

# NEW PHILHARMONIC

Kirk Muspratt

Artistic Director & Conductor



## Welcome!

On behalf of the entire staff, I welcome you to the McAninch Arts Center. We are so happy you are here and welcome you to our MAC family and hope you feel at home. We want this to be your home to unplug and connect to an evening filled with laughter, music, dance, or theatre. We strive to inspire you through unique and inspiring theater experiences. We hope to transcend your expectations with excellent service and special pre and post-show engagement opportunities that help you connect to the artists and art forms more deeply. While you are here, don't forget to take some time to visit the Cleve Carney Museum of Art in the Lobby to experience cutting-edge contemporary art or enjoy our full-service concession area.

When you leave, please stay connected to us by joining us on Facebook (AtTheMac) or by joining our e-newsletter to find out about added shows, events, and special offers ([www.AtTheMAC.org](http://www.AtTheMAC.org)). This year we challenge you to try something new at the MAC and expand your cultural palate. We invite you to join us for our free Global Flicks Film Series in February, to attend one of our student productions, or to join us this summer for the *Andy Warhol Portfolios: A Life in Pop* Exhibition.

We are thrilled that you have joined us, and if you should need anything during your visit, please don't hesitate to ask any of the staff, and we will do our best to accommodate you. We know you have many choices, and we are grateful you chose us. We sincerely hope you have a wonderful time and look forward to entertaining you.

Enjoy the show!

Diana Martinez  
Director, McAninch Arts Center



Dear Friends of New Philharmonic,

On behalf of my terrific colleagues, I would like to thank you for being so loyal, so supportive, so enthusiastic in every respect towards this wonderful orchestra!

I hope that this upcoming season will bring you laughter, goosebumps, tears, and a feeling of joy when you attend our performances. I mention "tears" in that *Romeo and Juliet* is replete with utter heartbreak. I mention "laughter" as we have always such a good time at the Halloween concerts, eh? And, I mention "goosebumps" as both the Hollywood Concerto performances and New Year's Eve concerts should bring tons of these.

If you enjoyed *West Side Story* last year, we hope that you will join us for *South Pacific* this season with the world famous Nathan Gunn leading our cast.

Thank you again for being the most important part of each and every of our performances.

And, I look forward to greeting each of you again after the performances at "Cookies with Kirk!"

**KIRK MUSPRATT**

Kirk Muspratt, Music Director and Conductor

New Philharmonic  
Kirk Muspratt, Music Director and Conductor  
46<sup>th</sup> Season 2022-2023

# Tchaikovsky Piano Concerto

Kirk Muspratt, Music Director and Conductor

Victor Santiago Asuncion, piano

## ----- NEW PHILHARMONIC 2022-2023 SEASON -----

### Tchaikovsky Piano Concerto

Saturday, Sept. 24, 7:30 p.m.

Sunday, Sept. 25, 3 p.m.

Tchaikovsky: *Piano Concerto No. 1*

Prokofiev: *Romeo and Juliet Suites*

Victor Santiago Asuncion, piano

### Halloween Spooktakular

Saturday, Oct. 22, 7:30 p.m.

Sunday, Oct. 23, 3 p.m.

### New Year's Eve Concert:

Saturday, Dec. 31, 1:30, 5 & 8:30 p.m.

Mischa Bouvier, baritone

The CoverGirls Violin Show

### Korngold's Hollywood Concerto

Saturday, Jan. 21, 7:30 p.m.

Sunday, Jan. 22, 3 p.m.

Korngold: *Violin Concerto in D Major, Op. 35*

Sibelius: *Finlandia*

Enescu: *Rumanian Rhapsody No. 1*

Esme Aria Kim, violin

### Broadway in Concert:

#### *South Pacific*

Saturday, Apr. 15, 7:30 p.m.

Sunday, Apr. 16, 3 p.m.

For tickets and information,

call (630) 942-4000 or visit [AtTheMAC.org](http://AtTheMAC.org)

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



New Philharmonic is grateful for season support from:



The 2022-2023 Season is presented through the generosity of Bjarne R Ullsvik

Saturday, Sept. 24, 2022, 7:30 p.m.

Sunday, Sept. 25, 2022, 3 p.m.

Belushi Performance Hall



## PROGRAM

*Piano Concerto No. 1 in B-flat Minor, Op. 23*..... Pyotr Tchaikovsky  
(1840 – 1893)

*Allegro non troppo e molto maestoso—Allegro con spirito*

*Andantino semplice*

*Allegro con fuoco*

**Victor Santiago Asuncion**, piano

*Intermission*

*Selections from Romeo and Juliet, op. 64* ..... Sergei Prokofiev  
(1891 – 1953)

**Ryan Morrison and Erika Lawson Morrison**, narrators

Act I

*Prologue*

*Introduction*

*Juliet, the Young Girl*

*Romeo Sees Juliet at the Ball*

*Romeo and Juliet Dance*

*Balcony Scene*

*Romeo's Love*

*Romeo and Juliet's Love Dance*

Act 2

*Duel of Mercutio and Tybalt*

*Romeo Avenges Mercutio*

*Funeral of Tybalt*

Act 3

*Romeo and Juliet Reunite*

*Romeo and Juliet Before Parting*

Act 4

*Juliet Takes Potion*

*Juliet's Funeral*

*Romeo Takes Potion*

*Death of Juliet*

*Following the performance, please enjoy a complimentary cookie,  
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## PROGRAM NOTES

### TCHAIKOVSKY

Piano Concerto No. 1 in B-flat Minor, Op. 23

Allegro non troppo e molto maestoso—Allegro con spirito

Andantino semplice

Allegro con fuoco

### Pyotr Tchaikovsky

Born May 7, 1840; Viatka, Russia

Died November 18, 1893; Saint Petersburg, Russia

Piano Concerto No. 1 in B-flat Minor, Op. 23

Composed: November 1874–February 21, 1875

First Performance: October 25, 1875; Boston, Massachusetts

Approximate Performance Time: 33 minutes

Instrumentation: Solo piano, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, strings

In a famously wrong snap judgment, Nikolai Rubinstein said that Tchaikovsky's first piano concerto—a concerto the composer wanted him to play—was worthless and, in fact, unplayable. Rubinstein, the director of the Moscow Conservatory and normally an ardent champion of Tchaikovsky's works (he conducted the world premieres of the early symphonies and *Romeo and Juliet*), was "not only the best pianist in Moscow, but also a first-rate all-round musician," Tchaikovsky later said, explaining why he had approached Rubinstein in the first place.

Tchaikovsky met with Rubinstein at the Moscow Conservatory on December 24, 1874. After playing through the first movement for him, the composer was greeted with complete silence. "If only you knew," he later wrote to Nadezhda von Meck, "what a foolish and unbearable situation it is to offer a friend a dish one has cooked oneself and to have that friend eat and say nothing!" Undeterred, though clearly rattled, Tchaikovsky played on to the end of the concerto. Then Rubinstein didn't mince words, declaring that the concerto was "impossible to play, that the passages were hackneyed, clumsy, and so awkward that there was no way even to correct them, that as a composition it was bad, vulgar." Except for two or three pages, Rubinstein ventured, the score had to be completely redone. Angry and deeply wounded, Tchaikovsky left the room without responding. Later that evening, Rubinstein went to see him at home and, without softening his original appraisal, proposed that if the composer made numerous radical changes, he would reconsider performing it. Tchaikovsky replied, "I will not change a single note and will publish it exactly as it is now!"

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On January 9, Tchaikovsky wrote to his brother Anatoly that he had fallen into a "great depression" over the holidays. "There is no one here whom I might call a friend in the true sense of the word," he continued, pointedly referring to Rubinstein, whom until recently he had considered one of his closest friends, and he admitted that he was still recovering from the blow to his composer's pride. That winter, however, he sent the piano concerto to Hans von Bülow, a pianist and conductor best known for his championship of Wagner's music (he led the premieres of both *Tristan and Isolde* and *Die Meistersinger von Nürnberg*). "The ideas are so original, so noble, so powerful," Bülow wrote back, "and the details so interesting; though there are many of them, they do not impair the clearness and unity of the work. The form is mature, ripe, and distinguished in style." Although Bülow had retired from the concert stage during the 1860s (after his wife Cosima left him for Wagner) and had only recently resumed his career, he now became the dedicatee of the concerto and agreed to play the premiere of the work in Boston, where it was advertised as a Grand Concerto. "To Boston is reserved the honor of its initial representation, and the opportunity to impress the first verdict on a work of surpassing musical interest," the local announcement boasted, unaware that Rubinstein had already done so. The day after the premiere, Bülow sent what is thought to have been the first cable ever dispatched from Boston to Moscow, telling Tchaikovsky of the concerto's undisputed triumph with the Boston public.

The concerto has been overwhelmingly popular ever since, and in 1941 it even inspired a hit song, "Tonight We Love," which was rather unscrupulously hacked from its broad opening phrases.

The concerto's celebrated introduction, with its radiant string melody riding over the piano's thunderous chords, is both its best-known and most puzzling concept. After a dramatic horn call, Tchaikovsky establishes the "wrong" key of D-flat major and then introduces a theme so splendid, so complete, and so satisfying as it stands that, despite audience expectations, it will never return. Although this makes for a potentially lopsided design (with the most familiar music over before the concerto proper begins), Tchaikovsky's subsequent material is of such dazzling color, flair, and orchestral brilliance that the remainder of the score is not a letdown, even after such a breathtaking opening chapter.

The main body of the first movement—it begins with nervous, jumpy passagework—introduces a clarinet melody Tchaikovsky said he heard played by an itinerant musician at a local fair. This is a large, finely detailed movement, filled with characteristic Tchaikovskian touches like the barrages of quadruple octaves in the piano solo, and capped by an expansive cadenza.

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The remaining two movements are brief in comparison. The Andantino is part slow movement, part scherzo; it's all lightness and effortless charm. The main theme of the playful midsection is based on "Il faut s'amuser et rire" (Laugh and enjoy yourself), a chanson associated with Belgian soprano Désirée Artôt, whom Tchaikovsky courted in the late 1860s, and, at least for a few days, even thought of marrying. The finale includes a Russian dance derived from a Ukrainian melody and ends with a majestic coda that manages to match the grandeur and sweep of the concerto's opening without once recalling its main theme.

A postscript on first impressions. It didn't take long for Nikolai Rubinstein to admit his mistake, and shortly after the premiere he began to play the concerto with great success—"What was impossible in 1875 became thoroughly possible in 1878," Tchaikovsky observed. He quickly became a celebrated interpreter of the work, and the composer and the pianist-conductor renewed their friendship. After Rubinstein's death in 1881, Tchaikovsky composed a piano trio in his honor and dedicated it "to the memory of a great artist."

*Program note by Phillip Huscher, program annotator for the Chicago Symphony Orchestra. Reprinted with permission ©2022 Chicago Symphony Orchestra Association*



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## PROGRAM NOTES

### Excerpts from the Ballet *Romeo and Juliet*, Opus 64

Almost four and one-half years after the completion of the score, Prokofiev's ballet *Romeo and Juliet* enjoyed a sparkling Leningrad premiere on 11 July 1940. At a reception following the performance, the great ballerina Galina Ulanova, who danced the part of Juliet and was to become indelibly associated with the role, offered the following toast, a play on the concluding lines of the Shakespeare original:

Never was a story of more woe  
Than this of Prokofiev's music for Romeo

According to Ulanova, Prokofiev enjoyed this little joke as much as anyone. Certainly the composer had to feel relieved at the triumphant conclusion of an odyssey wracked with trials and frustration at every turn.

Originally, the Kirov Theater approached Prokofiev in the latter part of 1934 with the proposal to stage a new ballet. Prokofiev decided upon an adaptation of Shakespeare's *Romeo and Juliet*. The Kirov ultimately negated its contract and Prokofiev then reached an agreement with the Moscow Bolshoi Theater to produce the new work. A premiere was scheduled for the end of 1935 and Prokofiev worked at a feverish pace, completing the score to *Romeo and Juliet* on 8 September 1935, after less than five months' time. Tragically, as Prokofiev described in his autobiography, "The Bolshoi Theater declared it impossible to dance to and the contract was broken."

Despite the fact that the ballet would not receive its first Russian performance until 1940 (the actual premiere took place on 30 December 1938 at the Brno Opera in Czechoslovakia), Prokofiev suffered immediate criticism. Russian scholars discovered that Prokofiev and his librettists had substituted a happy ending for Shakespeare's tragic conclusion. The decision to have Romeo and Juliet live happily ever after was made on entirely practical grounds, for a Prokofiev dryly observed: "Living people can dance, the dying cannot." As the composer further recalled:

Curiously enough, whereas the report that Prokofiev was writing a ballet on the theme of *Romeo and Juliet* with a happy ending was received quite calmly in London, our own Shakespeare scholars proved more papal than the Pope and rushed to the defense of Shakespeare. But what really caused me to change my mind about the whole thing was a remark someone made to me about the ballet: "Strictly speaking, your music does not express any real joy at the end." That was quite true. After several



## PROGRAM NOTES

conferences with the choreographers, it was found that the tragic ending could be expressed in the dance and in due time the music for that ending was written.

After these initial setbacks, Prokofiev adapted music from his *Romeo and Juliet* for two Orchestral Suites (premiered in 1936 and 1937) as well as a collection of 10 Pieces for Solo Piano (1937). A third Orchestral Suite was completed in 1946. Prior to the 1938 Brno premiere, yet another contract to produce Prokofiev's *Romeo* was broken, this time by the Leningrad Ballet School. Finally, the Kirov Theater agreed to produce the Russian premiere of Prokofiev's great score.

Despite the success of the January 1940 opening, it too was preceded by a period of storm and strife worthy of the Montagues and Capulets. Prokofiev, who by this time was surely in no mood for compromise, cast an imposing figure at rehearsals. Galina Ulanova recalled, "From the day of the first read-through a rather sullen tall man sat in the hall almost every time. He looked around with hostility and anger-especially at our dancers." Prokofiev and choreographer Leonid Lavrosky quarreled repeatedly over possible modifications to the score. The dancers complained that the delicate scoring was difficult to hear and the unorthodox rhythms impossible to dance. Prokofiev responded angrily, I know what you want! You want drums, not music!" Finally, the composer's anger abated and he announced, "Very Well, I shall rewrite music here and add something."

Still, Prokofiev's music so intimidated the ballet company that its members, fearing disaster, threatened just a few weeks before the premiere to boycott the production. Finally, the genius of Prokofiev's score gained the troupe's confidence. Ulanova reminisced that:

The more we listened to it, the more we worked, experimented and searched, the more clearly emerged the images that the music created. And gradually as we came to understand the music, we no longer found it difficult to dance to; it became clear both choreographically and psychologically. And now if I were to be asked what the music of *Romeo and Juliet* should be like. I would say without hesitation: like Prokofiev's, for I cannot now conceive of any other music.

After the sterling Kirov premiere, the Bolshoi Theater mounted a stunning production in 1946, again with Ulanova as Juliet. Since that time, Prokofiev's *Romeo and Juliet* has enjoyed a justified reputation as one of the greatest ballet scores.

*Note courtesy of the Pittsburgh Symphony*



*A better view...*



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## GUEST ARTIST PROFILES

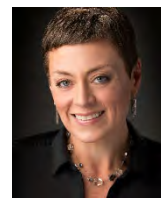


Hailed by *The Washington Post* for his “poised and imaginative playing,” Filipino-American pianist **Victor Santiago Asuncion** has appeared in concert halls in Brazil, Canada, Ecuador, France, Italy, Germany, Japan, Mexico, the Philippines, Spain, Turkey and the USA, as a recitalist and concerto soloist. He played his orchestral debut at the age of 18 with the Manila Chamber Orchestra, and his New York recital debut in Carnegie’s Weill Recital Hall in 1999. In addition, he has worked with conductors including Sergio Esmilla, Enrique Batiz, Mei Ann Chen, Zeev Dorman, Arthur Weisberg, Corrick Brown, David Loebel, Leon Fleisher, Michael Stern, Jordan Tang, and Bobby McFerrin.

A chamber music enthusiast, he has performed with artists such as Lynn Harrell, Zuill Bailey, Andres Diaz, James Dunham, Antonio Meneses, Joshua Roman, Cho-Liang Lin, Giora Schmidt, the Dover, Emerson, Serafin, Sao Paulo, and Vega String Quartets. He was on the chamber music faculty of the Aspen Music Festival, and the Garth Newel Summer Music Festival. He was also the pianist for the Garth Newel Piano Quartet for three seasons. Festival appearances include the Amelia Island, Highland-Cashiers, Music in the Vineyards, and Santa Fe.

His recordings include the complete Sonatas of L. van Beethoven with cellist Tobias Werner, Sonatas by Shostakovich and Rachmaninoff with cellist Joseph Johnson, the Rachmaninoff Sonata with the cellist Evan Drachman, and the Chopin and Grieg Sonatas, also with cellist Evan Drachman. He is featured in the award winning recording *Songs My Father Taught Me* with Lynn Harrell, produced by Louise Frank and WFMT-Chicago. Mr. Asuncion is the Founder, and Artistic and Board Director of FilAm Music Foundation, a non-profit foundation that is dedicated to promoting Filipino classical musicians through scholarship, and performance.

He received his Doctor of Musical Arts Degree in 2007 from the University of Maryland at College Park under the tutelage of Rita Sloan. Victor Santiago Asuncion is a Steinway artist.



**Erika Lawson Morrison** (Narrator) has been praised for her powerful instrument and her ability to create an intimate connection with her audience (Beaver Island Performing Arts Alliance). Ms. Morrison is an active soloist and chamber musician throughout the regional state area.

Recent solo appearances include Antonio Vivaldi’s *Gloria*, with the Baroque on Beaver Island Music Festival (Beaver Island, MI) orchestra and choral ensemble and as a featured soloist, performing selections from Henry Purcell’s *Dido and Aeneas*. Other solo performances include W.A. Mozart *Requiem* (Baroque on Beaver/Interlochen Radio), G.F. Handel *Messiah*, Gustav



## GUEST ARTIST PROFILES

Mahler *Lieder eines farennden Gesellen*, Vaughn Williams *Symphony No. 3* (Lake Forest Civic Orchestra, Lake Forest, IL) and Richard Wagner *Wesendonck Lieder*. (Virtual Performance, Baroque on Beaver, YouTube)

Morrison has had the pleasure to be a part of New Philharmonic and DuPage Opera's varied endeavors for many years, most recently as Praskovia in New Philharmonic's production of Lehar's *Merry Widow* and is thrilled to be returning.

**Ryan Morrison** (Narrator) is an active performer in the Chicago area and is excited to rejoin New Philharmonic in the September production of *Romeo and Juliet*. He was also seen recently in New Philharmonic's productions of *West Side Story*, *Die Fledermaus* and *Mikado*. Mr. 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 Beggar's 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.

Morrison is married to his lovely wife, Erika (also a New Philharmonic alum), has two children, Charlotte and Leo, a dog (Major Tom) and a cat (Mr. Mustard). When not singing in musicals or operas, he can also be found locally playing bass guitar and singing in local rock cover bands.



## NEW PHILHARMONIC PROFILES



**Kirk Muspratt** (Music Director and Conductor) recently received the 2018 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!"

In July 2004, Muspratt was named both music director of New Philharmonic and artistic director/music director of DuPage Opera Theatre (now New Philharmonic Opera). In his last 15 years, productions featured *Otello*, *Madama Butterfly*, *Le Nozze di Figaro*, *Il Barbiere di Siviglia*, *Hansel and Gretel*, *La Boheme*, *Faust*, *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. Six 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 20th 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



## NEW PHILHARMONIC PROFILES

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.

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.

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

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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** (Associate Conductor and Principal Librarian) is a classically trained conductor, pianist, and violinist. Based in Chicago, he is the Associate Conductor and Orchestra Librarian for the New Philharmonic and Northwest Indiana Symphony Orchestra. Nadel has been the Orchestra Director at North Central College since 2017 and beginning this fall he is the new conductor for the Northwest Indiana Symphony Youth Orchestra. Since he began these positions, Nadel has conducted on a wide variety of programs and has prepared hundreds of pieces across both the classical and pops repertoires.

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. While pursuing his degrees, he had the opportunity both assist and conduct several operatic productions, including *Candide*, *La bohème*, *La clemenza di Tito*, and *Iolanthe*. He also participated in several summer music festivals, one of which was Cincinnati Conservatory's program as a part of the summer music festival in Spoleto, Italy.

From 2011 – 2015 Nadel spent his summers with the Midwest Institute of Opera, where he was assistant conductor to Maestro Joshua Greene of the Metropolitan Opera. While there, he had the occasion to conduct both full concert and stage productions of *Don Giovanni*, *Così fan tutte*, and *Carmen*. He also assisted and coached for productions of *Die Zauberflöte* and *La Cenerentola*.

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Aside from his work as a professional conductor, Nadel also has a very strong connection and personal interest in 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, and Stevenson High School. He has led some of these groups in side by side concerts with the New Philharmonic. He has also run conducting workshops for the Opus Chamber Music camp, as well as Illinois State University.



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## NEW PHILHARMONIC PERSONNEL

### Kirk Muspratt, Music Director and Conductor

*Chair sponsored by Renee Giragos, in memory of Dr. Henry G. Giragos and by Bob and Joan Olach*

#### 1st Violin

Mark Agnor, Concertmaster  
*Chair sponsored by Sue and Dick Lamb*  
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#### 2nd Violin

Kristen LeJeune, Principal  
*Chair sponsored by Dr. Donald E. Newsom, in memory of Dr. Mary Ellen Newsom*  
Chikako Miyata  
Miki Santibanez  
Bill Kronenberg  
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#### Viola

Ryan Rump, Principal  
*Chair sponsored by Karen Dickelman*  
Sarah Tompkins  
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#### Cello

Melissa Bach, Principal  
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Wei Lu Denton  
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Michael Meehan, Principal  
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#### Flute

Carolyn May, Principal  
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Phil Stanley, Principal  
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- Brings nationally and internationally renowned artists to our community
- Supports our SchoolStage program that annually offers affordable arts experiences to thousands of schoolchildren
- Provides students and community members the opportunity to interact with artists
- Enhances quality of life in our community

Without the generous support of the Friends of the MAC, we would not be the beacon for the arts in DuPage County. We gratefully thank our friends, and we invite others to join them.

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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) 942-2462 or [foundation@codfound.org](mailto:foundation@codfound.org).**

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\* includes Seaton Society

## 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 College of DuPage Police Department for after-hour calls is (630) 942-2000.
- Latecomers seated at discretion of the House Manager.
- Groups of 10 or more may contact Kat Donaldson at (630) 942-3026 or kazmierskik@cod.edu to arrange for group discounts.
- If you notice a spill in the theater, please notify an usher.
- McAninch Arts Center volunteers are people who assist the house staff in areas of ticket taking, ushering and general management during performances. To get involved, call (630) 942-3705.
- **For Americans With Disabilities Act** accommodations, call (630) 942-2141 (voice) or (630) 858-9692 (TDD).
- **Infrared Assistive Listening Devices:** For audience members who desire audio amplification of performances, headsets with individual volume controls are now available. You may check out the headsets at the Box Office with a driver's license. *Underwritten by a generous gift from The Knowles Foundation.*

## MAC STAFF LISTING

### MAC Administrative Staff

Director of the McAninch Arts Center .....	Diana Martinez
Business Manager .....	Ellen McGowan
Assistant Business Managers .....	Molly Junokas, Kari Schoettl
Curator, Cleve Carney Museum of Art .....	Justin Witte
Assistant Curator .....	Julia Walker
Gallery Assistant .....	Maria VanDyken Li
Marketing and Patrons Services Coordinator .....	Janey Sarther
Education and Engagement Coordinator .....	Dawn Smith
Director of Development for Cultural Arts .....	Janie Oldfield
Graphic Design and Group Sales Coordinator .....	Kat Donaldson
Administrative Assistant .....	Mandy Rakow
Student Clerical Assistant .....	Annie Wagner

### MAC Box Office and Front of House Staff

Box Office Manager .....	Julie Elges
Assistant Box Office Supervisors .....	Jim Gosling, Elise Wash
Box Office Assistants .....	Patrick Garon, Tatia Hegrans
Patron Services Manager .....	Tom Murray
Assistant Patron Services Supervisor .....	Deborah Kolek
Front of House Manager .....	Rob Nardini

### MAC Resident Professional Ensembles

Buffalo Theatre Ensemble, Artistic Director .....	Connie Canaday Howard
Buffalo Theatre Ensemble, Associate Artistic Director .....	Amelia Barrett
Buffalo Theatre Ensemble, Business Manager .....	Bryan Burke
New Philharmonic, Music Director and Conductor .....	Kirk Muspratt
New Philharmonic, Associate Conductor and Librarian .....	Benjamin Nadel
New Philharmonic General Manager .....	Paula Cebula
New Philharmonic Personnel Manager .....	Karen Dickelman

### MAC Design and Technical Staff

Technical 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 .....	David Makuch
Stage Hand .....	Bobby Bryan

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