It’s that month. The holidays are over, the winter cold is closing in, the snow is piling up, and it seems as if nothing great is happening anytime soon. I could not disagree more! January is the beauty and depth of winter: crisp mornings, freshly fallen snow and the joy of living! Instead of it being that month, why not enjoy the beauty of nature as we begin this new year. I know the perfect way to enjoy this wonderful month and apparently you do, too, since you are here with us. So welcome in from the cold and to the warmth of the arts here at North Central College.

You may be here for the warmth of jazz, or should I say the warmth of hot jazz as Janis Siegel, a member of the Manhattan Transfer, will amaze the audience in the intimate setting of “Club Madden”—as I prefer to call Madden Theatre during the transformation to the cabaret setting. Or maybe you’re here for the annual tribute to Dr. Martin Luther King Jr., co-presented by North Central College and the Chicago Sinfonietta, or it may be that Jim Peterik & World Stage have shaken you from your homes to enjoy a wonderful evening of music and entertainment. Hopefully, you’re here for every show. Now THAT would make January a truly wonderful month, wouldn’t it?

As we begin a new year, we have much to be thankful for. Thank you for supporting the arts here at North Central. Thank you to all of our supporters, the Friends of the Arts, our corporate sponsors and all of our partners who bring you the best of the best. We appreciate your continued support. Please consider joining this great group of patrons who donate above and beyond the price of the tickets. We are able to bring you the artists with your help and support.

I am personally thankful for such a great team that I get to work with. If you agree with me, and I hope you do, please let them know. It’s always nice to hear we’re doing a good job. Likewise, if there is anything you feel we can improve upon, let us know that, too. We are here for you. Let us know how we can make your experience even better.

So, aren’t you glad you made the trip out to join us? January is not that bad after all, is it? You are with some great people seeing some great shows in some great venues! What could be better than that? Thank you for joining us, and now on with the show.

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

The Impresario Society has expanded its membership to include patrons of the arts at an annual giving level of $1,000 and up. 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.

<table>
<thead>
<tr>
<th>YOUR GIFT</th>
<th>Sneak preview of next year’s season</th>
<th>Name recognition in program</th>
<th>Name recognition in Wentz Concert Hall lobby</th>
<th>Premier viewing for the Schoenherr Gallery openings and receptions</th>
<th>Reception with North Central College special guest</th>
<th>Presidents Club Membership</th>
<th>Backstage pass to all performances (when available)</th>
<th>Dinner at North Central College with special guest</th>
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<tr>
<td>Maestro ($10,000+)</td>
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<td>Bravo ($5,000 - $9,999)</td>
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<td>Standing Ovation ($1,000 - $4,999)</td>
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<td>Overture ($100 - $249)</td>
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<td>Audience ($25 - $29)</td>
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**2014-2015 FRIENDS OF THE ARTS**

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- (Andrew Family Foundation)
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- Andrew Family Foundation—Edith Andrew, Edward Andrew, Jr. and Mrs. James Willett
- Rosemarie Breske Garvey
- Nick and Jane Dempsey
- John and Deborah Golden
- Troy and Sharlene Harris
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- William F. Egan, Jr.
- Paul Fahey
- Martha Fatunroundi
- Robert Fawcett
- John Faust
- Jennifer Fox
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- Patrick G. Garvey
- Scott Gaskill
- James Gilbert
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- Nancy H. Goodwin
- Vicki A. Haines
- Rick Hart
- Heidi Haverkamp
- Rev. and Mrs. Merlin J. Hoelt
- Steve Holland
- Mr. and Mrs. Paul P. Hruskoci
- Rosemary and Frank J. Husarik
- Hall lobby
- Premier viewing for the Schoenherr Gallery openings and receptions
- Reception with North Central College special guest
- Presidents Club Membership
- Backstage pass to all performances (when available)
- Dinner at North Central College with special guest

We apologize if we have inadvertently made an error concerning your gift. Please contact the box office at 630-837-7469 so we can correct our records.
<table>
<thead>
<tr>
<th>FEBRUARY 2015</th>
<th>Event</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>February 5, 6, 7</td>
<td>“True West”</td>
<td>$5, $3</td>
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<tr>
<td>February 6, 7</td>
<td>DuPage Symphony Orchestra “Gallic Glory”</td>
<td>$35-$12</td>
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<tr>
<td>February 7</td>
<td>Natalie Cole</td>
<td>$95, $85, $75</td>
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<tr>
<td>February 13</td>
<td>An Evening with Jazz Vocalist Janice Borla</td>
<td>$20, $15</td>
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<tr>
<td>February 14</td>
<td>Blues at the Crossroads</td>
<td>$65, $50</td>
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<tr>
<td>February 21</td>
<td>Béla Fleck and Abigail Washburn</td>
<td>$65, $50</td>
</tr>
<tr>
<td>February 22</td>
<td>Robin Spielberg</td>
<td>$35, $30</td>
</tr>
<tr>
<td>February 26, 27,28</td>
<td>“Shout! The Mod Musical”</td>
<td>$15, $10</td>
</tr>
</tbody>
</table>

| February 26    | Sounds of New Music Festival: Renga       | $15, $5   |
| February 28    | Theatreworks USA, “Curious George”        | $12, $6   |

<table>
<thead>
<tr>
<th>MARCH 2015</th>
<th>Event</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>March 1</td>
<td>“Shout! The Mod Musical”</td>
<td>$15, $10</td>
</tr>
<tr>
<td>March 1</td>
<td>The Hot Sardines</td>
<td>$30, $25</td>
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<tr>
<td>March 6</td>
<td>An Evening with Jazz Vibraphonist Brad Stirtz</td>
<td>$20, $15</td>
</tr>
<tr>
<td>March 7</td>
<td>Chords for Kids: Concert for Children with Autism</td>
<td>Free (ticket required)</td>
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<tr>
<td>March 7</td>
<td>The Fab Four “The Ultimate Tribute”</td>
<td>$40, $30, $25</td>
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<tr>
<td>March 8</td>
<td>Marianne Murphy Orland</td>
<td>$36, $30</td>
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<tr>
<td>March 14</td>
<td>DuPage Symphony Orchestra “Land of Lincoln”</td>
<td>$35-$12</td>
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<tr>
<td>March 14</td>
<td>MUMMENSCHANZ “The Musicians of Silence”</td>
<td>$35, $25, $20</td>
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<tr>
<td>March 15</td>
<td>Theatreworks USA, “The Lightning Thief”</td>
<td>$12, $6</td>
</tr>
<tr>
<td>March 21</td>
<td>Chicago Sinfonietta, “Primal Instincts”</td>
<td>$58, $46</td>
</tr>
<tr>
<td>March 26, 27, 28</td>
<td>Organic Theater Company, “Picasso at the Lapin Agile”</td>
<td>$30, $20</td>
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<tr>
<td>March 27</td>
<td>Robert Irvine Live</td>
<td>$50, $40, $35</td>
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<table>
<thead>
<tr>
<th>APRIL 2015</th>
<th>Event</th>
<th>Price</th>
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<tbody>
<tr>
<td>April 9</td>
<td>Sounds of New Music Festival: Picosa</td>
<td>$15, $5</td>
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<tr>
<td>April 10</td>
<td>Revenge of the Rhythm Section with Bassist Jim Cox and Drummer Jack Mouse</td>
<td>$20, $15</td>
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<tr>
<td>April 12</td>
<td>T. Oliver Reid “Drop Me Off in Harlem”</td>
<td>$35, $30</td>
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<tr>
<td>April 16, 17, 18</td>
<td>“Miranda Writes”</td>
<td>$5, $3</td>
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<tr>
<td>April 17</td>
<td>Deana Martin</td>
<td>$35, $25, $20</td>
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<tr>
<td>April 24</td>
<td>Patti LuPone “Far Away Places”</td>
<td>$70, $60, $50</td>
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<tr>
<td>April 25</td>
<td>Theatreworks USA “The Paper Bag Princess &amp; Other Stories”</td>
<td>$12, $6</td>
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<tr>
<td>April 29</td>
<td>Concert Winds Return from Tour Concert</td>
<td>$5, $3</td>
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<tr>
<td>April 30</td>
<td>Chamber Singers “Metamorphosis”</td>
<td>$5, $3</td>
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<tr>
<th>MAY 2015</th>
<th>Event</th>
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<tr>
<td>May 2</td>
<td>Russian National Ballet Theatre “Swan Lake”</td>
<td>$35, $25, $20</td>
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<tr>
<td>May 7, 8, 9</td>
<td>“Hedda Gabler”</td>
<td>$10, $8</td>
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<tr>
<td>May 9</td>
<td>DuPage Symphony Orchestra “Iberian Inspirations”</td>
<td>$35-$12</td>
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<tr>
<td>May 16</td>
<td>Preservation Hall Jazz Band</td>
<td>$40, $30, $20</td>
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<td>May 17</td>
<td>John Michael Coppola “A Jersey Voice: Sinatra to Springsteen and Everyone in Between”</td>
<td>$35, $30</td>
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<td>Event</td>
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<tr>
<td>May 17 Women’s Chorale “Finale! Concert</td>
<td>$5, $3</td>
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<tr>
<td>May 21 Concert Choir Graduation Concert</td>
<td>$5, $3</td>
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<tr>
<td>May 26 Cardinal Chorus Spring Concert</td>
<td>$5, $3</td>
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<tr>
<td>May 30 Concert Winds Final Spring and Alumni Concert</td>
<td>$5, $3</td>
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<td>May 30 Kris Allen</td>
<td>$10, $5</td>
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<td>JUNE 2015</td>
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<tr>
<td>June 4, 5, 6, 7 “Doctor Faustus Lights the Lights”</td>
<td>$10, $8</td>
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<tr>
<td>June 6 Chicago Sinfonietta, “United We Stand”</td>
<td>$58, $46</td>
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**North Central College**

**Community Noncredit Programs**

[Link to registration: northcentralcollege.edu/communityed]
AN EVENING WITH JAZZ TRUMPETER

Art Davis

Friday, January 16, 8 p.m.

Presented at

Madden Theatre
171 E. Chicago Ave., Naperville

2014 - 2015 Fine Arts Performance Sponsor

This program is also partially supported by a grant from the Illinois Arts Council, a state agency, and National Endowment for the Arts.
PERFORMER BIOGRAPHY

One of Chicago’s leading jazz trumpet artists, Art Davis has had a varied career. He toured with Ray Charles, Frank Sinatra and Rosemary Clooney. As a charter member of the Chicago Jazz Orchestra, he appeared with Joe Williams, Dizzy Gillespie, Clark Terry, Nancy Wilson, Kurt Elling and Jimmy Heath, among others. He also performed and recorded with such notables as Maynard Ferguson, the Woody Herman Orchestra, Natalie Cole, Diane Schuur, Sammy Davis Jr., and Tony Bennett, Frank Mantooth and the Chicago Jazz Orchestra. As a member of the Janice Borla Group, Davis is featured on all her recordings, including her newest release “Promises to Burn.” He is also featured on Jack Mouse’s CD “Range of Motion.”

Davis has degrees in music education and musicology from the University of Illinois. As a graduate student, he specialized in ethnomusicology with an emphasis in African music. For more than 20 years, he was mentored by such master drummers as Gideon Foli Alorwoyle and Abubakari Lunna. A highly respected jazz educator, Davis currently serves on the faculties of North Central College and Northern Illinois University.

The concert will feature other members of the College’s acclaimed jazz faculty.
North Central College

Fine & Performing Arts Season 2014 2015

Classical Series Presents

Chicago Sinfonietta

“Annual Tribute to Dr. Martin Luther King Jr.”

Sunday, January 18, 3 p.m.

Presented at

Wentz Concert Hall
171 E. Chicago Ave., Naperville

2014 - 2015 Fine Arts Performance Sponsor

This program is also partially supported by a grant from the Illinois Arts Council, a state agency, and National Endowment for the Arts.
ABOUT THE PERFORMANCE

Martin Luther King Jr. dared us all to dream of a brighter future for all people. This annual and highly anticipated crowd-pleaser celebrates that future with the boundless optimism of today’s youth. Maestro Chen opens with a new symphonic work written by Jherrard Marseille Hardeman, a 17-year-old African-American composer, followed by celebrated cellist Sujari Britt, a prodigy since age 4, who joins the orchestra for Saint-Saëns’ Violoncello Concerto No. 1.

Youth continues to inspire with a fresh take on Aaron Copland’s “Lincoln Portrait,” followed by a return performance by crowd favorites, the Waubonsie Valley High School Mosaic Choir, putting their youthful spin on Dr. King’s legacy through song. This concert is a definitive Chicago tradition not to be missed.

This concert is a collaboration between the Chicago Sinfonietta and several guest artists, including:

Wayne K. Woods, orator
Jherrard Hardeman, guest conductor
Sujari Britt, cello
Young Chicago Authors
Waubonsie Valley Mosaic Choir with Mark Myers, choral director and 2001 North Central College Alumnus
“Annual Tribute to Dr. Martin Luther King Jr.”

Music Director and Conductor
Mei-Ann Chen

Music Director Emeritus and Founder
Paul Freeman

Excerpt from “I Have A Dream...” by Dr. Martin Luther King Jr. . . . . Wayne K. Woods

Symphony No. 3 in D Major “Blues” . . . . . . . . . . Jherrard Marseille Hardeman
III. Rocca

Guest Conductor
Jherrard Marseille Hardeman

Concerto for Violoncello, No. 1, op. 33, A Minor . . . . . . . . Camille Saint-Saëns
I. Allegro non troppo
II. Allegretto con moto
III. Tempo primo

Cello
Sujari Britt

INTERMESSION
Spoken Word .............................................. Young Chicago Authors

Lincoln Portrait ........................................... Aaron Copland

**Narration**

*Young Chicago Authors*

Spoken Word .............................................. Young Chicago Authors

---

**Waubonsie Valley High School Mosaic Choir**

*Choral Director*

*Mark Myers*

Janger ........................................................ Traditional Balinese
arr. Budi Susanto Yohanes
orch. Sam Shoup

Praying Spirit .............................................. Twinkie Clark
arr. Goodwin, orch. Joe Clark

Vela Vela ..................................................... Traditional South African

Freedom Is In Your Hand ................................ Traditional South African

Total Praise ............................................... Words and Music by Richard Smallwood
arr. Sam Shoup

Excerpt from “I Have A Dream...” by Dr. Martin Luther King Jr. .... Wayne K. Woods

We Shall Overcome ......................................... Traditional
ARTIST BIOGRAPHY

Mei-Ann Chen

An innovative and passionate force both on and off the conductor’s podium, Mei-Ann Chen is one of America’s most dynamic young conductors. Music director of the Chicago Sinfonietta since 2011 and of the Memphis Symphony since 2010, she has infused both orchestras with energy, enthusiasm and high-level music-making, galvanizing their audiences and communities alike. In recognition of these accomplishments, the League of American Orchestras granted her the prestigious Helen M. Thompson Award at its 2012 national conference in Dallas. A sought-after guest conductor, Chen’s reputation as a compelling communicator has resulted in growing popularity with orchestras both nationally and internationally.

Chen’s recent seasons include debuts with the Chicago Symphony on its subscription series, with the San Francisco Symphony, Houston Symphony, Cincinnati Symphony (where she stepped in on short notice and was immediately re-engaged), and San Diego Symphony nationally, and engagements abroad with Brazil’s São Paulo Symphony, Finland’s Tampere Philharmonic, the Netherlands Philharmonic in the Concertgebouw, and the National Taiwan Symphony Orchestra.

Chen’s skill on the podium and as a music educator has been recognized with several honors, awards and posts, including the 2007 Taki Concordia Conducting Fellowship, and winning Copenhagen’s esteemed Malko Competition in 2005. She served as assistant conductor of the Atlanta Symphony and Baltimore Symphony, under the aegis of the League of American Orchestras, with the Oregon symphony as well. In 2002, Chen was unanimously selected as music director of the Portland Youth Philharmonic in Oregon. During her five-year tenure with the orchestra, she led its sold-out debut in Carnegie Hall and received an ASCAP Award for Innovative Programming.

Born in Taiwan, Chen has lived in the United States since 1989. She was the first student in New England Conservatory’s history to receive master’s degrees, simultaneously, in both violin and conducting, later studying with Kenneth Kiesler at the University of Michigan, where she earned a doctor of musical arts degree in conducting. Chen also participated in the National Conducting Institute in Washington, D.C., and at the American Academy of Conducting in Aspen.
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Proud supporter of:
Music that makes the heart sing.

BMO Harris Bank salutes the world-class talent presented at North Central College’s Wentz Concert Hall.
The Sinfonietta performed for the first time in October 1987 in River Forest and at Orchestra Hall. The Sinfonietta was a different type of orchestra from the very beginning. The musicians, staff, board, guest artists and audience were of diverse backgrounds. The music was different, too. The orchestra expertly performed the standards, but under Maestro Paul Freeman’s leadership, innovative concerts became a part of the Sinfonietta “experience.”

The Sinfonietta experience quickly caught on and the orchestra’s audience and support grew through its early seasons. European tours were booked resulting in six overseas trips, two performances took place at the Kennedy Center, 15 recordings were released, and two performances presented at Millennium Park and attended by more than 19,000 people were just some of the highlights of the last 27 years.

Freeman’s passion for opening the doors of classical music to everyone was also expressed through the Sinfonietta’s educational programs. Thousands of public school students benefit from the organization’s Audience Matters and SEED programs that place Sinfonietta musicians in classrooms. Growing out of Freeman’s lifelong practice of mentoring young musicians, the Sinfonietta created Project Inclusion that provides two-year professional development fellowships to early career, diverse musicians and conductors.

In 2009 Freeman announced he would retire at the end of the 2010-2011 season and the Sinfonietta began its first music director search. A two-year, international search that began with more than 40 candidates concluded with rising conducting star Mei-Ann Chen selected as Freeman’s successor. In May 2011 Freeman publicly conducted the orchestra for the final time in a nationally broadcast concert and, in a particularly emotional moment, passed his baton to Chen at the conclusion of the performance. A giant had left the stage, but his legacy lives on.
Chen’s tenure began with a welcoming concert at Millennium Park attended by more than 7,000 people. The reviews and audience response for Maestra Chen’s first season were extraordinary and concluded with the orchestra’s first recording in 10 years that was released in 2013 on the Cedille label. The Sinfonietta was named recipient of the American Society of Composers, Authors and Publishers (ASCAP) 2011-2012 Award for Adventurous Programming for Chen’s first season of concerts. She also was chosen by the League of American Orchestras as the recipient of the Helen M. Thompson Award that recognizes early career music directors.

In 2013-2014 the Sinfonietta’s innovative programming was taken to a new level resulting in unprecedented ticket sales. The Chicago Tribune dubbed it, “The city’s hippest orchestra” and the industry’s leading publication, Symphony Magazine, dedicated an article showcasing how the orchestra is creating a new model of symphonic programming. The Sinfonietta made national news by expanding its Project Inclusion program to include a new professional development opportunity for early career, diverse conductors.

As the Chicago Sinfonietta begins its next chapter of presenting one-of-a-kind concerts, inspiring young students to pursue music as a lifelong passion or career, and serving as the model for diversity, inclusion and innovation, it is clear that Paul Freeman’s dream of a special orchestra in Chicago has become a reality.
North Central College

Fine & Performing Arts Season 2014 2015

CONTEMPORARY SERIES
Presents

Jim Peterik & World Stage

Saturday, January 24, 8 p.m.
Presented at
Wentz Concert Hall
171 E. Chicago Ave., Naperville

2014 - 2015 Fine Arts Performance Sponsor

This program is also partially supported by a grant from the Illinois Arts Council, a state agency, and National Endowment for the Arts.
PERFORMER BIOGRAPHY

This is the 15th consecutive year Jim Peterik will mount his now-legendary World Stage shows. We are pleased that Peterik has once again brought this event to Wentz Concert Hall, and it promises to be another juggernaut of hit songs, virtuoso playing, stunning vocals and unexpected twists and turns.

World Stage began as a CD of Peterik exploring new styles of music written and sung with some of his friends and colleagues. Naturally, the idea of a collaborative concert followed, and the result was a resounding success. The template was cast by having Peterik and his guests perform their collaborations, along with their own hits in front of Peterik’s hand-picked band featuring the hottest and most versatile musicians he could find. The idea went further. The band (under Peterik’s direction) woodshedded for weeks prior to the show so they could match the sounds of the guests’ own bands to a precise degree. This was no free-form “jam session.”

There is always a hint of magic in the air for World Stage shows. Rock musicians are notoriously ego-driven, but not this bunch. The lines between the stars and band fall completely away, as the World Stage experience becomes much more of a celebration than a night’s work. Competition gives way to encouragement, and each time artists perform, they give their all and can’t wait for the next one up to do better. We’ve all seen the awards shows, where a number of different artists take the stage together, and although it seems like a good idea, it usually degrades into an undignified mess. Not here. You can spend hundreds of dollars on concert tickets, but you won’t find three or four multi-platinum artists on the backup singer stage just because it’s fun.
The linchpin of the whole ball of wax is Peterik, whose genius for melody and lyrics is astounding. His generosity both on and off stage sets the tone, as does his unbridled enthusiasm. Over the years, new talent has shared the stage with the veterans in equal light, and careers have been born of it.

If the concert hall was a theme park, World Stage would be the biggest, baddest roller coaster thrill ride of them all. And we should apologize now: Your hands might ache afterward from all of the applause, and you might need a cough drop from shouting out your approval. If you’re a World Stage fan, welcome back! And if this is your first time ... prepare to be amazed.

Here are just a few of past World Stage alumni: Don Barnes, Jeff Carlisi and Donnie VanZant from .38 Special, Kevin Cronin from REO Speedwagon, David Pack from Ambrosia, Jack Blades, Kelly Keagy and Joel Hoekstra from Night Ranger, Cathy Richardson from Jefferson Airplane, Mike Reno from Loverboy, The Ides of March, and Rik Emmett from Triumph.

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Peterik’s career has spanned five decades as a consummate composer and performer. Peterik has been responsible for many unforgettable songs that have sold millions of albums worldwide and garnered numerous awards including a Grammy and an Oscar nomination. Beginning with the Ides Of March, Peterik had his first hit record at age 15. The Ides’ “Vehicle” (which Peterik wrote and sang) has become a timeless classic. Peterik and the Ides celebrate 50 years together in 2014 with all the original members. As founding member of Survivor, his songs “Eye Of The Tiger” and “The Search Is Over” have become modern classics, instantly recognizable, and covered by everybody from Paul Anka to your local high school marching band. As a writing collaborator, he is without peer and in constant demand; just ask .38 Special, Sammy Hagar, Lynyrd Skynyrd or The Doobie Brothers, for a start. His talent also extends to publishing. Peterik’s autobiography “Through The Eye of The Tiger” was released in fall 2014, and his book “Songwriting For Dummies” has become a bestseller. In recent years, Peterik has reached full stride as a first-call producer, working from his own state-of-the art digital studio. Visit jimpeterik.com.
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PERFORMER BIOGRAPHIES

Janis Siegel met pianist/composer Addison Frei while doing a short residency at the University of North Texas as he was getting ready to graduate. Professor Jennifer Barnes assigned him as Siegel’s accompanist for her short stay. Siegel immediately appreciated his extraordinary musical sensibilities, sensitive accompaniment as a musical partner and knowledge of a wide range of styles. This is their first time working together and the two will present a program exploring Siegel’s musical roots and focusing on American pop music of the ‘60s conducive to nighttime listening, with some songs from her latest album titled “Nightsongs.”

Janis Siegel

Over the past four decades, the voice of Siegel, a nine-time Grammy winner and a 17-time Grammy nominee, has been an undeniable force in The Manhattan Transfer’s diverse musical catalog. Alongside her career as a founding member of this musical institution, Siegel has also sustained a solo career that has spawned more than a half dozen finely crafted solo albums and numerous collaborative projects, amassed a large international fan base and garnered consistently high critical praise.

Over the years, Siegel’s unmistakable voice has become one of the group’s most recognizable trademarks. She sang lead on some of the Transfer’s biggest hits, such as “Operator,” “Chanson D’Amour,” “Twilight Zone,” “Birdland,” “The Boy from N.Y.C.,” “Spice of Life,” “Ray’s Rockhouse,” “The Shaker Song,” “Mystery” and co-wrote and sang lead on the Grammy-winning “Sassy.” She also gained a reputation as a vocal arranger by writing five of the charts for the group’s acclaimed masterwork “Vocalese,” seven charts for the group’s...
Janis Siegel (continued)

Grammy-winning album “Brasil” and won a Grammy herself in 1980 for her arrangement of “Birdland.” In 1993, she and her Manhattan Transfer colleagues received their honorary doctorates from the Berklee College of Music, and in 1999 they were among the first class of inductees into the Vocal Group Hall of Fame.

These days, you can find Siegel in the place she loves most, the studio, producing various ventures for other artists and singing on a wide array of projects, touring with her trio, teaching at universities and high schools, and paying tribute to her idol Ella Fitzgerald in a new show called “ELLA—A Life in Song.” She has just released her 10th solo CD for Palmetto Records called “Nightsongs” and is about to embark on a Brazilian/jazz vocal collaboration called Requinte Trio, along with percussionist/singer Nanny Assis and pianist John di Martino. Siegel, who is a lifelong resident and lover of Manhattan, feels that some styles are timeless and universal, regardless of prevailing trends. “I think people will always respond to emotion and to great songs sung well,” she says. “When you come down to it, people want to feel something.”

Addison Frei

Pianist Addison Frei (“Fry”) infuses energy and innovative artistry into every one of his musical adventures. This New York City-based artist consistently captivates audiences with his musical maturity and honest expression. Ever since he began playing piano professionally at age 10 in local restaurants around Lawrence, Kansas, Frei has garnered accolades far beyond his years. Frei won first prize in the 2012 Jacksonville Jazz Piano Competition and was noted as the youngest competitor. Earlier that year, he was a finalist in the Phillips Jazz Piano Competition in Pensacola, Florida. He was recognized as a 2013 Yamaha Young
Performing Artist, traveling to Indiana to perform for thousands of Music For All students. In 2014 the Detroit Jazz Festival selected Frei as one of three finalists from around the world in the Barry Harris Piano Competition. His acclaimed compositions have earned him invitations to Betty Carter's Jazz Ahead, a two-week residency program held at the Kennedy Center under the direction of Jason Moran, and Ravinia’s Steans Music Institute where he worked intimately with Rufus Reid and David Baker. Frei is also a two-time recipient of the Herb Alpert Young Jazz Composers Award sponsored by ASCAP. Those pieces can be found alongside other new compositions and imaginative arrangements on “Intentions,” Frei’s debut album as a solo leader.

A 2014 summa cum laude graduate of the prestigious University of North Texas Jazz Studies program, Frei traveled with the six-time Grammy-nominated UNT One O’Clock Lab Band to headline the Next Generation Jazz Festival in Monterey, California, and can be heard on Lab 2013. Frei also co-leads AMP Trio, contributing several compositions to “Flow” on Armored Records. Featuring Perrin Grace on bass and Matt Young on drums, the trio has toured extensively throughout North America including appearances at ShapeShifter Lab in Brooklyn, the Jacksonville Jazz Festival, and the Velvet Note in Atlanta among many others. In addition to performing and recording, Frei has begun to establish himself as an educator, delivering master classes at the University of Cincinnati College-Conservatory of Music, Wichita State University and the University of Central Florida. Visit addisonfrei.com for music, videos and more.
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