

PHOTO BY TAO RUSPOLI & MARIE NOORBERGEN

That for the rest of his life
he needed



LOS ANGELES MASTER CHORALE'S *LAGRIME DI SAN PIETRO*

Saturday, October 22, 2022, at 7:30pm

Foellinger Great Hall

PROGRAM

LOS ANGELES MASTER CHORALE'S *LAGRIME DI SAN PIETRO (THE TEARS OF ST. PETER)*

Grant Gershon, Artistic Director

Jenny Wong, Associate Artistic Director

Grant Gershon, Conductor

Peter Sellars, Director

James F. Ingalls, Lighting Designer

Danielle Domingue Sumi, Costume Designer

Pamela Salling, Stage Manager

Lagrime di San Pietro (Tears of St. Peter)

Orlando di Lasso (1530–1594)

- I. *Magnanimo Pietro (The magnanimous Peter)*
- II. *Ma gli archi (But the bows)*
- III. *Tre volte haveva (Three times already)*
- IV. *Qual a l'incontro (No one should boast)*
- V. *Giovane donna (Never did a young lady)*
- VI. *Così talhor (As it happens)*
- VII. *Ogni occhio del Signor (The eyes of the Lord)*
- VIII. *Nessun fedel trovai (I found none faithful)*
- IX. *Chi ad una ad una (If one could retell one by one)*
- X. *Come falda di neve (Like a snowflake)*
- XI. *E non fu il pianot suo (And his weeping)*
- XII. *Quel volto (That face)*
- XIII. *Veduto il miser (Realizing that he felt)*
- XIV. *E vago d'incontrar (Longing to meet someone)*
- XV. *Vattene vita va (Go away, life)*
- XVI. *O vita troppo rea (O life, so vicious)*
- XVII. *A quanti già felici (How many)*
- XVIII. *Non trovava mia fé (My faith would have not failed)*
- XIX. *Queste opre e più (All these works and more)*
- XX. *Negando il mio Signor (By denying my Lord)*
- XXI. *Vide homo (See, O man)*

This concert will be performed without intermission.

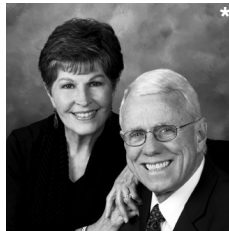
THANK YOU FOR SPONSORING THIS PERFORMANCE

With deep gratitude, Krannert Center thanks all 2022–23 Patron Sponsors and Corporate and Community Sponsors, and all those who have invested in Krannert Center. Please view their names later in this program and join us in thanking them for their support.

This event is supported by:

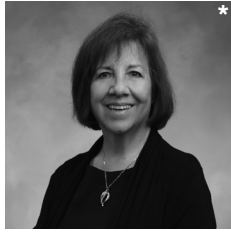


**MARGARET ROSSO GROSSMAN &
MICHAEL GROSSMAN**
Six Previous Sponsorships
One Current Sponsorship

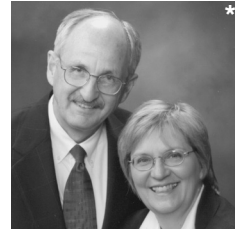


IRIS & BURTON SWANSON
Twenty-Six Previous Sponsorships
One Current Sponsorship

*PHOTO CREDIT: ILLINI STUDIO



EMMIE FISHER
One Current Sponsorship



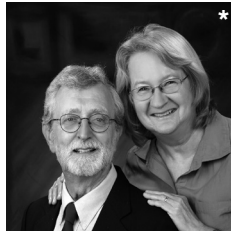
GIGI & FRANK MILES
Ten Previous Sponsorships
One Current Sponsorship



**DR. JAN MARIE ARAMINI &
MICHAEL PETERSEN**
Four Current Sponsorships



CAROL & FRANKLIN SHUPP
Four Previous Sponsorships
Two Current Sponsorships



SARAH & CHARLES WISEMAN
Four Previous Sponsorships
One Current Sponsorship

EVERYDAY KITCHENSM
RESTAURANT. BAR. CAFE.

**CORPORATE & COMMUNITY
BRONZE SPONSOR**

*PHOTO CREDIT: ILLINI STUDIO

**HELP SUPPORT THE FUTURE OF THE ARTS. BECOME A KRANNERT CENTER SPONSOR
BY CONTACTING OUR ADVANCEMENT TEAM TODAY:**

KrannertCenter.com/Give • advancement@krannertcenter.illinois.edu • 217.333.6700

LOS ANGELES MASTER CHORALE

CANTO PRIMO

Claire Fedoruk
Elissa Johnston
Anna Schubert

ALTO SECONDO

Callista Hoffman-Campbell
Michael Lichtenauer
Adriana Manfredi

BASSO

Scott Graff
James Hayden
Chung Uk Lee

CANTO SECONDO

Hayden Eberhart
Bethanie Peregrine
Andrea Zomorodian

TENOR PRIMO

Matthew Brown
Luc Kleiner
Adrien Redford

ALTO PRIMO

Michele Hemmings
Niké St. Clair
Kristen Toedtman

TENOR SECONDO

Dermot Kiernan
Brett McDermid
Shuo Zhai

LOS ANGELES MASTER CHORALE TOURING PRODUCTION STAFF

Susie McDermid, Director of Production
Robert Heath, Company Manager
Adam Noel, Production Assistant

The Los Angeles Master Chorale production of Lagrime di San Pietro is made possible with generous underwriting from the Lovelace Family Trust and is dedicated to the memory of Jon Lovelace in honor of the special friendship he shared with director Peter Sellars. The touring production is supported by Kiki and David Gindler, Philip A. Swan, Laney and Tom Techentin, Jerrie and Abbott Brown, Cindy and Gary Frischling, Marian H. and John Niles, Frederick J. Ruopp, and Eva and Marc Stern.

*Exclusive Touring Management by
David Lieberman / Artists' Representatives
info@dlartists.com • dlartists.com • +1 714 979 4700*

The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, AFL-CIO.

PROGRAM NOTES

A SAINT'S REMORSE

Lasso's High Renaissance Masterpiece

by Thomas May

What's the correct way to refer to one of the most extraordinary musical minds in history: Orlande/Orlando/Roland de Lassus/di Lasso? There's a Franco-Flemish form and an Italianized one; sometimes the two get mixed together. There's even a Latin option intended to standardize the situation. The very profusion of variants points to the internationalism and cross-pollination across borders that marked the era of the High Renaissance in Europe.

This was a time in which a young musician born in the Netherlandish part of the Habsburg Empire (in what is nowadays Belgium) could find himself posted to positions at major courts and churches in Italy while still in his early twenties, travel back north for a brief spell (possibly in France and even England), and then be lured at around age 26 to join the ambitious court of an aristocrat in Munich (the Duke of Bavaria), where he happily settled for almost four decades until his death in 1594—while still undertaking trips to Vienna and Italy and picking up on the latest developments in musical style.

Such, in brief outline, is the life story of Lasso. (Let's simplify and stick to the Italian spelling, the one used on the title page of many of his published works, including the first edition of *Lagrime di San Pietro*.) During his long, productive years in Munich, he became an international celebrity. Lasso was born at just the right time to benefit from the new technology of printing, which disseminated his prolific output at an astonishing rate (about two publications of his

music a year). Hopeful young composers traveled far and wide to learn from him—the Gabriellis from Venice may have been among them—and Lasso was honored by emperor and pope alike.

"What you have is the iTunes of the High Renaissance: Everyone is hearing each other's releases, in different languages, some in pirate versions, and mixing them together," says director Peter Sellars. "All these versions of Orlando's name evolved because he was active in different music centers. It feels like today, when there isn't a single way music has to happen, and everyone is listening to everyone else."

Lasso was particularly revered for the variety and extent of his output across vocal genres (curiously, instrumental music is missing from his vast extant oeuvre), as well as for the depth of his knowledge of the grand tradition of Renaissance polyphony that was just about to reach its end. In the century that dawned a few years after Lasso's death, the new genre of opera would flourish, and its champion Claudio Monteverdi would pioneer a dramatically different musical language—a language from which modern Western music emerged.

Another contemporary artist, the French poet Pierre de Ronsard, raved: "The more-than-divine Orlando ... like a bee has sipped all the most beautiful flowers of the ancients and moreover seems alone to have stolen the harmony of the heavens to delight us with it on earth, surpassing the ancients and making himself the unique wonder of our time."

VISUALIZING THE POLYPHONY—Into his swan song, *Lagrime di San Pietro*, Lasso distilled all of that wisdom, experience, and complexity.

“Polyphony of this kind of depth and detail is totally sculptural,” observes Sellars. He notes that *Lagrime* was composed only 30 years after the death of another towering artist of the High Renaissance: Michelangelo.

“You also get this muscular intensity in Lasso’s writing that is reminiscent of this expressive language we know so well, visually, from Michelangelo.” Both artists convey visions of an “embodied spirituality: the muscle of spiritual energy and striving against pain to achieve self-transformation.”

“The genesis of this project began in 2011 when Peter and I were working together on Vivaldi’s *Griselda* at the Santa Fe Opera,” recalls Los Angeles Master Chorale’s Kiki & David Gindler Artistic Director Grant Gershon. “I’ve always been especially moved by the way that he guides singers to connect their deepest and most complex emotions to the music.” Gershon imagined the potential that could be tapped by having Sellars stage an entirely a cappella work, “where there is no buffer between the singers and the audience. The pure sound of the human voice would convey all of the structure, the colors, the textures, and the feeling of a major work.”

And *Lagrime di San Pietro* presented “the perfect piece” with which to try out this approach—but also a set of formidable challenges. Explains Gershon: “The problem that the piece has had over the years is that this highly emotional, even anguished music has historically been performed in a very buttoned down, extremely reverential style. (Frankly, there are several perfectly lovely recordings of the work that are also unbelievably dull.) Peter and I felt that the truth of this music could be unlocked with movement and with an intense focus on the poetry.”

Lasso’s creation of this complex vocal cycle clearly stands apart within his oeuvre with regard to chronology and purpose. Widely admired and imitated by his contemporaries, that oeuvre encompasses on one side sacred works that are both traditional (masses) and wildly original (the celebrated motet cycle *Prophetiae Sibyllarum*) and, on the other, heartily profane compositions in multiple languages.

Lagrime di San Pietro comes at the very end—he completed the score with a dedication to Pope Clement VIII on May 24, 1594, and died in Munich on June 14. In that dedication, Lasso remarks that “these tears of Saint Peter ... have been clothed in harmony by me for my personal devotion in my burdensome old age.”

A SPECIAL KIND OF MADRIGAL—In terms of genre, the numbers comprising *Lagrime* are classified not as motets but as madrigale spirituali—a term that straddles the usual distinction between vocal compositions for the sacred (motet) and secular (madrigal) spheres. Motets, composed in Latin, were suitable for use in liturgy; madrigals set words in the vernacular language, frequently involving erotic and pastoral topics, and were intended for private courtly or academic gatherings (much as the first, court-produced operas) or, when the topic related to a public figure or occasion, for ceremonial contexts. Yet while taking advantage of the innovations (and lack of restrictions) of the secular madrigal, “spiritual madrigals” were devoted to religious topics. They were not suitable for liturgical usage, however—by definition, such madrigals set vernacular rather than Latin texts.

For *Lagrime*, Lasso found his text in a devotional epic by the Italian Renaissance poet Luigi Tansillo (1510–1568), who came out of the great Petrarchan tradition. (Like Lasso, incidentally, the

humanist Petrarch devoted his art to secular and sacred causes—his poetry praising the Virgin Mary inspired Lasso’s contemporary Palestrina to write a famous set of madrigale spirituali.) Tansillo, curiously, had been on the Vatican’s Forbidden Index. His *Lagrime* obtained an official pardon from the Pope. Although Tansillo died before managing to complete the epic, the published *Lagrime* is a lengthy collection of eight-line stanzas in ottava rima (the rhyming scheme ABABABCC), from which Lasso chose 20 for his madrigal cycle.

PETER’S THREEFOLD DENIAL—The dramatic content centers around a topic that will be familiar to anyone who knows J.S. Bach’s *Passions*, where it occurs as just one episode within the long sequence of the Passion story (though it inspires one of the most moving moments in the *St. Matthew Passion*—the alto aria “*Erbarme dich*”). It’s the topic of several masterpieces in painting as well, by such artists as Rembrandt and Caravaggio. The Gospel narratives of the Passion recount the Apostle Peter’s fearful reaction to the terror of the night of Jesus’ arrest. Three times he denies knowing the accused—exactly as Jesus during the Last Supper had predicted Peter would do, “this very night, before the rooster crows.” This is of course the very Peter who would be claimed as the founder of the Catholic Church, the first in its succession of popes. Tansillo’s poem unfolds as a highly wrought, emotional sequence of self-accusation and remorse for what cannot be undone, as the elderly Peter attempts to come to terms with his anguish. The imagery is elaborate, its references to mirrors and reflections revealing a characteristic Renaissance preoccupation, and boldly figures what transpires in the central image—the communication through Jesus’ transfixing glance on the Cross—to the unspoken knowledge shared by lovers.

The cycle Lasso fashions from this resembles a psychodrama, a kind of psychological Stations of the Cross Peter endures internally: the eternally present moment of betrayal and the recollections of a man approaching and longing for death intersect as he seeks reconciliation, realizing he can never forgive himself but can rely only on divine grace. Lasso gives Peter—and us—no easy answers, and no easy way out. He concludes the cycle of 20 stanzas from Tansillo’s poem with a 21st number [madrigal] from another source: a Latin motet by the 13th-century French poet Philippe de Greve representing the final word from Jesus himself (“*Vide Homo, quae pro te patior*”—“See, O man, how I suffer for you”). Here Jesus only reaffirms what has been tormenting Peter: the knowledge that his betrayal has caused more “inner agony” for the savior than his outward suffering on the cross. Even the repetitive rhyme scheme for all eight lines enhances the sense of recursive entrapment. Through his overall tonal scheme using the old church (i.e., Gregorian) modes, Lasso further underscores the sense of irresolution by omitting some of those eight modes as he progressively cycles through them; for this final motet he shifts to a mode outside the normal system. You don’t have to understand the musicological jargon to hear the remarkably austere impact of the final number.

Structurally, *Lagrime* also reflects the kind of theological numerological symbolism that is so all-pervasive in Bach’s masterpieces. Each stanza is written for seven separate parts. (Some performers opt to complement the voices with instruments, citing performance practice of Lasso’s era.) Seven is the number of perfection and creation, but also a number with a dark side, as in the Seven Deadly Sins. Three is the number of the Trinity, but it, too, has a negative

shadow in the three times Peter denies Jesus. Lasso's overall cycle comprises three times seven stanzas (yielding 168 lines of poetry, a sum evenly divisible by seven).

PARED DOWN SIMPLICITY—For this staging, Gershon and Sellars decided to perform with three singers on a part resulting in an ensemble of 21. “We wanted the size of the ensemble to balance the need for clarity and transparency of the individual voices with the idea of this also being a community coming together,” explains Gershon. “We also talked about keeping a real simplicity to the whole look and feel, without any set or props or extra performers. Peter’s work with the singers would be complemented by Jim Ingalls’ lighting and some chairs onstage; the wardrobe is basically shades of grey—clothes that look like they could come out of anyone’s closet.”

“This is music that has a real austerity,” Gershon adds. “*Lagrime* is old composer’s music, like the late Beethoven string quartets or the Adagio from Mahler’s *Ninth* or *Tenth*. Things are stripped away, until there is nothing extraneous: there are very few melismatic passages.” For Sellars, *Lagrime* is composed “with an incredible concision, with sheer essence and focus. There’s a harmonic density but at the same time it’s stated as simply as possible, without a single extra note.”

We know that in his final years Lasso had been ailing, seeking relief for a condition described as “melancholy,” and he even dedicated one set of his madrigals to the court physician who took care of him.

“At this point in his life,” according to Sellars, Lasso “does not need to prove anything to anyone. He is [composing *Lagrime*] because this is something he has to get off his chest to purify his own soul as he leaves the world. It’s a private,

devotional act of writing, but these thoughts are now shared by a community—by people singing to and for each other.”

While the *Lagrime* project represents his first time staging an entirely a cappella performance, Sellars considers it a continuation of themes he has been recently revisiting in his collaborations with conductor Esa-Pekka Salonen involving choral works by Igor Stravinsky. For the conclusion of Salonen’s tenure with the Los Angeles Philharmonic in 2009, Sellars staged Stravinsky’s *Symphony of Psalms* and *Oedipus Rex* as a double-bill, and the conductor and director reprised it in February 2018 to crown a Stravinsky series with the Philharmonia Orchestra in London.

As in the Stravinsky double-bill, in *Lagrime* the chorus “carries the drama forward” — drama according to the ancient Greek understanding of tragedy, says Sellars, “which I could also call an African understanding, where an individual crisis is also a crisis of the community. Even though we hear one man’s thoughts, it is the community that absorbs them and has to take responsibility: a collective takes on this weight of longing and hope.”

INNER DIALOGUE, LIGHT, AND DARKNESS

—That interplay between the individual and the collective has suggested thrilling possibilities for staging. For Sellars, “the voice is not something disembodied but is part of the body which is testifying. The sheer physical intensity of the singing joins with this collective dawning through the inner dialogue of the composition, as these voices have their moments of revelation.”

And beyond the Stravinsky, *Lagrime* can be viewed as a continuation of Sellars’ engagements with the Passion story, from his acclaimed

stagings of the classic Bach Passions to his work on contemporary variants by John Adams (*The Gospel According to the Other Mary*, in whose world premiere the Master Chorale and Gershon took part) and Kaija Saariaho (*La Passion de Simone*, recently reintroduced in a chamber version as part of the 2016 Ojai Festival).

“*Lagrime* has one foot in this world and one foot in the next world—it’s music written by somebody who is in pain,” says Sellars. “It shares the giant discovery of lighting in Renaissance painting that was echoed in poetry and music: this understanding that light and darkness are deeply intertwined in God’s creation and are necessary for each other. Taken together, they create chiaroscuro. That’s how we perceive depth.”

Through all of its pain, says Sellars, the challenge in *Lagrime* “is directed towards oneself. Instead of challenging the world, you challenge yourself—that is the real meaning of jihad in Islam, the war within yourself. In an analogous act to Michelangelo’s and Rembrandt’s self-portraits, Lasso has created this host of recording angels who can detail the fluctuations and razor-edge refinements of his art, his moral quandaries, and lifelong regret for failed moments. That crystal clear, relentlessly honest moment is a crisis known to every human being on earth. In the case of Lasso, he can’t forgive himself, but the music is suffused with a divine compassion and illumination that reaches the very heart of hell.”

The result of this powerful collaboration turned out to make a milestone in the history of the Master Chorale. “What neither Peter nor I could fully anticipate was the overwhelming emotional vulnerability that our singers would bring to this project,” says Gershon. “Ostensibly this piece is about Peter the Apostle and his lifelong

sense of remorse over denying Jesus before the crucifixion. What we came to realize as we all worked together is that Lasso was delving into much more universal themes surrounding growing old, losing the things and people that we care about, experiencing extreme shame and regret but also some possibility of benediction. We all came away from the initial performances of this work convinced of two things: that *Lagrime di San Pietro* is one of the towering masterpieces of Western music, and that this project represents for each of us some of the most important work that we have ever embarked upon. This is a piece that people need to hear, to see, and to experience.”

Thomas May, program annotator for the Los Angeles Master Chorale, writes about the arts and blog at memeteria.com. Reprinted with permission.

PROFILES

LOS ANGELES MASTER CHORALE is the “the finest-by-far major chorus in America” (*Los Angeles Times*) that turns “precision into wonder” (*New Yorker*). Hailed for its powerful performances, technical precision, and artistic daring, the Chorale is led by Grant Gershon, Kiki & David Gindler Artistic Director; Associate Artistic Director Jenny Wong; and President & CEO Jean Davidson. Its Swan Family Artist-in-Residence is Reena Esmail.

Created by legendary conductor Roger Wagner in 1964, the Chorale is a founding resident company of The Music Center and choir-in-residence at Walt Disney Concert Hall. The fully professional choir is a diverse and vocally dynamic group that reaches over 175,000 people a year through its concert series at Walt Disney Concert Hall, its international touring of innovative works, and its performances with the Los Angeles Philharmonic and others.

In 2022, the Chorale won a Best Choral Performance Grammy for the Los Angeles Philharmonic’s Deutsche Grammophon recording of Mahler’s *Symphony No. 8* (with the National Children’s Chorus, Los Angeles Children’s Choir, and Pacific Chorale). Other recordings include *The Sacred Veil* by Eric Whitacre (Signum Records) and *national anthems / the little match girl passion* by David Lang (Cantaloupe Records). The Chorale is featured on the soundtracks of many major motion pictures, including *Jungle Cruise*, and the Star Wars films *The Last Jedi* and *The Rise of Skywalker*.

Throughout 2018 and 2019, the Chorale toured its production of *Lagrime di San Pietro*; directed by Peter Sellars, it earned rave reviews across the globe. *Süddeutsche Zeitung* called the

2019 Salzburg Festival performance “painfully beautiful,” while the *Sydney Morning Herald* praised *Lagrime di San Pietro* as “stunning ... Their voices soared to the heavens.” After the Chorale performed in London, *The Stage* called *Lagrime* a “balm for the soul.” In the 2022–23 season, the Chorale will perform its second collaboration with Sellars, *Music to Accompany a Departure*.

Committed to increasing representation in the choral repertoire, the Chorale announced in 2020 that it will reserve at least 50% of each future season for works by composers from historically excluded groups. This commitment to inclusion runs through the entire organization, which recently ratified a five-year plan to improve representation at the staff and board levels, to build a more diverse roster of singers, and to reach a wider audience.

The Chorale’s education programs include Voices Within residencies that encourage students to write and perform their own songs, and an expansive Oratorio Project for high school students. The Chorale also presents an annual High School Choir Festival, which brings teenagers from around the Southland to perform in Walt Disney Concert Hall. In May 2019, the High School Choir Festival celebrated 30 years as one of the longest-running and widest-reaching arts education programs in Southern California. The Chorale returned to Grand Park last July for the first time in three years to host Big Sing 2022, the cherished group-sing event enjoyed from people throughout Los Angeles.

GRANT GERSHON, hailed for his adventurous and bold artistic leadership and for eliciting technically precise and expressive performances

from all musicians, is currently in his 21st season as the Kiki & David Gindler Artistic Director of the Los Angeles Master Chorale. The *Los Angeles Times* has said the Master Chorale “has become the most exciting chorus in the country under Grant Gershon,” a reflection on both his programming and performances.

During his tenure, Gershon has led more than 200 performances at Walt Disney Concert Hall. A fervent champion of new music, he has led world premiere performances of works by Michael Abels, John Adams, Louis Andriessen, Eve Beglarian, Billy Childs, Reena Esmail, Gabriela Lena Frank, Ricky Ian Gordon, Shawn Kirchner, David Lang, Morten Lauridsen, Steve Reich, Ellen Reid, Christopher Rouse, Esa-Pekka Salonen, and Chinariy Ung, among many others.

As Resident Conductor at LA Opera from 2009–2022, he made his acclaimed company debut with *La Traviata* and has subsequently conducted *Il Postino*, *Madame Butterfly*, *Carmen*, *Florenzia en el Amazonas*, *Wonderful Town*, *The Tales of Hoffmann*, and *The Pearl Fishers*. He conducted the West Coast premiere of Philip Glass’ *Satyagraha* for LA Opera in Fall 2018. In November 2017 he conducted the world premiere of John Adams’ *Girls of the Golden West* (directed by Peter Sellars) for San Francisco Opera. In New York, Gershon has appeared at Carnegie Hall and at Trinity Wall Street, as well as on the Great Performers series at Lincoln Center. Other major appearances include performances at the Salzburg, Ravinia, Aspen, Edinburgh, Helsinki, Salzburg and Vienna Festivals. He has worked closely with numerous conductors, including Claudio Abbado, Pierre Boulez, James Conlon, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle, and his mentor, Esa-Pekka Salonen.

Gershon and the LA Master Chorale won the 2022 Grammy Award for Best Choral Performance. His discography includes six commercial recordings with the Master Chorale and two live performance albums, as well as two recent DVDs for Sony Classical. He has also led the Master Chorale in sessions for several major motion pictures soundtracks including *Star Wars: The Last Jedi* and *The Rise of Skywalker* at the request of composer John Williams.

PETER SELLARS has gained international renown for his groundbreaking and transformative interpretations of classics, advocacy of 20th century and contemporary music, and collaborative projects with an extraordinary range of creative and performing artists. He has staged operas at the Dutch National Opera, English National Opera, Festival d’Aix-en-Provence, Opéra National de Paris, Salzburg Festival, and San Francisco Opera among others.

Sellars has collaborated on the creation of many works with composer John Adams, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, *The Gospel According to the Other Mary*, and *Girls of the Golden West*. Inspired by the compositions of Kaija Saariaho, he has guided the creation of productions of her work (*L’Amour de loin*, *Adriana Mater*, *Only the Sound Remains*) that have expanded the repertoire of modern opera.

Late in 2020, he conceived and directed “*this body is so impermanent...*” a film made in response to the global pandemic inspired by text from the *Vimalakirti Sutra*. Earlier this year, Sellars created a staging of the *Roman de Fauvel* at the Theatre du Chatelet in collaboration with musicologist and founder of the Sequentia Ensemble, Benjamin Bagby. Also in 2022, he staged composer Tyshawn

Sorey's *Monochromatic Light (Afterlife)* for the Park Avenue Armory. A revival of Sellars' acclaimed production of *Tristan und Isolde*, with videography by artist Bill Viola, will be seen at the Opera de Paris early in 2023.

Sellars has led several major arts festivals, including the 1990 and 1993 Los Angeles Festivals and the 2002 Adelaide Arts Festival. In 2006, he was artistic director of New Crowned Hope, a festival in Vienna for which he invited emerging and established artists from diverse cultural backgrounds to create new work in the fields of music, theater, dance, film, the visual arts and architecture for the celebration of Mozart's 250th birth anniversary. He served as the music director of the 2016 Ojai Music Festival.

Sellars is a Distinguished Professor in the Department of World Arts and Cultures at UCLA, a resident curator of the Telluride Film Festival, and was a mentor for the Rolex Arts Initiative. He is the recipient of a MacArthur Fellowship, the Erasmus Prize for contributions to European culture, the Gish Prize, and is a member of the American Academy of Arts and Sciences. He has been awarded the prestigious Polar Music Prize and been named Artist of the Year by Musical America. In the fall of 2021, he was honored with the EBU-IMZ Lifetime Achievement Award for his body of opera video recordings.

JAMES F. INGALLS made his LA Master Chorale debut with *Lagrime*. His work for the LA Philharmonic includes last season's *Fidelio* with Deaf West Theatre and previous season's *Canata Criolla*, *El Niño*, and *The Gospel According to the Other Mary*. Designs for Mark Taper Forum/Center Theatre Group include *The Beauty Queen of Leenane*, *The Price*, and *A Parallelogram*. Most recently for Peter Sellars he designed *Monochromatic Light (Afterlife)* (Park Avenue

Armory/NYC), *Oedipus Rex/Symphony of Psalms* (San Francisco Symphony) and *Le Roman de Fauvel* (Theatre du Chatelet/Paris).

Recent designs for dance include *Ibsen's House* (Singapore Ballet and Charlotte Ballet), *Raymonda* (Dutch National Ballet) and *Twyla Now!* (New York City Center). Recent theatre includes *Once Before I Go* (Gate Theatre/Dublin), and *The Seagull* and *Three O'Casey Comedies* (Druid Theatre/Galway).

He often collaborates with The Wooden Floor dancers in Santa Ana, California.

DANIELLE DOMINGUE SUMI (she-her-hers) is a visual artist inspired by culture, spirituality, and humility. Danielle is committed to promoting social well-being through costume design and expressive arts. Together with increased understanding, recognition, and response to multiethnic heritage; Danielle's creativity is explicated through diversity and social justice principles.

A graduate of Clark Atlanta University, FIDMLA and Loyola Marymount University; with degrees in both design and art psychotherapy, Danielle is treasured for ingenuity and leadership skills in theatrical, fashion, dance, and opera costume production. She has worked with directors Ned Canty, Fenlon Lamb, Summer L. Williams, Kumu Hula Nani Aiu-Quezada, Yuval Sharon, Alison De La Cruz, and Peter Sellars as well as designers Azzedine Alaïa, Hussein Chalayan, Dunya Ramicova, and Helene Siebrits.

Danielle has created for The Fashion Institute of Design & Merchandising, Theatre Forty, Los Angeles Opera Company, Kirk Douglas Theater, Music Academy of the West, Los Angeles Philharmonic, Perm Opera and Ballet Company, Teatro Real Madrid, English National Opera, Los Angeles Master Chorale, East West Players,

Japanese American Community and Culture Center, Halau Hula Moani'a'ala Anuhea, Los Angeles County High School for the Arts and Company One Theatre. She worked recently as Resident Costume Designer with Nobles Theatre Collective. Danielle is currently Costume Director with New Orleans Opera Association.

TH FEB 23 AT 7:30PM

THE QUEEN'S CARTOONISTS

*The Queen's
Cartoonists*



 krannert center



EST.
19
69



Land Acknowledgement

The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution for the past 150 years. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward for the next 150 years.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.



INVEST IN THE FUTURE OF THE ARTS

Support Krannert Center today



Connecting People, Creating Happiness

Krannert Center is committed to providing programs that inspire, engage, challenge, and revitalize. The support of our donors and friends enables the Center to bring in diverse international artists and launch transformative initiatives that foster inclusivity and bring about dynamic change.

Every contribution counts. Together, we can effect powerful change that will impact generations to come.

Please consider making a gift to Krannert Center today. Together, we can strengthen the lasting impact of the Center's work, while ensuring that students and the greater community have access to enriching performances and cultural experiences.

Join us as we invest in the future of the arts.

Make Your Gift Today

advancement@krannertcenter.illinois.edu • 217.333.6700
KrannertCenter.com/Give

Would you like to make Krannert Center part of your legacy?

Contact Cheryl Snyder (217.333.2533 | casnyder@illinois.edu)
or Bethany Whoric (217.300.6042 | bbwhoric@illinois.edu) to learn more
about making a planned gift to Krannert Center for the Performing Arts.

KRANNERT CENTER PHILANTHROPY AND ADVOCACY

Krannert Center's dedication to the celebration, exploration, and cross-pollination of the arts is advanced through these special programs. Donors who champion such work make it possible for more people in our community to participate in life-affirming experiences.

2022-2023 ADVANCEMENT COUNCIL

This passionate group of arts advocates assists Krannert Center staff in expanding the Center's leadership and financial resources.

Co-Chairs:

Janet & Douglas Nelson
Ghazala Ahmad
Terry & Barbara England
Michelle Gonzales
Susan & Michael Haney
Lisa & Mark Klinger

Leonard (Len) Lewicki
Marina & Nenad Marjanovic
Susan & Brendan McGinty
Tracy Parsons
Susan & Sam Reese

2022-2023 KRANNERT CENTER YOUTH SERIES

The Youth Series features daytime performances, online media created by performing artists, and educational activities designed especially for pre-K through high-school-aged students. Children who participate learn to appreciate the performing arts, gain knowledge, build social skills, and integrate live performance experiences into classroom work. Thank you to our Youth Series sponsors. If you'd like to learn how you can become a sponsor for the Krannert Center Youth Series, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

Bernard and Prudence Spodek
Endowed Fund

Ann H. Bender Youth Series
Endowment

The Susan Sargeant McDonald
Endowed Fund for Youth
Programming (Suzi was
the founder/developer
of the Krannert Center
Youth Series)

Susan & Michael Haney
Robert & Mary-Alayne Hughes

Jane & Christian Scherer
Brenda & Stephen Pacey
Jill & James Quisenberry
Carol & Ed Scharlau
Anne & David Sharpe
Audrey Ishii & Charlie Smyth
The Rotary Club of Champaign
Illinois Arts Council
National Endowment
for the Arts

2022-2023 CAMPAIGN FOR YOUNG AUDIENCES

Through the Campaign for Young Audiences, students at the U of I enjoy \$10 tickets for nearly every event presented at Krannert Center while other college students and children receive significant discounts. If you'd like to learn how you can become a sponsor, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

Lead Sponsors



Phyllis Robeson & Family

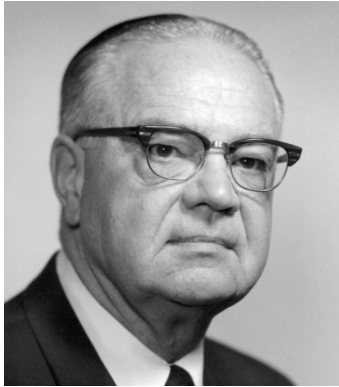
Sponsors

Susan & Michael Haney Fund
for Young Audiences
Gertrude Brokaw McCloy
Endowment
Clarette & Zvi Ritz

Jennifer & Tom Dillavou
Anke & Paul Tucker
UpClose Marketing
and Printing

KRANNERT SOCIETY

The University of Illinois, the College of Fine and Applied Arts, and Krannert Center are profoundly grateful for the commitment of Krannert Society members. Through donations, pledges, and residual gifts of \$1 million or more, these open-hearted visionaries help build a thriving community and encourage cross-cultural understanding. Their support sustains the extraordinary vision of Herman and Ellnora Krannert to create a vibrant gathering place like no other.



VALENTINE JOBST III (1904-1993)
March 1994



CLAIR MAE ARENDS (1912-2000)
G. WILLIAM ARENDS (1914-1997)
March 2000



MARILYN PFLEDERER ZIMMERMAN
(1929-1995)
VERNON K. ZIMMERMAN
(1928-1996)
November 2003



HELEN FARMER
JAMES FARMER (1931-2020)
April 2014

FOELLINGER SOCIETY

Demonstrating their steadfast dedication to the arts, members of the Foellinger Society have donated or pledged \$500,000 to \$999,999. Because of their generosity, everyone in this community can unite in joyful and engaging experiences. These magnanimous arts lovers celebrate the spirit of Helene Foellinger, whose memorial gift honored her sister, Loretta Foellinger Teeple, and established the Marquee Performance Endowment.



AVIS HILFINGER (1915-2004)
DEAN HILFINGER (1912-2006)
April 2000



KENNETH ANDERSEN (1933-2020)
MARY ANDERSEN
August 2009



CAROLYN G. BURRELL
April 2012



CAROLE & JERRY RINGER
April 2014



EDITH ANN STOTLER
(1946-2022)
August 2017



K. SARAH SPAULDING
(1930-2022)
Feb 2017



**JANE BUFORD SCHERER & CHRIS
SCHERER**
June 2022



DENA & JIM VERMETTE
June 2022

IKENBERRY SOCIETY

University of Illinois President Emeritus and First Lady Stan and Judy Ikenberry have long demonstrated their love for the arts and their deep commitment to enhancing learning experiences for all University of Illinois students. Krannert Center gratefully acknowledges their steadfast support by introducing the Ikenberry Society to recognize donated gifts or pledges of \$250,000 to \$499,999.



JUDITH & STANLEY IKENBERRY
September 2014



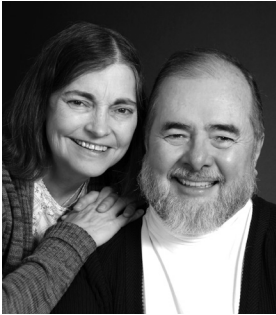
JERALD WRAY & DIRK MOL
March 2016



DAVID A. KROOKS
August 2016



HELEN & DANIEL RICHARDS
June 2016



HOLLY & KURT HIRCHERT
February 2017



ANONYMOUS
May 2018



JOAN & PETER HOOD
November 2018



SUSAN & MICHAEL HANEY
April 2019



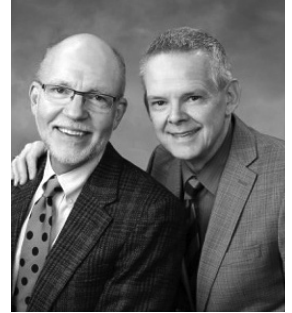
**LYNN WEISEL WACHTEL
& IRA WACHTEL**
June 2019



JOHN & KAY SHANER
July 2019



LEONARD (LEN) LEWICKI
May 2021



**JERRY A. CARDEN & TIMOTHY
W. TEMPLE**
June 2022



FRAN & MARC ANSEL
June 2022

COLWELL SOCIETY

Dr. John B. Colwell, Pauline Groves Colwell, and R. Forrest Colwell provided critical funding for the Marquee Performance Endowment, and the Colwell Society gratefully acknowledges their invaluable assistance. Members have donated or pledged \$100,000 to \$249,999 for celebrating, preserving, and exploring the arts right here and around the globe.



DOLORIS DWYER
(1918-1997)
April 1996



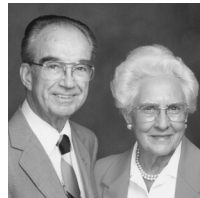
EMILY GILLESPIE
(1909-2000)
JAMES GILLESPIE
(1905-1999)
December 1996



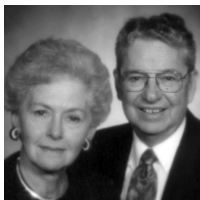
ROSANN NOEL
(1932-2018)
RICHARD NOEL
April 1997



JAMES W. ARMSEY
(1917-2008)
BETH L. ARMSEY
(1918-2019)
February 1998



LOIS KENT
(1912-1999)
LOUIS KENT
(1914-1994)
October 2000



JUNE SEITZINGER
(1928-2020)
GROVER SEITZINGER
(1925-2019)
September 2001



RICHARD MERRITT
(1933-2005)
ANNA MERRITT
November 2006



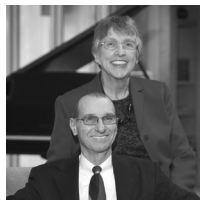
JOHN PFEFFER
(1935-2017)
ALICE PFEFFER
November 2006



ANONYMOUS
November 2006



LINDA M. MILLS
(1940-2006)
October 2007



**JUDITH & JON
LIEBMAN**
January 2008



**MICHAEL
CARRAGHER**
(1946-2009)
September 2008



VIRGINIA R. IVENS
(1922-2008)
February 2009

**THE SUSAN
SARGEANT
MCDONALD
ENDOWED FUND
FOR YOUTH
PROGRAMMING**
Suzi was the founder/
developer of the
Krannert Center Youth
Series
July 2010



**MISAHO &
RICHARD BERLIN**
October 2010



**DIANA & WARD
MCDONALD**
March 2011



**GRACE & JOHN
MICETICH**
March 2011



JO ANN TRISLER
(1946-2010)
November 2011



LEA GIESELMAN
(1932-2014)
BOB GIESELMAN
(1932-2015)
April 2013



**JULIE & NATHAN
GUNN**
April 2014



MICHAEL SWINDLE
April 2014



ANONYMOUS
November 2015



LINDA WEINER
(1944-2021)
BARRY WEINER
February 2017



**ANNE MISCHAKOFF
HEILES & WILLIAM
HEILES**
May 2017



**JILL & JAMES
QUISENBERRY**
May 2017



DALE STEFFENSEN
(1922-2018)
**MARGARET
STEFFENSEN**
June 2017



**CECILE & IRA
LEBENSON**
December 2017



BURT SWANSON
(1939-2020)
IRIS SWANSON
December 2017



**TERRY & BARBARA
ENGLAND**
April 2018



**PHYLLIS ROBESON
& FAMILY**
February 2019
KYLE ROBESON
(1929-2021)



**JAMES R. FRAME
& CANDACE PENN
FRAME**

April 2019



**MICHAEL &
MARGARET ROSSO
GROSSMAN**

July 2019



**PATRICIA & ALLAN
TUCHMAN**

April 2021



**VICTOR FELDMAN
(1935-2018)
JUDITH FELDMAN**

(1938-2021)
September 2021



**SUSAN & RICHARD
SCHNUER**

November 2021



**JUDITH & RICHARD
KAPLAN**

February 2022

Donations by society members include estate gifts; outright donations; charitable gift annuities; charitable remainder trusts; gifts of real estate, insurance, and securities; and pledges fulfilled over a period of five years. To explore how you can create your own lasting legacy, contact us at 217.333.6700 or advancement@krannertcenter.illinois.edu.

2022-2023 MARQUEE CORPORATE & COMMUNITY SPONSORS

Corporate and community support—both cash and in-kind—deepens Krannert Center’s capacity to inspire public discourse, communal respect, and collective joy. Please join Krannert Center in thanking the following corporate and community sponsors for their support of Krannert Center performances and initiatives.

Corporate & Community Platinum Sponsors (\$30,000 OR MORE)



Corporate & Community Lead Gold Sponsors

(\$20,000-\$29,999)



Corporate & Community Gold Sponsors

(\$10,000-\$19,999)



TO JOIN THIS POWERFUL NETWORK of like-minded professionals while receiving guaranteed visibility and marketing benefits, visit KrannertCenter.com/Give or contact Bethany Whoric at 217.300.6042 or bbwhoric@illinois.edu.

2022-2023 GRANTS



DORIS DUKE
CHARITABLE FOUNDATION

DORIS DUKE CHARITABLE FOUNDATION

Endowment support from the Doris Duke Charitable Foundation continues to enhance Krannert Center's presentation of diverse, world-class national and international visiting artistry; supporting the creation of new work; and increasing engagement and collaboration across campus.



ILLINOIS ARTS COUNCIL

The Illinois Arts Council Agency provides general programming support to ensure that audiences of all ages have direct access to world-class theatre, dance, and music.

FRANCES P. ROHLEN VISITING ARTISTS FUND/ COLLEGE OF FINE + APPLIED ARTS

This grant, a generous gift from the Rohlen Family.



THIS PROJECT FUNDED BY
STUDENT SUSTAINABILITY COMMITTEE

THE STUDENT SUSTAINABILITY COMMITTEE

The Student Sustainability Committee provided funding for the Krannert Center Audiences Lighting Retrofit Project, which continues to increase energy efficiency, decrease labor requirements, and improve safety conditions.



Center for
Advanced
Study

GEORGE A. MILLER ENDOWMENT PROGRAMS COMMITTEE

The George A. Miller Endowment Programs Committee supports CultureTalk.

THE AUGUSTINE FOUNDATION

THE AUGUSTINE FOUNDATION

The Augustine Foundation provides continued major support for ELLNORA | The Guitar Festival.

MARQUEE PATRON SPONSORS

Krannert Center is grateful for the passion and commitment of the following individuals whose gifts support the expansive range of experiences offered at Krannert Center: formative moments for tomorrow's global leaders, performances that comfort and transform, opportunities to create and enjoy groundbreaking work, engagement activities that offer self-discovery and hope, architectural treasures to delight the senses, and remarkable moments to foster lifelong memories. If you'd like to learn more about how to become a sponsor, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

Endowed Underwriters

(\$10,000 OR MORE PER EVENT)

Clair Mae & G. William Arends

Avis & Dean Hilfinger

Judith & Stanley Ikenberry

Valentine Jobst III

Edith Ann Stotler

Marilyn Pflederer & Vernon K. Zimmerman

Endowed Sponsors

(\$5,000-\$9,999 PER EVENT)

Mary & Kenneth Andersen

Beth & James Armsey

Doloris Dwyer

Terry & Barbara England

Helen & James Farmer

Lois & Louis Kent

Carole & Jerry Ringer

June & Grover Seitzinger

Sarah K. Spaulding

Bernard and Prudence Spodek Endowed Fund

Endowed Co-sponsors

(\$2,500-\$4,999 PER EVENT)

Ann H. Bender Youth Series Endowment

Victor & Judith Feldman

Lena & Bob Gieselman

Emily & James Gillespie

Margaret Rosso Grossman & Michael Grossman

Joan & Peter Hood

Virginia R. Ivens

Anna Merritt

The Susan Sargeant McDonald Endowed Fund for Youth Programming (Suzi was the founder/developer of the Krannert Center Youth Series)

Joanne & Charles McIntyre

Mildred Maddox Rose

Kay & John Shaner

Jo Ann Trisler

Pat & Allan Tuchman

Campaign for Young Audiences

Anonymous

Jennifer & Tom Dillavou

Susan & Michael Haney Fund for Young Audiences

Gertrude Brokaw McCloy Endowment

Clarette & Zvi Ritz

Phyllis Robeson & Family

Anke & Paul Tucker

UpClose Marketing and Printing

Patron Underwriters

(\$10,000 OR MORE PER EVENT)

Anne Slichter

Patron Sponsors

(\$5,000-\$9,999 PER EVENT)

Carol & Willis Colburn

Dixie & Evan Dickens

Beverly & Michael Friese

Lois & Ernest Gullerud

Judith & Richard Kaplan

Cecile & Ira Lebenson

Judith & Jon Liebman

Iris & Burton Swanson

Shirley & Arthur Traugott

Patron Co-sponsors

(\$2,500-\$4,999 PER EVENT)

Amy & Matthew Ando

Frances & Marc Ansel

Dianna Armstrong

Jim Barrett

Robert Bender

Beth & David Chasco

Harriet & Herschel Cline

Emmie Fisher

Susan & Michael Haney

Janice Bahr & Erwin Hoffman

Diane Gottheil

Marianne Kalinin

Lisa & Mark Klinger

Leonard (Len) Lewicki

Ann & Stephen Long

Gigi & Frank Miles

Martha & Thom Moore

Claudia Reich & Gary Olsen

Brenda & Stephen Pacey

Dr. Jan Marie Aramini & Michael Pettersen

Mildred Maddox Rose

Anne & David Sharpe

Carol & Franklin Shupp

Mary Schuler & Stephen Sligar

Masako Takayasu

Pat & Allan Tuchman

The Weiner Family

Karen & William Wilkinson

Sarah & Charles Wisseman

HELP ENSURE THE IMPACT OF THE

ARTS for future generations by becoming a donor today. Visit KrannertCenter.com/Give, contact us at 217.333.6700 or advancement@krannertcenter.illinois.edu.

MARQUEE CIRCLE AND LOOP MEMBERS

We gratefully acknowledge these individuals and businesses for their generosity and commitment to the arts. Their support enabled the Center to welcome back in-person audiences for Music, Theatre, Dance, and visiting artist productions this past season. Krannert Center continues to make accessibility improvements, co-commission works to help support artist partners, and focus on engagement work within the community. If your membership has lapsed and you'd like to renew, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

[LIST CURRENT AS OF OCTOBER 20, 2022]



Ghazala Ahmad
Melissa Huff & Richard Alkire*
Walter Alspaugh
Nadja & Carl Altstetter
Marlys Scarbrough & Chet Alwes
Ruth & James Anderson
Colleen Chon & Quintin Anderson
Amy & Matthew Ando
Frances & Marc Ansel*
Dianna Armstrong*
Judith Bach
Barbara E. Barnes
Tangül & Tamer Basar
Diane A. Tasca & Norman Beamer
Sherry & Nelson Beck
Carol & Carl Belber
Dorothy Bell
Erica & Alessandro Bellina
Carol Berthold
Mary Blair
Doug Blair
Marsha Clinard & Charles Boast
Abbie & Mike Broga
Elizabeth & Michael Brunk
Annette & John Buckmaster
Joyce & Rabel Burdge
Jayne & Richard Burkhardt Jr.
Carolyn G. Burrell
Ann & Roy Campbell
Helen & Andreas Cangellaris
Timothy Temple & Jerry Carden
Nancy & Allen Carter
Beth & David Chasco
Kathleen & Felix Cimaskasky
Harriet & Herschel Cline

Carol & Willis Colburn
Casey Sutherland & Linda Coleman
Tina & John Colombo
Jongin & Robert Craggs
Janis Chadsey & Al Davis
Deborah Day
Elizabeth Cardman & Paul Debevec
Richard DeLong
Dixie & Evan Dickens*
Jennifer & Tom Dillavou
Anastasia & James Economy
Ann Einhorn
Jo & Thomas Emerson
Paul Ellinger
Karen & Michael Folk
Shari & Ben Fox
Beverly & Michael Friese
Michael Fuerst
Nancy & Bert Fuller
Victoria Christensen & Gary Gladding
Melanie Loots & George Gollin*
Shirley Soo & Matthew Gorman
Diane Gottheil
Ondine & George Gross
Margaret Rosso Grossman & Michael Grossman
Lois & Ernest Gullerud
Julie & Nathan Gunn
Susan & Michael Haney
Sharon & Terence Harkness
Ron Harshman
Gözen & Chris Hartman*
Kathleen Harvey
Clare & Alan Haussermann
Jane Trishman Heaton
Betsy Hendrick
Jan & Bruce Hinely
Ellen Hinterlong
Holly & Kurt Hirschert
Kathryn Rybka & Darrell Hoemann
Photography

Janice Bahr & Erwin Hoffman
Joan & Peter Hood
Mary-Alayne & Robert Hughes
Peggy & Christopher Huson
Ingrid & Bruce Hutchings
Laura & Gale Jamison
Nancy Johnson
Ronald Johnson
Joan Volkmann & John Jones
Martha Ann Jones
Patricia & James Jurgens
Patricia & Peter Kale
Marianne Kalinke
Judith & Richard Kaplan
Paula Kaufman
Josephine & Douglas Kibbee
Brenda & Peter Kimble
Lisa & Mark Klingler
Antje & Edward Kolodziej
Wynne Sandra Korrr
Sheila & Philip Krein
Marion & Herman Krier
Nancy Parker & James Kuklinski
Cecile & Ira Levenson*
Brenda Lerner-Berg
Emily Levin
Diana Sheets & Stephen Levinson
Leonard (Len) Lewicki
Kun Jiang & Xuan Li
Judith & Jon Liebman
Ann & Stephen Long
Kathryn & Stephen Marshak
Leslie & Gary Mason
Betsy Bachmann & Rebecca McBride
Gertrude Brokaw McCloy Endowment
Erica & Malcolm McClure
Carolyn and Dale McElrath
Susan & Brendan McGinty
Mrs. Jack H. McKenzie
Anna Merritt*
Theresa & Bruce Michelson

Gigi & Frank Miles
Elizabeth & George Miley
Sallie & Norman Miller
Jerald Wray & Dirk Mol*
Martha & Thom Moore*
Jane & Walter Myers
Janet & Douglas Nelson*
A. Mark Neuman
Debra Lee & Ty Newell
Peter Newman & Jermone Ng
Richard Noel
Claudia Reich & Gary Olsen*
Brenda & Stephen Pacey
Jean Paley
Donald Perrero
Marjorie Perrino
Carolyn & Todd Petersen
Alice Pfeffer*
Kathleen A. Holden & David
Prochaska
Jill & James Quisenberry*
Gloria Rainer
Arlene & Julian Rappaport
Lois & Robert Resek*
Karen & Michael Retzer
Helen & Daniel Richards*
Marlyn Rinehart
Carole & Jerry Ringer*
Clarette Ritz
Phyllis Robeson
Lisa & Eric Robeson
Taya & Mike Ross
Christie Roszkowski
Deborah & Brian Ruddell
Deborah & Stephen Rugg*
Jane & John Santogrossi
Shozo Sato
Carol & Ed Scharlau*
Jane & Christian Scherer
Susan & Richard Schnuer
Kim Robeson-Schwenk & Dean
Schwenk*
Kay & John Shaner
Anne & David Sharpe
Trent Shepard
Janice Sherbert
Jan & David Sholem
Carol Shupp
Patricia & Charles Simpson

Brenda & Dale Slack
E. Jean Smith
Mary Schuler & Stephen Sligar
Audrey Ishii & Charles Smyth
Prudence Spodek
Elaine & Case Sprenkle
Cecile Steinberg
Margaret Stillwell
Edith Ann Stotler
Patricia Plaut & Kenneth Suslick
Iris & Burton Swanson*
Cynthia Swanson
Jason & Michelle Swearingen
Bonnie & Bob Switzer
Masako Takayasu*
Nancy & Edward Tepper
Ray Timpone
Marie Griffith Tompkins
Joan & Walter Tousey
Shirley & Arthur Traugott*
Devon Hague & Dallas Trinkle
Pat & Allan Tuchman*
Anke & Paul Tucker
Carl L. Vacketta
Dena & Jim Vermette
Stella & Max Volk
Lynn Weisel Wachtel & Ira Wachtel
Chip Walgren
Joy Thornton-Walter
Aimee & John Ward
Paula Watson
Barry Weiner
Susan & Robert Welke
Sarah Wigley
Rebecca & Paul Wigley
Karen & William Wilkinson
Sarah & Charles Wisseman
Patricia Cassidy & Andrew Wycislak
Elaine & Harold Yoon
Joan & Theodore Zernich
And gifts from four Anonymous
donors

Memorial Gifts to the Marquee Circle

James Economy
Kun Jiang & Xuan Li
Rosann Noel
Matthew Noel
George B. Perlstein
Anonymous
Amy A. Rappaport-Lo
Arlene & Julian Rappaport
Donald R. Sherbert
Janice Sherbert & Family
James Barrett in memory of
Jane M. Barrett



Pat Januszki & Dick Adams
Ellen & Gene Amberg
Jane Archer
Carol & Richard Arnould
Charlotte Arnstein
Grace Ashenfelter
Susan & G. Tim Bachman
Joseph Barnes
Paula & Clifford Barnes
Sandra & Ritchie Barnett
Jim Barrett
Jane & Peter Barry
Rita Bartholomew
Kathleen & S. Eugene Barton
Ronald & Susan J. Bates
Norma Bean
Mary Beastall
Susan & Wayne Bekiares
Dorothy & James Bennett
Kathleen & John Lansingh Bennett*
Laura & Kenneth Berk
Mary & Kenneth Beth
Carol & Richard Betts
Debra & Kenneth Bezan
Sue Biddle
Bruce Bonds
Tamara Bouseman
Kathryn & Van Bowersox
Hannah & Justin Brauer
Amy Mueller & James Brennan
Liora & Yoram Bresler
Margaret & Donald Briskin
William Brooks
Channing Brown
Donald Buss
David Campbell
Louise Walczak & Joseph Carey
Sandra Carr
Susan Hinrichs & Alan Carroll
Donna & Steven Carter
Sandra Casserly
Joyce & Salvatore Castronovo
Elaine Bearden & Craig Chamberlain
Alexander Chang
Chen Chen
Matthew Chen
Eileen & Dennis Coleman
Deborah Cook

Janet & William Coombe
Nancy & Fred Coombs
Ruth Cortright
Kathleen Vance & Charles Cowger
Nancy Creason
Sandra & Luis Cuza
Elizabeth & Robert Czyn
Millie Davis
Susan Meinkoth & Peter Davis*
Lucia & Ron Deering
Nancy & Harold Diamond
Deborah & Joseph Dipietro
Terri Dodson
Jean Driscoll
John & Astrid Dussinger
Ellen & Douglas Elrick
Rhoda Engel
E. R. Ensrud
Breanne Ertmer
Sharol & Victor Escobar
Eleanor & Walter Feinberg
Jane Mohraz & A. Belden Fields
Kim & Allan File
Sandy & Joe Finnerty
Rebecca Netti-Fiol & Stephen Fiol
Sue Anne & Don Fischer
Judith & Dale Flach
Catherine Flood
Kristin & James Flores
Rose Marie & Brendan Foley
Barbara Ford
Tracey Ford
Priscilla & Andrew Fortier
Claudia & Eduardo Fradkin
Natalie Frankenberg
Karen & Alain Fresco
Richard Furr
Pamela & Samuel Furrer
Janet Kalmar & Benjamin Galewski
Laurie Rund & Rex Gaskins
Evelyn & Joseph Gill
Derek Girton
Brian Gonner
Nancy Goodall
Rose & William Goodman
Karen Grano
Susan & Lewis Greenstein
Karl Greve
Judith & Michael Griffin
Phyllis Gron
Kimiko Gunji
Lila Sullivan & Don Gunning
Karen Greenwalt & David Hamilton
K.S. & Torin Hannan
Karen & David Harris
Cynthia Capek & Edward Harvey
Jenny & Dick Harvey
Susan Bonner & Dena Hasselbring

Dauna Hayman
Christine & Bruce Hegemann
John Heiligenstein
Marne Helgesen
Deloris & Grant Henry
Mary Henson
Thomas Herbold
Susan & Edwin Herricks
Herbert Hiestand
Caroline Phelps & Patrick Higgins
Shawna Scherer & Steve Higgins
Bonnie & Steven Hill
Paul Hinson
Jennifer & Paul Hixson
Zarina & Hans Hock
Laurie & Robert Hodrick
Kay Hodson
Judith Hoffman
Marilee & Robert Hoffswell
Jean Holley
Edit & Leland Holloway
Jessie Houston
Laura Keller & Robert Hurst
Michael Lambert & Timothy
Hutchison
Janice Impey
Andrew Ingram
Margaret Inman
Dixie & Gary Jackson
Elizabeth & Henry Jackson
Meghan & Cyril Jacquot
Janet Elaine Guthrie & Mark Jaeger
Helen & Francis Jahn
Daniel Jensen
Bruce Johnson
Elizabeth Johnston
Patricia & John Jordan
JoAnn McNaughton Kade & Christo-
pher Kade
Elizabeth Kakoma
Aaron Kaplan
Janeane Keller
JoAnne & James Kenyon
Beverly & George Kieffer
Janice Kimpel
Margaret Patten & Todd Kinney
Nancy Kintzel
Jeffrey & Patricia Kirby
Gerri Kirchner
Julia Kling
Patricia & Frank Knowles
Laura & Kipling Knox
Christa Knust
Marilyn Kohl
Jean & Thomas Korder
Barbara & Gary Koritz
Shari L. Kouba
Elizabeth & David Krchak

Susan & Curtis Krock
Marilyn & Don Krummel
Carrie & Richard Kubetz
Judith Kutzko
James Land
Sharon Irish & Reed Larson
Janet Schultz & Russell Lascelles
Linda Lebie
Shung-Wu Lee
Carol Leff
Jean Halstead & Beth Lehman
Cecilia & Robert Lentz
Joyce Meyer & Faye Lesht
Patricia & Vernon Lewis
Cynthia & Michael Loui
Ann Lowry
Robin Luebs
Janice & Joseph Maddox
Suzanne & John Magerko
Marguerite & Walter Maguire
Christine & David Main
S. Pauline & Mankin Mak
Tracey & J. Victor Malkovich*
Kate Malmsbury
Norma & Herbert Marder
Suzanne & Robert Martensen
Madonna & Phillip Matteson
Dwayne D. McBride
Teri McCarthy
Jane & Michael McCulley
Mari McKeeth & Heidi Weatherford
Alina Reeves & Joseph Meier
Carol & David Meitz
Christen Mercier
Kathleen & Alan Metcalf
Sharon & David Mies
Lynda & John Minor
Charlotte Mattax Moersch & William
Moersch
Linda & Mark Moore
Anna Louise & Terry Moore
Liz & Dan Morrow
Diane Mortensen
Cara Finnegan & John Murphy
Catherine & Robert Murphy
Lloyd Murphy
Lucy Miller Murray & Martin L. Murray
Paul Nash
Jane & Alan Nathan
Carol Neely
Jeffrey Nelson
Eve Harwood & Mark Netter
Jack Nibling
Lynda Dautenhahn & Lee Nickelson
Roxanna Nixon
Holly Nordheden
Jenene & Richard Norton
Valerie & Thomas Oakley

Charles Oellermann
Donna & Paul Offenbecher
Julia O'Neill
Janice Olson
David Ostrodka
Terry Conour & Georgia Oswald
Tracy Parsons
Carolyn & Larry Pater
Esther Patt
Donna Cox & Robert Patterson
Vicki & Robert Patton
Lois Pausch
Jean & G. David Peters
Linda & Lyn Peterson
Mary Phillips
Ann & Keith Pollok
Karen Rao
Lori Rath
Judith Rathgeber
Margaret A. Reagan
Susan & Sam Reese
Julie & William Rettberg
Carole & Adam Richardson
Charles Rohrbaugh
Thomas Rozanski
The Walter E. Rucker Family
Deborah Allen & Howard Schein
Peggy Schickedanz
Susan K. & Paul K. Schlesinger
John Schneider
Grace & William Schoedel
Kathleen & Mark Schoeffmann
Karl Heinz Schoeps
Dawn Schultz
Vicki Schumacher
Patricia Fowler & Jose Schutt-Aine
Geraldine Sczygiel
Philip J. Seldis
Rochelle Sennet
Alys & Daniel Shin
Lily Siu
Elzbieta & Piotr Skorupa
Deborah & James Smith
Elyse Rosenbaum & Robert Smith
Marianne Abbey-Smith & Campbell
Smith
Avigail & Marc Snir
Melissa Breen & Cheryl Snyder
Leellen & Philip Solter
Penelope & Anthony Soskin
Nancy Sottos
Peter Cohen & Jeffrey Sposato
Beth Stafford
Deborah Stewart
Jane Teresi & James Stewart
Gary Stitt
Andrea Beller & Kenneth Stolarsky
Tara & Jeff Swearingen

Ellen & Thomas Swengel
Catherine Thurston
Diane Durbin & David Tjaden
Jonathan Trupin
Joan & Stanley Tunnell
Julia & Thomas Ulen
Grant Ullrich
Candice & Frederick Underhill
Chris Vallillo
Anne Silvis & Albert Valocchi
Cynthia Vandeventer
Helen Vedder
Carol Veit
Linda & R. E. Veltman
Julie Mason-Vermeulen & Paul Henri
Vermeulen
Alice & Leon Waldoff
Shirley Walker
June & Ashton Waller
Shengze Wang
Diane & James Wardrop
Ann & Ronald Webbink
Cheryl & Russ Weber
Carl Pius Weibel
Larry Weinberg
Elizabeth Weiss
Michelle & Michael Wellens
Janice & Gail Wernette
Deborah & Michael Westjohn
Paul E. Weston
Karen & John Whisler
Stephanie Daniels & Steven White
Karen Taylor Willis & Tymothé Willis
Susan & Mark Wisthuff
Ava & Richard Wolf
Timothy Wong
Janie & Ehud Yairi
Wendy & Glen Yang
Rittchell & Peter Yau
Michael Yonan
Ruth Yontz
Sally & Stephen Zahos
Zhongmin Zhu
Yvonne & Gerard Ziegler
Maureen Reagan & Bruce Zimmerman
Sharon Shavitt & Steven Zimmerman
Jillian & Christopher Zwilling

And gifts from five Anonymous donors

Student Loop

Pyunghwa Choi
Abhishek Joshi
Hannah Leung
Xuhao Luo
Mingyue Yu

Michelle Wang
Minshan Wei

Memorial Gifts to the Loop

Robert L. Bender
Amy Chrise
Margaret & Scott Cline
Susan & Michael Haney
Betsy Hendrick
Cherie & William Hodrick
Laurie & Robert Hodrick
Ingrid & Bruce Hutchings
Judith & J.T. Iversen
Elizabeth Johnston
Mary & L.R. Jones
Kimberly & Donald Knoche
Barbara & Gary Koritz
Linda & J.B. Luedeke
Suzanne & John Magerko
Sarah & Robert Nemeth
Charles Oellermann
Lois & Robert Resek*
The Walter E. Rucker Family
Sheleen Sandberg
Julia & Thomas Ulen
MaryBeth Walker
Alex P. Bhanos
Susanne Bhanos
George R. Carlisle
Debra & Kenneth Bezan
James Economy
Donna Decamara & Chris Dangles
Anthony DeStefano
Kelly & Danny Frich
Melanie Loots & George Gollin*
Yongqing Huang
Tiffany & James Langer
Catherine & Jay Menacher
The Orphanos Family
Deba & Nihal Parkar
Diane & Thomas Shipp
Shelby & John Stifle
Iris & Burton Swanson*
Yin Liu & Jinwen Wang
Ling Wang & Zhongren Yue
Donald A. Fischer
Sue Anne Fischer
Doris H. Harvey
Vicki & Alan Good
Jenny & Dick Harvey
Grace F. Homma
Sweeny Joog

Susan S. McDonald
Anonymous
Charles J. & Joanne J. McIntyre
The McIntyre Family
Diane K. Miller
Ann Einhorn
Marilyn J. Nichols
K.S. & Torin Hannan
Howard & Jean Osborn
Beverly & Michael Friese
Jean Osborn
Rachel Halfar
Judith Miller
Ellen & Thomas Swengel
George B. Perlstein
Rita & Arnold Blockman
Toby & Ralph Bransky
Harriet & Kenneth Cooke
Reva & William Egberman
Ann Einhorn
Kristin Fasy
Beverly & Michael Friese
Susan & Lewis Greenstein
Bonnie & Steven Hill
Nancy & Kenneth Kirsch
Lynda & John Minor
Joan & Anthony Peressini
Nancy Pickus
Barbara Powell
Gloria Rainer
Vicki Schumacher
JoAnn Murray-Spencer & Clifford
Spencer
Cecile Steinberg
Iris & Burton Swanson
Elizabeth Talbot
Nancy Tennant
Nancy & Edward Tepper
Ellen Walbert
Christie Watkins
Larry Weinberg
Kathryn M. Romans
The Karmia Family
Cynthia & Edward Pillar
Bernadine & Ed Pillar
Julia & Casey Wood
Melvin Rubin
Lesley Rubin
Edith A. Stotler
Richard Noel
Julia O'Neill
Robert Malik Winter
Sarah Hasib

Pete & Molly Yunyongying

KRANNERT CENTER VOLUNTEERS

COMMUNITY VOLUNTEERS

Paula Abdullah
Nisha Aggarwal
Elizabeth Allison
Harold Allston
Brant Asplund
Tammy Asplund
Mike Atkinson
Debora Avelino
Ron Baker
Jane Barry
Heather Baseler
Pam Bedford
Paul Beinhoff
Janice Bellington
Ann Bergeron
Kathy Bergeron
Priya Bhatt
Shohan Bhattacharya
Karen Bojda
Brunna Bozzi
George Brock
Jonne Brown
Krishni Burns
Mark Casco
Felix Chan
Yoline Chandler
Coco Chen
Wen-Chi Chen
Kathleen Corley
Kathleen Correa
Jessica Crane
Jessica Dager
Millie Davis
Cara Day
Kasandra Delafuente
Lori Deyoung
William Dick
David Dorman
Astrid Dussinger
Kathy Dwyer
Sheryl Dyck
Peter Dyck
Debra Eichelberger
Stacey Elliott
Beth Engelbrecht-Wiggans
Richard Engelbrecht
-Wiggans
Roger Epperson
Vennie Ewing
Elizabeth Faulkinberry
Judy Federmeier
Cliff Federmeier
Dee Feickert
Andrea Fierro

Peter Floess
Patricia Floess
B. Jean Flood
Richard Flood
Elizabeth Frankie
Roger Fredenhagen
Bianca Galvez
Zeidy Garcia
Inga Giles
Emma Glezer
Robin Goettel
Michelle Gonzales
Gene Grass
Sandy Haas
Catherine Haney
Katherine Hansen
Susan Hansen
Tonya Hartman
Mike Havey
Kathy Havey
Judith Haydel
James Hayes Jr.
Kate Heiberger
Cynthia Helms
Kathy Henry
Abby Heras
Joan Hood
Peter Hood
Mary Hosier
Betsy Hunter
Ingrid Hutchings
Elizanena Ibarra
Janice Impey
Laurie Jacob
Roland Jean
Cynthia Jean
Sten Johansen
Diana Johnsn
Marcy Joncich
Carlton Kagawa
Debra Karplus
Karan Keith
Janeane Keller
Patti Ketchmark
Ashley Kirby
Daniel Krehbiel
Spencer Landsman
Linda Larson
Diane Lassila
Warren Lavey
Josephine Lee
Hannah Lee
Eunsun Lee
Vincent Leonard
Jennifer Lin
Fei Lin

Feikai Lin
Xiao Lin
Sheila Loosevelt
Penny Lopez
Lynda Lopez
Robert Lou
Ginger Lozar
Michelle Lynn Gill
Janice Maddox
Marguerite Maguire
Mary Manley
Marina Marjanovic
Nenad Marjanovic
Nicole Martinez
Bobbi McCall
Teri McCarthy
Sarah McDougal
Jim McEnerney
Linda McEnerney
Liz McMillen
Susan Meinkoth
Kathy Metcalf
Sharron Mies
David Mies
Martha Milas
Carol Miles
Carol Miller
Michael Miller
Julie Mills
Patrick Mills
Jihyeon Min
Margrith Mistry
Frank Modica
Martha Moore
Thom Moore
Pnina Motzafi-Haller
Christina Myers
Jane Myers
Manisha Naganatanahalli
Linda Neider
Michael Nelson
Peter Newman
Jerome Ng
Johnson Nguyen
Dick Norton
Saray Ocampo
Alejandra Ochoa
Marjorie Olson
Carol Osgood
Brenda Pacey
Cynthia Perez
Pezz Pezz
Joel Plutchak
Renee Potter
Carolyn Presley
Robbie Pulliam

James Quisenberry
Jill Quisenberry
Anne Raczak
Beverly Rauchfuss
Sam Reese
Victoria Rice
Monique Rivera
Marcelo Rosa Mazzocato
Laurel Rosch
Joyce Ruder Jackson
Tanya S
Faaiza Saif
Corinne Saldeen
Uriel Sanchez
Jean Sandall
Christian Sarol
Barbara Schleicher
Dawn Schultz
Izzy Scott
Christel Seyfert
Lei Shanbhag
Edward Snyder
Isaac Soloveychik
Jennifer Steele
Carolyn Stewart
Margaret Stillwell
Carrie Storrs
Judy Swiger
Weifeng Sun
Casey Tan
John Taylor
Alice Taylor
Adrian Testo
Jamie Thomas-Ward
Lee Trail
Pat Tuchman
Allan Tuchman
Barbara Turner
Julia Ulen
Lynda Umbarger
Valeria Vargas
Dianna Visek
Frank Vivirito
Kathy Vivirito
Louise Walczak
Spencer Walden
Anna Maria Watkin
Jean Weigel
Whitney Welsh
Linda Wessels
Jasmine White
Kathy Wicks
Liesel Wildhagen
Diane Wilhite
Ed Wilhite
Douglas Williams

Susie Wright
Lei Xia
Yu Xia
Nancy Yeagle
Sally Zahos
Jennie Zermeno
Nicole Zhang
Rui Zhao
Wenbin Zhou
Bruce Zimmerman
**KRANNERT CENTER
STUDENT ASSOC.
Administrative Board**
Diana Pham, President
Alexa Bucio, Vice President
Rochelle Tham, Secretary
Trevor Santiago, RSO
Liaison Officer
Judy Chiang, Event
Coordinator
Emily Yan, Website Chair
Cedric Mathew, Treasurer

Members

Aki Akhauri
Michelle Burns
Jingwen Dai
Rowan Frantz
Elena Gonzalez
Jessica Gossen
Stanley Gu
Ally Guo
Hayley Kelleck
Haley Kennedy
Ryan Lin
Xiao Lin
Jenny Liu
Seren Liu
Sian Liu
Yuanze Luo
Christine Millins
Samantha Moran
Jess Nathan
Daniel Oster
Yueting Su
Fu Sun
Haley Van Patten
Claire Wu
Xuan Yi
Andy Yoon
Menghao Yu
Yangxue Yu
Lucia Zhang
Valerie Zhao

KRANNERT CENTER STAFF

Mike Ross, Director
Terri Anne Ciofalo, Associate Director
for Production
Maureen V. Reagan, Associate Director
for Marketing

EVENTS

Andrew Giza, Events Director
Andrew Almeter, Senior Production
Coordinator for Events
Bree Brock, Production Coordinator
for Events
Seth Wheeler, Technical Coordinator
for Events

PROGRAMMING AND ENGAGEMENT

Jason Finkelman, Artistic Director of
Global Arts Performance Initiatives
Emily Laugesen, Co-Director of
Engagement
Sam Smith, Director of Civic Engagement
and Social Practice

ADVANCEMENT

Cheryl Snyder, Director of Advancement
Bethany Whoric, Assistant Director
of Advancement
Ellen Fred, Advancement Support
Associate

FINANCE AND OPERATIONS

Business Office

Katie Brucker, Debbie Delaney, Stacey
Elliott, Shelly Thomas-Eichorn,
Accounting Staff
Tara Heiser, Human Resources Support

Building Operations

John O. Williams, Facility Manager
Tony Mapson, Assistant Facility Manager
Joe Butsch, Building Electrician
Jared Painter, Assistant Chief Building
Operations Engineer
Scott Butler, Eric Carr, Emmett Catlin,
Austin Dearth, John Ekstrom, Bryan
Franzen, Mark Lashbrook, Jacob
Lerch, Kevin Logue, Jessica Fancher,
Attendants
Glenda Dalton, Office Support Associate

MARKETING

Maureen V. Reagan, Associate Director
for Marketing

Communications

Sean Kutzko, Assistant Communications
Director
Nicholas Mulvaney, Senior Designer
Jodee Stanley, Program and Web Editor

Public Services

Lisa Lillig, Client & Food Services Director
Elizabeth Henke, Catering Manager
Michael Bunting, Intermezzo Supervisor
Zia Moon, Krannert Center Showcase
Director, Office and Communications
Support Specialist
Whitney Havice, Interim Ticketing and
Patron Services Director
Ty Mingo, Assistant Ticket Services
Director
Jon Proctor, Nick Wurl, Ticket Sales
Supervisors
Ann-Marie Dittmann, Patron Services
Assistant Director
Adrian Rochelle, Front of House
Performance Supervisor

PRODUCTION

Terri Anne Ciofalo, Associate Director
for Production

Audio Department

Rick Scholwin, Audio Director
Alec LaBau, Associate Audio Director/
Video Director

Costume Shop

Andrea Bouck, Costume Director
Richard Gregg, Costume Rentals Director/
Wardrobe Adviser
April McKinnis, EB McTigue,
Cutters/Drapers
Julianna Steitz, Kari Little-McKinney,
Theatrical Stitchers

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director

Properties Department

Adriane Binky Donley, Properties Director
Kira Lyon, Assistant Properties Director

Scene Shop

Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Scene Shop Chief Clerk
Bobby Reynolds, Theatrical Scene Shop
Assistant
Liam Romano, Theatrical Scene Shop
Assistant

Stage Management

Cynthia Kocher, Production Stage Manager

WE'RE SO GLAD YOU'RE AT THE CENTER

We work to create the best possible setting for the experiences you seek and find here.

NECESSARIES

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

SIGHTS AND SOUNDS

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

SERVICES

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit, please email: Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

स्वागत है! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

환영합니다! 방문에 관해 도움이 필요하실 때에는...

에게 이메일로 문의하시기 바랍니다:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716