It’s spring again, and birds on the wing again, start to sing again their old melody.” That Cole Porter lyric just keeps looping through my head while I am writing this note to you. I’m not sure I know how those people who live in one climate can really be experiencing life! Yes, we just dodged a major Chicago winter but that change in seasons is always a wonderful time to me: the promise of new life, the budding trees and flowers, that promise of summer’s warmth, the new season in the fine arts!

It’s that time of year when we are finalizing all the great artists we’re bringing to you next season. My No.1 question is always how are we going to equal or hopefully top last season? One answer is have an exciting new way to purchase season tickets! Instead of purchasing tickets in a set genre series, you can pick what artists you want to see and create your own season ticket package. It gives you the flexibility to mix and match artists. Pick as few as three performances for the entry-level discount or increase the number of artists you want to see with five or more providing the maximum discount.

I must say that I’m extremely excited about our new season. The quality and variety of artists we’ll be presenting next season rivals any we have done to date.

It has been a great year so far in the arts as we prepare to wrap up the 2015-2016 season and jump into sales for the 2016-2017 season. Jen and the box office team are like runners ready to start a race! They know there is a great deal of work ahead of them and are eagerly preparing to provide you with the seats you need for our new, great season, on sale to the general public June 21.

Thank you for being here. We hope to see you again soon. And Friends of the Arts, remember you get a sneak preview of the new season in the Wentz lobby before the Moscow Festival Ballet performance on Friday, April 29. If you are not currently a Friends of the Arts member, you are more than welcome to join, on or before April 29 to get that same sneak preview. And if you join at the Encore level or above, you will get the first shot at tickets for the new season, right along with our current season ticket holders! What could be better than that?! Our staff will be more than happy to assist you with your new or renewed membership in Friends of the Arts. You support us—we give back to you.

And now, on with the show!

Brian Lynch
Fine Arts Director
North Central College
Join Friends of the Arts today and receive exclusive benefits.

Thanks to our many contributors, world-renowned artists such as Yo-Yo Ma, the Chicago Symphony Orchestra, Vienna Boys Choir, Wynton Marsalis, Celtic Woman and many more have performed in our venues. But the cost of performance tickets only covers half our expenses to bring these great artists to the College’s stages. The generous support from the Friends of the Arts ensures the College can continue to bring world-class performers to our world-class venues.

**The Impresario Lounge offers refreshments and appetizers in a private setting and is available for three events during the upcoming season. Impresario members will receive an e-mail message with details at the beginning of the season.**

2015-2016 FRIENDS OF THE ARTS

MAESTRO ($10,000 - MORE)
Myron Wentz and Prudence Conley

BRAVO ($5,000 - $9,999)
Ron and Mary Lou Rolland

STANDING OVATION ($1,000 - $4,999)
Adrian and Jacqueline Aldrich
Rosemarie Breske Garvey
Daniel and Christine Bukowski
Jeffrey A. Coros
Nick and Jane Dempsey
Beverly Z. Esser
James and Deborah Godo
Troy and Sharlene Hammond
Christine D. and William G. Jeffries
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Jerald and Charlotte Johnson
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Mr. and Mrs. Robert P. Williams
Rick and Pat Spencer
Steve and Sheila Sarovich & Steve and John V. Pezzullo
Naperville Chorus

ENCORE ($500 - $999)
Ron and Mary Lou Rolland

PERFORMANCE ($250 - $499)
Dann Chamberlin
Richard and Janet Coffey
Michelle L. Conradt
Mr. and Mrs. Ray Denson

AUGUSTUS ($100 - $249)

OVERTURE ($100 - $249)

TOUR ($50 - $99)

BRAVO ($5,000 - $9,999)
Ron and Mary Lou Rolland

STANDING OVATION ($1,000 - $4,999)
Adrian and Jacqueline Aldrich
Rosemarie Breske Garvey
Daniel and Christine Bukowski
Jeffrey A. Coros
Nick and Jane Dempsey
Beverly Z. Esser
James and Deborah Godo
Troy and Sharlene Hammond
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Jerald and Charlotte Johnson
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Jerald and Charlotte Johnson
Mr. and Mrs. Robert P. Williams
Richard and Cherie Kraft
Dr. and Mrs. Jeffrey H. Lamont
Daphne C. Lee
Bob and Miriam Lehman
Greta Macias
Bruce and Mary Feay
Eileen B. fresheley
Susanne Fresheley
Mr. and Mrs. Don Hagmeyer
Toby Harris
Cecilia and David Holl
Tami Kidd-Brown and Christopher C. Brown
Barbara and Roger Liska
Tom and Cheryl McRoberts
Mark Miz
Laura Poli
Amy E. Steenson
Ronald and Kay Van Buskirk

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Myron Wentz and Prudence Conley
Dick and Deanna Mandel

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Tami Kidd-Brown and Christopher C. Brown
Barbara and Roger Liska
Tom and Cheryl McRoberts
Mark Miz
Laura Poli
Amy E. Steenson
Ronald and Kay Van Buskirk

OVERTURE ($100 - $249)
Lyle E. Allison
Nancy A. and Brent Bandusky
Joni W. and Berkley and Ross P. Berkley
Linnea Bonenberger
Kristina L. Bongers
Boychen Bradshaw and Kelly Fronese
Dennis P. and Mary A. Brown
Dr. and Mrs. Rogene A. Buchholz
James and Linda Burner
Bob and Nancy Calderon
Lynne B. Caldwell
Dick and Dottie Carney
Emilie L. Clark
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Garth and Susan Kennedy
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Daphne C. Lee
Bob and Miriam Lehman
Greta Macias
Mr. and Mrs. Thomas D. Mathern
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Barry and Tracelel Morrision
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Mr. and Mrs. John Palter
Charles Pananos
James Yood and Lorraine Peltz
Bernice Poppin
Rosemary and Frank J. Prucha III
Douglas E. Ralston
Myra and Barry Riskedal
Martha and Matthew Robb
Gus Roussonou
Rebecca S. Satterfield
James and Maureen Saut
Carol Sawka
Shirley Montalbo Schaffer
Bathenia and Georgine Schick
Patricia Schultz
Diana B. Schwarz
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Rebecca S. Smith
Jennifer L. Stecher
Janet and Ernest Templeton
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Theodore M. Uchten
William Vickery
Phyllis P. Warrick
Annette Wehrli
Lynn Weinheimer
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AUDIENCE ($25 - $99)

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<th>APRIL 2016</th>
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<td>April 1</td>
<td>An Evening with Jazz Vocalist Janice Borla</td>
<td>$20, $15</td>
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<td>April 1</td>
<td>The Temptations</td>
<td>$75, $65, $55</td>
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<tr>
<td>April 3</td>
<td>Theatreworks USA “Alexander, Who’s Not...Going to Move”</td>
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<td>April 9</td>
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<td>Chamber Singers “Metamorphosis”</td>
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<td>April 29</td>
<td>Moscow Festival Ballet “The Sleeping Beauty”</td>
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<td>May 6, 7</td>
<td>DuPage Symphony Orchestra “Opera Gala” with Naperville Chorus</td>
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<td>May 13</td>
<td>An Evening with Jazz Vibraphonist Brad Stirtz</td>
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<td>Rodney Atkins</td>
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<td>May 15</td>
<td>Joan Curto “Joan Curto Sings Cole Porter, From Major to Minor”</td>
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<td>May 15</td>
<td>Women’s Chorale “Finale! Concert”</td>
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<td>May 19, 20, 21, 22</td>
<td>“Machinal”</td>
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<td>Chicago Sinfonietta “Cosmic Convergence”</td>
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<td>May 23</td>
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<td>Cardinal Chorus Spring Concert</td>
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Artists, dates, times, prices and locations are subject to change. North Central College performances.
The Perfect Duet!

Naperville’s Fine & Performing Arts District, Partners a Fine Arts Performance with a Fine Dining Experience!

Log onto DineNaperville.com and click on Dinner & A Show!
AN EVENING WITH JAZZ VOCALIST

Janice Borla

April 1, 8 p.m.
Madden Theatre
171 E. Chicago Ave., Naperville
PERFORMER BIOGRAPHY

Janice Borla has made the use of the voice as a jazz instrument her artistic mission. In her recordings and performances she is known for her beautiful sound, superb technique, adventurous repertoire and imaginative vocal improvisations.

Described as a “one-woman jazz tornado” and “genius-pure genius” by Jazz Times Magazine, Borla has performed with such jazz talents as Clark Terry, Charlie Haden, Bunky Green and Bobby Watson. She has presented concerts and workshops throughout the U.S, Canada, Germany and Japan, including three appearances at the Chicago Jazz Festival. Her current recording “Promises to Burn” was named one of DownBeat Magazine’s “Best CDs of 2014” and received numerous accolades: “…Among the best, boldest and most innovative vocalists around…” (Christopher Louden, Jazz Times).

The native Chicagoan holds a B.A. degree in music from Barat College (Lake Forest IL) with postgraduate study at the University of Illinois at Urbana-Champaign. She has written articles for DownBeat Magazine and Jazz Educators Journal, serves as judge for the annual DownBeat Student Music Awards, and delivers clinics online through the ALIVE Project (Accessible Live Internet Video Education).

The concert will feature other members of the College’s acclaimed jazz faculty.
PERFORMING ARTS SERIES

The Temptations

April 1, 8 p.m.
Pfeiffer Hall
310 E. Benton Ave., Naperville
THE TEMPTATIONS

PERFORMER BIOGRAPHY

The Temptations include Otis Williams, Ron Tyson, Terry Weeks, Larry Braggs and Willie Greene Jr.

For more than 50 years, The Temptations have prospered, propelling popular music with a series of smash hits and sold-out performances throughout the world. “The crowds are bigger, the sales are sizzling,” says one industry report. “The outpouring of affection for this super-group has never been greater.”

The history of The Temptations is the history of contemporary American pop. An essential component of the original Motown machine, that amazing engine invented by Berry Gordy, The Temptations began their musical life in Detroit in the early '60s. It wasn’t until 1964 however, that the Smokey Robinson wrote and produced “The Way You Do The Things You Do” that turned the guys into stars.

An avalanche of hits followed, many of which, for instance, “My Girl,” attained immortality. “It’s Growing,” “Since I Lost My Baby,” “Get Ready,” “Ain’t Too Proud to Beg,” “Beauty Is Only Skin Deep” and “I Wish It Would Rain” were some of the hits that kept on coming.

The classic lineup was Otis Williams, Melvin Franklin, Paul Williams, Eddie Kendricks and David Ruffin. Beyond the fabulous singing, The Temptations became known for smooth stepping and flawless presentations. The Temptations Walk became a staple of American style—flair, flash and class. Millions of fans saw their Temptations as cultural heroes.

When the ’60s and ’70s turned political, The Temptations got serious. They changed their tone, dress and music. Producer Norman Whitfield led the way with his Temptations hits, many featuring Dennis Edwards, who had replaced David Ruffin, burned with intensity. “Runaway Child,” “Cloud Nine,” “I Can’t Get Next to You,” “Papa Was a Rolling Stone” and “Psychedelic Shack” still smolder.

Other stellar singers, Richard Street and Ali-Ollie Woodson, joined, adding their luster to the group’s growing fame. No matter the change in personnel, The Temptations remained true to their tradition. They survived the whims of fashion, whether disco or techno, and stuck to their guns. “Great singing,” says Otis, “will always prevail.”

In the ‘80s, The Temps prevailed with smashes like the Otis Williams’ penned “Treat Her Like A Lady.”

Then in the ’90s, another Temptation explosion hit. It began with their appearance on Motown 25 in 1983; it continued with the NBC mini-series that chronicled the group’s history, a ratings triumph over two nights in prime time. An Emmy Award followed.

Then came a series of acclaimed records:

“Temptations Miniseries,” 1998, No. 1 rated for two nights. Nominated for five Emmys, including best miniseries and winner of one.

“For Lovers Only,” a collection of love standards, termed an instant classic by critics, remains among the most cherished of all Temptations recordings.
“Phoenix Rising” went through the roof, a platinum-plus mega-hit featuring “Stay,” the Narada Michael Walden-produced song that topped the charts.

“Ear Resistant” nailed a Grammy and a legion of new fans.

“Awesome,” released in 2001, is The Temptations at their freshest, strongest and most appealing.

“Reflections” was released in 2005, nominated for a Grammy and brought to the world The Temptations versions of some of Motown’s greatest songs.

“Get Ready,” a DVD released in 2006, became one of the largest-selling music DVD ever.


“The more we change,” says veteran Ron Tyson, “the more we stay true to ourselves. We’re about singing straight-up soul. It’s a style that will live on forever.”

“The Temptations have always been known for great lead singers,” says Williams. “Today we have four of the greatest leads in the proud history of the group.”

The soaring voice of Philadelphia-born and raised Ron Tyson, is perhaps the best high tenor in the business.

Terry Weeks, grew up in Alabama and spent eight years in the Air Force before his chance encounter with Williams. After an a cappella audition on a Hollywood street corner, Williams was so impressed and brought him into The Temptations family.

Larry Braggs is passionate, powerful and very spiritual. These are also the amazing attributes of the voice of this two-time Grammy-nominated artist. Cut from the same cloth as some of the world’s greatest vocalists, Braggs has one of the most notable voices in the business. With a vocal range over three octaves and a command of the stage like no other, Braggs has become one of the most electrifying entertainers on tour. This has gained him the respect and praise of his peers and fans all over the world.

Willie Greene is a bass vocalist who was born in Birmingham, Alabama. In the early ‘60s, Greene first saw The Temptations on The Lloyd Thaxton Show. They sang “The Way You Do The Things You Do” and “Get Ready.” Even though I was just a child… I knew I was a Temptation Forever! Throughout my career I have had the honor, privilege and pleasure of recording and performing with Lyle Lovett, Ry Cooder, Dolly Parton, John Fogerty and George Harrison (The Beatles). This opportunity to become a part of the “Great Temptation Legacy” is truly God’s greatest musical gift to me! I would like to thank Otis Williams for his tenacity in keeping the group together and granting me this opportunity!
“Our challenge,” says Williams, “is to live in the present while respecting the past. Our past is filled with riches only a fool would discard. At the same time, we thrive on competition. As a Motown, I grew up in the most competitive musical atmosphere imaginable. But we also understand that for a group with history, no matter how glorious that history might be, reinvention is the name of the game.”

“When I tell people we are God’s group,” says Williams, a remarkable modest man, “I don’t mean it arrogantly. It’s just that we have been tested time and again and keep coming back. We have suffered the death of so many legendary singers...Paul Williams, David Ruffin, Eddie Kendricks, Melvin Franklin. Others like Dennis Edwards, Richard Street, Ali-Ollie Woodson and Theo Peoples have left, and yet our unity is tighter, our sound brighter and our popularity greater. Someone has watched over this group. Someone has protected our integrity. Someone has said...just go on singing and it’ll get better.”

And so The Temptations go on...and on...and on....
THEATREWORKS USA

“Alexander, Who’s Not...Going to Move”

April 3, Noon, 3 p.m.
Pfeiffer Hall
310 E. Benton Ave., Naperville
Two Beans Productions  
Rob Barron, Artistic Director  
presents

“Alexander, Who’s Not Not Not Not Not Not Not Going to Move”

Book and Lyrics  
Judith Viorst

Music  
Shelly Markham

Set Design  
Richard Harrison

Costume Design  
Hannah Blair Butler

Stage Manager  
Cassie Fraser

Choreography  
Cynthia Thole

Directed by  
Rob Barron

CAST

Alexander .......................... Madeline Lovegrove
Dad / Swoozie / Mr. Rooney / Albert .......................... Jonathan Lerner
Mom / Mrs. Baldwin .......................... Hannah Lundy
Nick / Becky .......................... Natalie Goldberg
Anthony / Paul .......................... Miles Butler
PERFORMER BIOGRAPHIES

Rob Barron (Director / Artistic Director) is thrilled to be the Artistic Director of Two Beans Productions. In addition to directing in New York City, as well as all around the United States, Barron has directed more than 100 theatre productions for young audiences, many of which were for Theatreworks USA, such as: “Charlotte’s Web,” “Ramona Quimby,” “Little Women,” “Around the World in Eighty Days” and “Romeo and Juliet.” He is also a produced playwright, and some of the musicals he has co-authored include adaptations of “Ferdinand the Bull” and “The Phantom of the Opera.” His latest play “Excavation” was presented at FutureFest at the Dayton Playhouse and at the Jewel Box Theatre in Oklahoma City. A graduate of the Yale School of Drama, Brown University and the Phillips Exeter Academy, Barron is also the chair of the department of Theatre and Speech at the City College of New York (CUNY), as well as a happy husband and the proud father of a 14-year old and an 8-year old.


Cassie Fraser (Stage Manager) graduated from Rider University with a bachelor of arts in arts administration. Children’s stage management credits include “The Nutcracker” (American Repertory Ballet). Assistant stage management credits include “A Night of Dance” (American Repertory Ballet), YASI Showcase (NJPAC).

Natalie Goldberg (Becky/Nick) is ecstatic to be a part of “Alexander is Not, Not, Not, Not, Not, Not Going to Move!” This is her first-ever tour and she can’t wait to perform for kids all over America and Canada! Off Broadway: “Urinetown: The Musical.” Regional credits include: “Catch Me If You Can,” “Company” and “Grease.” Syracuse University BFA in musical theatre.

Jonathan Lerner (Dad / Swoozie / Mr. Rooney / Albert) studied vocal performance, choral conducting and music education at the Indiana University Jacobs School of Music. Originally from Mission Hills, Kansas, he has been a featured performer with such organizations as Music Theatre of Kansas City, The Kansas City Symphony, The Kansas City Lyric Opera, Indiana University Opera & Ballet Theatre, the Bloomington Playwrights Project and the 13th Street Repertory Company. Notable past roles include: Tom Lincoln in “Honestly Abe” (Off-Broadway), Herman in “Frank Loesser’s The Most Happy Fella,” Jesus in “Godspell,” Tommy Albright in “Brigadoon” and Mr. Cladwell in “Urinetown.” For full bio, visit jonathanblerner.com.

Madeline Lovegrove (Alexander) is so excited to be making her New York theatre debut in such a funny and heartwarming show! Lovegrove previously lived in Richmond, Virginia, where she received her BFA in theatre performance from Virginia Commonwealth University. Previous credits include: “Psycho Beach Party” (Richmond Triangle Players), “Edith Can Shoot Things and Hit Them” (Stage B), “Noises Off!” (TheatreVCU mainstage) and “Catholic School Girls” (Shafer Alliance Laboratory Theatre).
Hannah Lundy (Mother/Mrs. Baldwin) is delighted to be in this production! A recent transplant from the Midwest, Lundy holds a B.F.A. in musical theatre from Southeast Missouri State University. While at SEMO, Lundy played Anna in “The King and I,” Janet Van De Graaf in “The Drowsy Chaperone” and Paulette in “Legally Blonde,” to name a few. Lundy enjoys singing harmony, teaching voice lessons to students of all ages, and “getting her zen on” in yoga class.

Cynthia Thole (Choreographer), a veteran of the Broadway stage, currently works as a director, choreographer and teacher in the New York area. In addition to choreographing for Two Beans Productions, Thole has directed and choreographed for Theatreworks USA, Encores City Center Education program, AMDA, TADA! and Camp Broadway. She is currently a member of the dance faculty at AMDA, Montclair State University and Fairleigh Dickinson University. Her regional choreography credits include work for the Allenberry Playhouse, Mill Mountain Playhouse, Reagle Players, Montclair Operetta Club, Penn State Univ. and Fairleigh Dickinson University. Her Broadway experience gave her the opportunity to work with theatre legends such as Susan Stroman, Agnes DeMille, Twyla Tharp, Mike Ockrent and Arthur Lawrence, to name a few. Broadway performance credits include: “My Fair Lady,” “Nick and Nora,” “Me and My Girl,” “Meet Me in St Louis,” “Singing’ in the Rain,” “A Christmas Carol” and “42nd Street.” National Tours include: “Oklahoma!” “Sugar Babies” and “42nd Street.” She also appeared in the movie version of “The Producers.” Thole is a graduate of Butler University and the proud mother of a daughter in college.
David Sanborn

April 9, 8 p.m.
Wentz Concert Hall
171 E. Chicago Ave., Naperville
PERFORMER BIOGRAPHY

David Sanborn has released 25 albums, won six Grammy Awards, and has had eight Gold and one Platinum albums. Having inspired countless other musicians, Sanborn has worked in many genres which typically blend instrumental pop, R&B and lately, more and more traditional jazz. He released his first solo album “Taking Off” in 1975, but has been playing the saxophone since before he was in high school when he was inspired by the great Chicago blues artists near his hometown of St. Louis.

Having contracted polio at age 3, Sanborn was introduced to the saxophone as part of his treatment therapy. By age 14, he was able to play with legends such as Albert King and Little Milton. Sanborn went on to study music at Northwestern University before transferring to the University of Iowa where he played and studied with the great saxophonist JR Monterose.

Later traveling to California on the advice of a friend, he joined the Butterfield Blues Band and played Woodstock with Paul Butterfield. Following that, Sanborn toured with Stevie Wonder and recorded for Wonder’s Talking Book album, played with The Rolling Stones, and toured with David Bowie with whom he recorded the famous solo heard on “Young Americans.” At the same time, Sanborn was touring and recording with the great Gil Evans, dividing his time between the two. After moving to New York City and studying with George Coleman, Sanborn started his solo career where he later collaborated with such artists as Paul Simon and James Taylor.

Sanborn’s solo release of “Taking Off” in 1975—still considered a classic—further solidified his career. His 1979 release of “Hideaway” became a popular hit and further propelled Sanborn’s ascent with the single “Seduction” being featured in the movie, “American Gigolo.” Veteran bassist and composer Marcus Miller joined Sanborn on the 1981 album, “Voyeur.” The single, “All I Need Is You” won Sanborn his first Grammy Award for Best R&B Instrumental Performance. In 1983, Sanborn released the hit album “Backstreet” that included Luther Vandross as a featured guest vocalist. Later albums have included guest artists such as Jack DeJohnette, Bill Frisell, Charlie Hayden, Wallace Roney, Kenny Barron, Christian McBride and Eric Clapton.

Moving onto television, Sanborn hosted the show “Night Music” from 1988 to 1990. Produced by “Saturday Night Live” creator Lorne Michaels, the show featured films of jazz legends like Thelonious Monk, Dave Brubeck and Billie Holiday, as well as banter and memorable music jams by a remarkable list of musicians, including Sonny Rollins, Miles Davis, Joe Sample, Pharoah Sanders and many others. Additionally, Sanborn has regularly hosted the “After New Year’s Eve” TV special on ABC. During the 1980s and 1990s, Sanborn hosted a syndicated radio program, “The Jazz Show with David Sanborn.” Sanborn has also recorded many shows’ theme songs as well as several other songs for “The Late Late Show” with Tom Snyder.

In his three-and-a-half decade career, Sanborn continues to be one of the most highly active musicians of his genre. Sanborn is an artist who pushes the limits and continues to make music that challenges the mind and goes straight to the heart.
Marianne Murphy Orland

“PET PROJECT”

April 10, 6 p.m.
Madden Theatre
171 E. Chicago Ave., Naperville
MARIANNE MURPHY ORLAND

PERFORMER BIOGRAPHY

Marianne Murphy Orland has performed as a singer, cabaret artist, actor, director and voice-over/narrator both locally and nationally since music came on vinyl. Orland’s holiday show “Most Wonderful Time of the Year” with her trio partners Beckie Menzie and Laura Freeman was a hit for North Central College in 2013, and she brought the sold-out crowd to its feet in her spring 2015 performance of “If I Were a Carpenter: The Life and Music of Karen Carpenter.” Orland is a longtime lead singer with society orchestras, show bands and dance bands, including the Dan Hayes Orchestra, Spectrum and Frat Boys & Future Stewardesses.

This season, Orland brings us “Pet Project,” her loving tribute to Petula Clark. Grammy Hall of Fame recording artist Petula (Pet) Clark first achieved fame as a child star on the radio and continues to delight audiences around the world today. Her career spans six decades and includes works in theatre, film, television and live concerts. Pet has recorded more than 1,000 songs in five languages, and Orland will treat you to some of those songs (and languages) with hits like “I Know a Place,” “Don’t Sleep in the Subway” and, of course, “Downtown!”
Kansas

April 16, 8 p.m.
Pfeiffer Hall
310 E. Benton Ave., Naperville
Kansas is comprised of original drummer Phil Ehart, bassist/vocalist Billy Greer, keyboardist David Manion, vocalist/keyboardist Ronnie Platt, violinist/guitarist David Ragsdale and original guitarist Richard Williams.

Kansas has spent more than four decades as a part of the soundtrack of the lives of multiple generations of music lovers. The band’s first public statement appeared on its self-titled album in 1974. “From the beginning, we considered ourselves and our music different and we hope we will always remain so.” Little did this legendary rock group realize that back in the early ’70s what seemed to be “different” was actually ahead of its time.

This “garage band” from Topeka released its debut album in 1974 after being discovered by Wally Gold, who worked for Don Kirshner. The band has produced eight gold albums, three sextuple-Platinum albums (“Leftoverture,” “Point of Know Return,” “Best of Kansas”), one platinum live album (“Two for the Show”) and two 1 million-selling gold singles, “Carry On Wayward Son” and “Dust in the Wind.” Kansas appeared on the Billboard charts for more than 200 weeks throughout the ’70s and ’80s and played to sold-out arenas and stadiums throughout North America, Europe and Japan. “Carry On Wayward Son” was the No. 2 most played track on classic rock radio in 1995 and went to No. 1 in 1997.

In 1998, Kansas released an orchestral album, “Always Never the Same,” recorded with the London Symphony Orchestra at Abbey Road Studios in London. They followed with an orchestral tour accompanied by top-caliber symphony orchestras.

In 2000 Kansas went back into the studio with original band member and songwriter Kerry Livgren to produce “Somewhere to Elsewhere,” the first album featuring all six of the original players in 20 years! The 10 new songs were written by Kerry Livgren and recorded in his studio in Topeka, KS. Players included: Phil Ehart, Billy Greer, Dave Hope, Kerry Livgren, Robby Steinhardt, Steve Walsh and Richard Williams.

In 2002, Kansas released a state-of-the-art DVD “Device-Voice-Drum,” using the latest technology in film, audio and visual design. The DVD was the driving force behind the 2002/2003 tour. Sony Music released a boxed set in 2004 titled “Sail On,” which featured unique Kansas cuts as well as vintage video footage on the included DVD disc.

In 2009, in their hometown of Topeka, Kansas celebrated its 35th anniversary with a symphonic concert, accompanied by the Washburn University Symphony Orchestra, conducted by Larry Baird. The DVD release “There’s Know Place Like Home” captured this unique live performance and featured special guests Kerry Livgren and Steve Morse with spectacular lighting and high-resolution clarity. Available on both DVD and Blu-Ray, “There’s Know Place Like Home” includes favorites such as “Dust In The Wind,” “Carry On Wayward Son” and “Point of Know Return” as well as a sampling from each album in their discography, with a special symphonic touch.

Inspired by their 35th Anniversary DVD “There’s Know Place Like Home,” Kansas conducted its “Collegiate Symphony Tour” from 2010-2012 performing hits accompanied by various college and university symphonies throughout the United States to help raise funds and awareness for collegiate music programs. In 2011, this tour led to a special collaboration with the US Army Orchestra, culminating in the “Carry On Concert” honoring America’s veterans on Veteran’s Day 11/11/11 at DAR Constitution Hall in Washington, D.C.

Coinciding with the celebration of its 40th anniversary, the band Kansas was inducted into both the Kansas Hall of Fame and the Georgia Music Hall of Fame as recognition for its achievements from both its native and adopted home state.

Kansas signed a new recording contract with InsideOut Music in late 2015. The band’s 15th studio album is scheduled to be released fall 2016.

Along with touring, Kansas continues to remain a fixture of classic rock radio and has reached a whole new audience through its unmistakable presence on the popular video games Rock Band and Guitar Hero, and through its songs inclusion in various television shows such as “Supernatural” and “South Park” and with films “Old School” and “Anchorman.”
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MOSCOW FESTIVAL BALLET

"The Sleeping Beauty"

April 29, 8 p.m.
Pfeiffer Hall
310 E. Benton Ave., Naperville
“The Sleeping Beauty”

Full-length Ballet in Three Acts

Music
Pyotr Ilyich Tchaikowski

Choreography
Marius Petipa

Libretto
Marius Petipa and Ivan Vsevolojsky

After Stories
Charles Perrault

Sets
Lev Solodovnikov

Costumes
Simon Virsaladze

Premiere
January 16, 1890, Marinski Theatre, St. Petersburg

PROLOGUE

ACT I
The Spell

Intermission

ACT II, Scene One
The Vision

ACT II, Scene Two
The Awakening

ACT III
The Wedding
“THE SLEEPING BEAUTY” (continued)

PROGRAM NOTES

“The Sleeping Beauty,” a crowning jewel of Marius Petipa’s career, is often considered the finest achievement of the Classical ballet. It is a grandiose and refined blending of the traditional mime, expressive pas d’action and spectacular divertissements in a lavish theatrical setting. Tchaikovsky was delighted with the invitation to write the music for a ballet based on Charles Perrault’s well-known fairy tale. A baby princess, condemned at her christening by an evil fairy to prick her finger and die on her 16th birthday, is saved by the gift of the good Lilac Fairy, who declares the princess will only sleep until awakened by the kiss of a prince. The fairy tale, replete with a king and queen, fairies both good and evil, a beautiful princess and dream prince, magical stage effects and courtly splendor lent itself perfectly to the full evening ballet that was Petipa’s pride.

Although different productions have cast the kingdom of King Florestan and his Queen in varying centuries, it is really a storybook kingdom set in the realm of the imagination. In the Prologue, the hall of the palace where the christening is about to take place is resplendent with color and imposing with its high ceilings and great stone archways. The master of ceremonies, pages, heralds, ladies in waiting, and finally the King and Queen all promenade into the royal setting, looking most distinguished in their elaborate dress. Next, the fairies of the kingdom join the scene of courtly pageantry with the Lilac Fairy, six cavaliers and maids of honor entering last. All dance in honor of the King and Queen and baby Aurora, about to be christened. Each of the fairies dances her own solo, presenting a gift to the Princess. Just as the Lilac Fairy finishes her dance a strange and frightening rumble is heard. Its meaning soon becomes clear: the master of ceremonies has forgotten to invite the evil Fairy Carabosse! The grotesque woman, her face a white mask, her long dress black and tattered, enters in a huge black coach drawn by four ugly rats. Stepping down, she gesticulates with her hand and threatens with her stick that they will have to pay the price for their omission. In mime, she delivers the ominous curse that the Princess will prick her finger on a spindle and die. The master of ceremonies is in disgrace, the King and Queen are in despair. But the Lilac Fairy has not given her the gift. She steps forward and assures the royal court that on her 16th birthday the princess will indeed prick her finger, but then fall asleep for 100 years. Carabosse speeds off in a rage while the others surround the infant’s cradle as if to protect her from further harm.

“The Sleeping Beauty” was the first of Petipa’s classics to be seen in Western Europe. Under the title “The Sleeping Princess,” it was presented by Serge Diaghilev (1872-1929) in London in 1921. In 1939, it was remounted in Great Britain and has been considered the foundation of the classical ballet repertory in that country ever since. It has now been adopted worldwide, and performance of the leading role remains a kind of initiation rite for aspiring ballerinas.
“The Sleeping Beauty” is a supreme demonstration of the challenge of Petipa’s style - steel point work, sharply accented spinning turns, soaring leaps, high extensions, brilliant battery (beats in the air), daring lifts and, in addition, it gives a fairy tale plot lavish stage treatment. However, its production actually checked a growing tendency toward shapeless extravaganzas in 19th century ballet, adhering closely to the principle of choreographic symphonism—like the composition of a symphony, it had a certain formal structure. “The Sleeping Beauty” was choreographed in strict association with Tchaikovsky’s music. There are themes developed and resumed throughout the ballet, and each act is a unity unto itself. Tchaikovsky willingly took instruction from Petipa as to the length tempo and character of each musical sequence (as he would also do in “The Nutcracker”). The themes - a young girl’s coming of age and the triumph of good over evil are developed dramatically and musically during the course of the ballet. Each of the three acts includes an Adagio for Princess Aurora, the first celebrating her girlhood, the second her falling in love, and the third her marriage. In these pas d’actions, Petipa makes fuller use than previous choreographers of the dramatic potential of the classical ballet, as when Aurora’s curved (questioning) attitudes become sharp (exclamatory) arabesques and her balances grow steadily surer.

PROLOGUE

King Florestan the XIVth declares a grand christening ceremony to be held in honor of the birth of his daughter, Princess Aurora named after the dawn. An entourage of six fairies are invited to the Christening to be godmothers to the child. They are the Candide Fairy, the Coulante Fairy, the Miettes Fairy, the Canari Fairy, the Violente Fairy and—most importantly—the Lilac Fairy, who is the last to arrive. As the fairies are happily granting gifts of honesty, grace, prosperity, song and generosity, they are suddenly interrupted by the arrival of the wicked fairy Carabosse, who is furious at the King’s failure to invite her to the ceremony. The King and Queen begin to remonstrate, and the Master of Ceremonies, Catallabutte, intervenes to take responsibility, whereupon Carabosse rips off his wig, laughing. With spite and rage, Carabosse declares her curse on Princess Aurora: she will prick her finger on her 16th birthday and die. But all is not lost: the Lilac Fairy, fortunately, has not yet granted her gift to the Princess. She acknowledges that Carabosse’s power is immense and she cannot completely reverse the curse. However, she declares, though the Princess shall indeed prick her finger, she will not die, but instead sleep for 100 years until she is awakened by the kiss of a prince. Carabosse departs, and the curtain falls as the good fairies surround the cradle.
ACT I

The Spell

Act I opens at Aurora’s 16th birthday party. Brightly clad peasant girls dance a divertissement with flower garlands. Holding the arched garlands overhead, they dance in multiple circles, weaving in and out to a waltz tempo. All await the arrival of the Princess Aurora. The ballerina princess bursts onto the scene, dancing a brief and vivacious solo in the manner of a carefree young girl. She is then ceremoniously introduced to the four princes who have come to seek her hand. The Rose Adagio, the famous pas d’action expressing a young girl’s blossoming into womanhood, is about to start. Aurora begins the adagio in with one leg raised and bent behind her, one curved arm raised overhead. Some have read in this “attitude” pose, which Aurora repeats often, a kind of gentle questioning or youthful uncertainty. One after the other, each of the suitors turns and displays her while she maintains her pose. She releases the hand of the suitor supporting her, and raising both of her arms overhead, balances momentarily, as if tentatively testing her abilities. She then takes the arm of the next prince and begins the sequence again. After a brief interlude in which the princess dances alone, she returns to accept a rose from each of the suitors (hence the title, Rose Adagio). She pirouettes slowly and accepts each rose; one prince supports her while the next offers his flower. At the end of the Adagio, she returns to her attitude position, and supported in turn by each prince, she again releases her hand and balances for a little longer each time. Finally as she frees her hand from the clasp of the fourth prince, the curved attitude straightens into a sharp, arabesque extension. She retains her balance poised confidently on one toe, as if she has visibly come of age before the eyes of the adoring suitors. The Princess continues dancing a joyful solo until her attention is suddenly distracted by a strange woman dressed in black who offers her an unfamiliar object. Before anyone can stop her, Aurora seizes the dreaded spindle. The unwary Princess pricks her finger, grows weaker, and falls to the floor in a swoon. Just as those assembled lapse into despair, the Lilac Fairy steps forward. Waving her wand soothingly, she reminds them that the Princess will only sleep and she casts everyone into deep slumber along with her. The Lilac Fairy summons a forest of thorns, thickets, and enormous shrubbery to grow around the sleeping court.

Intermission
“THE SLEEPING BEAUTY” (continued)

ACT II, Scene One  
*The Vision*

Act II takes us to a neighboring kingdom 100 years later. Prince Charming and his lord and lady friends are out for a hunt. The cheerful retinue amuse themselves with dances and games, but the Prince is tired of everyday diversions and stays behind to wander about alone. Suddenly the Lilac Fairy floats in on a boat with gossamer sails. She offers to show the melancholy Prince a vision of Aurora. The Prince is utterly enchanted by the sight of the Princess dancing lyrically and romantically amidst a tableau of fairies and nymphs, bathed in a bluish light. He pursues her but can only hold the Princess in his arms for a moment before she eludes him and disappears. She is after all only a spectral image conjured up by the Lilac Fairy. The Fairy offers to take the Prince across the lake, through the dense and tangled forest, to the castle where the real Princess lies asleep.

ACT II, Scene Two  
*The Awakening*

The Prince approaches the canopied bed set on a high platform and, as the music heightens, he plants the awakening kiss. Aurora greets him. The King and Queen appear from either side of the stage and welcome the awakened Aurora and her Prince with joy.

ACT III  
*The Wedding*

The final act ushers us into a sumptuous hall, graced with statuesque columns and a circular gold staircase crowned by a blue sky. It is here that the Royal wedding of Prince Charming and Princess Aurora will take place. A full series of celebratory divertissements is performed by the inhabitants of fairyland. Puss 'n Boots, Bluebeard and his wife, Goldilocks and a Bear, Little Red Riding Hood and the Wolf all dance. A highlight is the pas de deux of the soaring Blue Bird and his Princess. First dancing together and then separately, they compete with each other spinning and fluttering in sparkling flight, sometimes jumping so high they seem virtually suspended in the air. The man’s variation in particular, which features many beating jumps while he arches his body backward and forward (brises voles) is one of the most famous and demanding in the international repertory. The Bluebird’s Dance ends with the female lifted on the male’s shoulder. The celebration then climaxes with the Grand Pas de Deux danced by the Prince and Princess. They are regal, formal and confident dancing together. Prince Charming supports his bride’s pirouettes and displays her long extensions and secure balances. The Prince jumps and spins during his solo and the Princess spins on pointe with even surer mastery than she showed in the Rose Adagio. Finally, Aurora whirls into the Prince’s arms and dives toward the floor; the Prince catches her around the waist and supports her in the famous inverted pose known as the fish dive. All join the bride and groom for a spirited mazurka and the Lilac Fairy, standing in their midst, bestows her blessing on the happy couple.
ABOUT THE COMPANY

Artistic Director
Sergei Radchenko

The Moscow Festival Ballet was founded in 1989 when legendary principal dancer of the Bolshoi Ballet Sergei Radchenko sought to realize his vision of a company which would bring together the highest classical elements of the great Bolshoi and Kirov Ballet companies in an independent new company within the framework of Russian classic ballet.

Leading dancers from across Russia have forged under Radchenko’s direction an exciting new company staging new productions of timeless classics such as “Giselle,” “Don Quixote,” “Paquita” and “Carmen.” Since its inception, the Moscow Festival Ballet has completed two tours of Europe with extraordinary receptions in Italy, France, Spain, Germany and the Netherlands. Two tours of the United Kingdom, including capacity audiences at London’s famed Coliseum, have resulted in reengagements during the 1995-96, 1996-97, 1997-98, 1998-99 and 1999-2000 seasons.

The company also has performed with great success in Turkey at the Istanbul Festival and in Greece at the Athens Festival, and recently completed a two-month tour of Japan, Korea, Singapore and Hong Kong. Under the direction of Sergei Radchenko, the Moscow Festival Ballet continues to expand its repertoire. In addition to commissioning new works from within Russia and abroad, the company specializes in 20th century full-length ballets such as “Cinderella,” “Romeo and Juliet,” “Legend of Love,” “Stone Flower” and “The Golden Age.” Radchenko has researched the original choreography and stage productions of several of Marius Petipa’s classic ballets, including new 2000 productions of “Don Quixote” and “Paquita” and a recreation of Jules Perrot’s and Jean Coralli’s “Giselle.”
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