, *Turandot*, *Gianni Schicchi*, *Cosi 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 26th 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.

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.



Benjamin Nadel is a classically trained conductor, pianist, and violinist based in the Chicago area. He is currently the Associate Conductor and Orchestra Librarian for the New Philharmonic, and held those same positions at the Northwest Indiana Symphony Orchestra from 2016-2024. In addition, he is the Music Director for the Youth Symphony of DuPage, and the Orchestra Director for the Northwest Indiana Symphony Youth Orchestra and North Central College.

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), and the Illinois Council of Orchestras (ICO).

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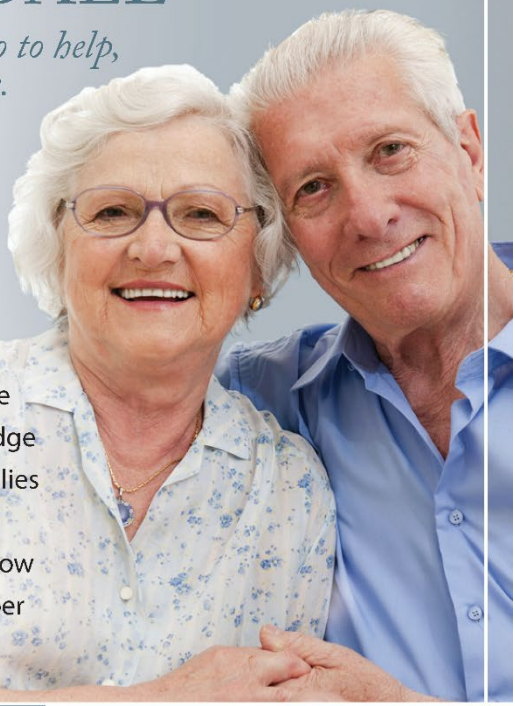
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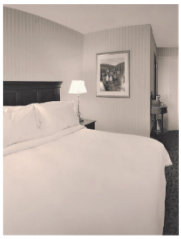
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