



PHOTO BY DILIP VISHWANATH

## **ST. LOUIS SYMPHONY ORCHESTRA**

Stéphane Denève, conductor

Jonathan Biss, piano

Sunday, October 1, 2023, at 3:00pm

Foellinger Great Hall

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# PROGRAM

## ST. LOUIS SYMPHONY ORCHESTRA

Stéphane Denève, conductor

Jonathan Biss, piano

Ludwig van Beethoven  
(1770–1827)

*Coriolan Overture*

*Unsuspecting Chin's work will follow without pause*

Unsuk Chin  
(b. 1961)

*subito con forza*

Beethoven

*Piano Concerto No. 1 in C major, Op. 15*

*Allegro con brio*

*Largo*

*Rondo (Allegro scherzando)*

*Intermission*

Robert Schumann  
(1810–1856)

*Symphony No. 4*

*Ziemlich langsam – Lebhaft [Somewhat slow – Lively] –*

*Romanze (Ziemlich langsam) –*

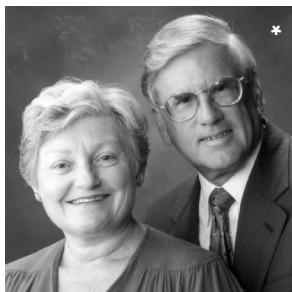
*Scherzo (Lebhaft) –*

*Langsam – Lebhaft*

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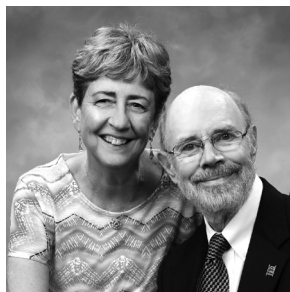
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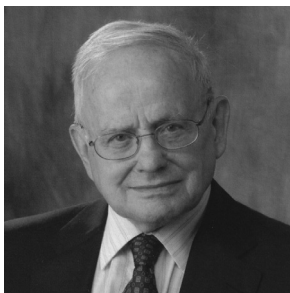
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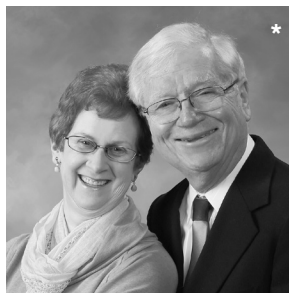
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# PROGRAM NOTES

With this concert we launch a Beethoven piano concerto cycle, featuring five soloists across the season to showcase different approaches and generations of music-making. Jonathan Biss, our first soloist, is a pianist who's closely associated with Beethoven's music, both as performer and writer. The marvelous thing about the Beethoven concertos, says Biss, is that they're so different from each other. Piano Concerto No. 1 ranges from the brilliant and witty to the profound and spiritual, and, he adds, shows incredible ingenuity: "There's a sense in this piece of really trying to expand the boundaries of what a concerto could be. There's a sense of an enormous personality refusing to be contained."

Stéphane Denève is also excited to be programming the music of Korean composer Unsuk Chin, whose *subito con forza* will be heard back to back with Beethoven's *Coriolan* overture to show, he says, "how there is a dialogue between the classical and the modern."

Chin's inspiration for her work has resulted in a concert first half that could be described as (nearly) all-Beethoven. Beethoven is a composer who can easily sustain "all-composer" programming because he covers so much emotional ground. That emotion and drama comes to the fore in the theatrical overture to *Coriolan* as well as the dialogue and humor that emerges in the concerto.

For the symphony, Denève has chosen a 19th-century German work that is too rarely performed and which he's been wanting to program with the SLSO for a long time: Schumann's Fourth. It's a work that has inspired and fascinated him since he was a teenager. In particular, he wants to draw your attention to what's probably the "best transition ever from

the third movement to the last. It's so powerful." This is just the beginning for what he promises will be a "really Romantic Fall" that will also include two Brahms symphonies. Not a cycle, by any means, but three very strong Romantic voices.

## **Ludwig van Beethoven**

Born 1770, Bonn, Germany

Died 1827, Vienna, Austria

### Overture to the play *Coriolan*

Beethoven wrote his *Coriolan* overture early in 1807. This was the same year he composed much of his Fifth Symphony, and the two works convey a similar sense of dramatic struggle and elemental force. The inspiration for this overture was not Shakespeare's *Coriolanus*, as might be assumed by English speakers, but a drama based on the same story by Heinrich von Collin (1771–1811). That Austrian writer was a contemporary of Beethoven, and the two men enjoyed a spirited professional friendship until Collin's untimely death. Among the collaborations they considered or actually attempted were several operas, including one after *Macbeth* (Collin evidently was drawn to Shakespeare's tragedies), for which Beethoven made substantial sketches. Unfortunately, none of these other projects reached completion, and the *Coriolan* overture remains the only fruit of Beethoven's acquaintance with Collin.

*Coriolan* recounts the story of a Roman general who has turned against his country, leading a band of rebels to the gates of the Eternal City. Ready to sack the capital, Coriolanus rebuffs all entreaties until a delegation of women that includes his wife and mother begs him to relent. Collin's play was first produced in 1802, enjoying

successful run in Vienna of nearly two and a half years. It was revived in April 1807, and it was on this occasion that Beethoven's overture received its public premiere. The music, however, while inspired by Collin's play, had been composed as concert music, providing new material for Beethoven's orchestral programs. As such, the overture is forward-looking—a tone poem at a time when no one was yet writing tone poems and when audiences weren't necessarily expecting theatrical overtures to be descriptive of characters or action. And when it was heard in concert before the drama's revival, one journalist commented on its "richness of ideas, bold originality and fullness of power."

That "fullness of power" is evident from the overture's opening moments, in which a series of shattering chords gives way to an agitated theme in the strings. Beethoven soon counters that principal idea with a more lyrical second subject, though even this proves restless rather than tranquil in character. The music surges forward with what is at times an almost violent intensity, but its conclusion, perhaps reflecting the tragic fate of the drama's title character, is somber and quiet.

—Adapted from a note by Paul Schiavo © 2002

## Unsus Chin

Born 1961, Seoul, South Korea

### *subito con forza*

It would be wrong to tell you how this music begins. It's enough to mention that the performance will continue without pause from Beethoven's *Coriolan* overture, and that it will begin, as the Italian title suggests, "suddenly with force."

Unsus Chin's *subito con forza* was commissioned for the 250th anniversary of Beethoven's birth

in 2020 and it takes the form of a compact musical birthday treat with many references to Beethoven's music—occasionally obvious, but mostly discreet. (Listen for hints of the "Emperor" piano concerto or the famous opening rhythm of the Fifth Symphony within the dense and decorative textures.) It also employs the same orchestral forces that Beethoven might have used, but with the notable addition of an orchestral piano and keyed percussion instruments such as xylophone.

Chin was inspired not only by Beethoven's music but by the conversation books he maintained after his hearing had deteriorated. These allowed him to communicate with friends (they would write, he would speak), and inevitably he would also use them to capture thoughts and musical ideas. In particular, Chin was drawn to one of his comments: "Dur und Moll. Ich bin ein Gewinner." (Major and minor. I'm a winner.)

Major and minor immediately suggests the idea of paired contrasts—in this case what young music students are usually taught as indicating "happy" (major) and "sad" (minor). Chin was also attracted to the "enormous contrasts" of mood in Beethoven's music—"from volcanic eruptions to extreme serenity." The suddenness of the opening continues in rapid shifts of mood in music that's satisfying not only for its thrilling, roller-coaster character and marvelous orchestral colors, but for its ingenious homage to the man Chin describes as "the first consciously modern composer." As Beethoven might have said, "It's a winner."

### *The composer and her musical style*

Unsus Chin was born in Seoul, South Korea in 1961. Initially self-taught, she studied composition at the Seoul National University before moving to Germany to study with György Ligeti in Hamburg. She has been based in Berlin since 1988, and



in 2004 she won the prestigious Grawemeyer Award (the “Nobel Prize” of music) for her Violin Concerto.

Chin describes Beethoven as one of her favorite composers because “he was constantly looking for new directions. He was the first consciously modern composer, in the sense that every piece asked for original solutions, even if this meant breaking through existing forms.”

Following the UK premiere of *subito con forza* at the 2021 BBC Proms, *The Times* declared Chin’s ear for color as “her greatest weapon” and her style is characterised by what writer Paul Griffiths calls “iridescence,” with colors that “shimmer, float and weave.” Many of these distinctive colors, he explains, emerge from the natural “chummings” of the instruments she uses—piano, for instance, and her large and “delicately handled” percussion sections—as well as the rapid flutterings between different instrumental sounds.

She also creates electronic music and this experience has, writes Griffiths, “deepened her awareness of how sounds could be constituted and transformed by purely instrumental means, and so of how the orchestra could be again the magic box it was for Rimsky-Korsakov or Ravel.”

—Yvonne Frindle © 2023

## Ludwig van Beethoven

### *Piano Concerto No. 1*

Ludwig van Beethoven had a sense of musical humor, as we shall hear in his *Piano Concerto No. 1 in C major*. He also was a superb keyboard virtuoso, by all accounts one of the greatest of his day. Carl Czerny, the composer’s student and himself a fine pianist, declared: “Nobody equaled him in the rapidity of his scales, double trills, skips, etc.” Moreover, Czerny asserted,

“Beethoven’s performance of slow and sustained passages produced a magical effect on every listener.”

Beethoven composed two works for piano and orchestra during his early years in Vienna, where he settled in 1792. The *Piano Concerto in C*, probably completed in 1795 and now known as No. 1, was in fact the second he completed; but since the composer preferred this work to its predecessor, the *Piano Concerto in B flat major* (op. 19), it was published nine months earlier and consequently given a more forward position in the catalog of his works. Beethoven may have played the concerto in Vienna as part of a charity concert in December 1795. He probably also presented the work during a trip to Berlin the following year, and he definitely performed it in Prague’s Konviktsaal in 1798, at which time Václav Jan Tomášek, another accomplished pianist, heard him and reported on “Beethoven’s magnificent playing and particularly the daring flights of his improvisation moved me strangely; indeed, I felt so humbled that I did not touch my own piano for several days.”

The brilliance of Beethoven’s piano playing is very much on display in the C major concerto, which would have functioned as a virtuoso calling card for the composer. The energetic *Allegro con brio* first movement begins in the tradition of the “military concerto” openings often used by Mozart. The martial character of the initial theme is established by its conspicuous fanfare motif, the use of trumpets, and its proud demeanor.

The *Largo* (very slow) second movement is elegant and dream like and features the distinctive use of clarinets, especially when they play with the piano toward the end of the movement. Beethoven, in his own performance, certainly must have “produced a magical effect,” as Carl Czerny described.

The finale (fast and playful) introduces the type of musical humor often found in the works of Beethoven's occasional teacher, Joseph Haydn, including an energetic episode in "Turkish" style. During the closing bars Beethoven slows the tempo to a decorous *Adagio* only to pull the rug from under us with a sudden rush to the final measure.

Perhaps the funniest moment in the concerto, however, is to be heard in the longest of the three solo cadenzas that Beethoven composed for the first movement of this concerto in 1809. In this cadenza Beethoven documents a favorite trick of his that continues to trap unsuspecting listeners (and occasionally performers) to this day: he twice introduces the concluding trills that normally signal the end of a cadenza and the return of the orchestra, but then cheekily continues before eventually concluding with one last surprise. Soloist Jonathan Biss compares this cadenza to "the Big Bang." In addition to being "absolutely massive," he said in a 2016 interview, "it goes into wild, woolly, unexpected areas. . . . You sense that Beethoven is not going to be hemmed in by convention or decorum."

—Adapted from a note by Paul Schiavo © 2006

## **Robert Schumann**

Born Zwickau, Germany

Died 1856, Bonn, Germany

### *Symphony No. 4* (1851 version)

The 30-year-old Robert Schumann scarcely had completed his First Symphony when he set to work on a second, in the spring of 1841. On May 31 of that year, Clara Schumann, the composer's wife, reported to her diary: "Yesterday Robert began another symphony. . . . I have seen none of it, but I observe Robert's enthusiasm and hear D minor sounding wildly from a distance." (The

completed symphony was presented to her on her birthday on September 13, 1841.)

The premiere of the original version of this D minor Symphony, on December 6, 1841, was less well received than its predecessor, which had been cheered at its triumphant premiere earlier that year. Schumann acted aloof, declaring that the new symphony's cool reception "means nothing. I know [it is] not a whit behind the First." But despite these brave words, he withheld the score from publication.

A decade later, he returned to the piece, making significant revisions to the orchestration and other details. In this form the work proved more successful, and it was published in 1851 as the composer's Fourth Symphony, op. 120. (Schumann had meanwhile completed two others.)

The Fourth Symphony departs significantly from the classical form Schumann had used in his First. Although the new work preserved the outline of the traditional four movement symphonic design, its sections are played without pause. This was still a relatively uncommon strategy, to the extent that the first edition labeled the work as "Symphony No.4 in D minor / Introduction, Allegro, Romanze, Scherzo and Finale in one movement."

Schumann had also for a time considered calling it a "Symphonic Fantasy." The movements share a number of common themes, and in this the work approaches the novel cyclical construction proposed by pianist and composer Franz Liszt, a procedure that calls for certain musical ideas to recur in different forms throughout a multi-movement composition. It's a strategy that suggests the storytelling conventions of literature and film: flashback and reminiscence.



The first movement of the symphony opens with an introduction in slow tempo (marked in German, rather than Italian, as “somewhat slow”) built from a falling and rising melodic line. Soon we hear the initial stirring of what proves to be the principal theme of the first movement proper (*Lebhaft* or “lively”). This fiery melody dominates the movement to such a degree that we are well under way before any secondary ideas appear. The most important of these subsidiary themes is a series of robust chords, which will reappear in the symphony’s finale.

The *Romanze* second movement begins with a plaintive oboe melody that dissolves into the falling and rising figure that opened the symphony. A florid theme for solo violin provides a lyrical contrast, and the return to the movement’s initial material rounds it into a clear A–B–A design.

The ensuing *Scherzo* reveals still more of the thematic connections that bind the symphony. Its powerful opening idea presents a mirror image of the falling rising line of the previous two movements, whereas the central (Trio) section is based on the violin solo from the *Romanze*. The Trio returns once more at the end, dying away in the final minute.

The transition to the finale is strikingly similar to that in Beethoven’s Fifth Symphony. Fragments of the first movement’s principal theme emerge over ominous tremolo rumblings, punctuated by solemn chords in the brass. Appearing tentatively at first, the music gathers momentum and at last breaks into a triumphant fast section (*Lebhaft*) built largely on the vigorous chordal motif from the opening movement.

—Adapted from a note by Paul Schiavo © 2012

# PROFILES



**Stéphane Denève** is Music Director of the St. Louis Symphony Orchestra. He has previously served as Music Director of the Brussels Philharmonic, Chief Conductor of Stuttgart Radio Symphony Orchestra (SWR), Music Director of the Royal Scottish

National Orchestra, and the Principal Guest Conductor of the Philadelphia Orchestra.

Recognized internationally for the exceptional quality of his performances and programming, he regularly appears at major concert venues with the world's greatest orchestras and soloists. He has a special affinity for the music of his native France, and is a passionate advocate for music of the 21st century.

Recent engagements include appearances with the Royal Concertgebouw Orchestra, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, Vienna Symphony, DSO Berlin, NHK Symphony, Munich Philharmonic, Orchestre National de France, Czech Philharmonic, and Rotterdam Philharmonic. In North America he made his Carnegie Hall debut in 2012 with the Boston Symphony Orchestra, with whom he has appeared several times both in Boston and at Tanglewood, and he regularly conducts The Cleveland Orchestra, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony and Toronto Symphony. He is also a popular guest at many of the US summer music festivals, including Bravo! Vail, Saratoga Performing Arts Center, Hollywood Bowl, Blossom Music Festival, Festival Napa Valley, Grand Teton Music Festival, and Music Academy of the West.

He enjoys close relationships with many of the world's leading solo artists, including Jean-Yves Thibaudet, Yo-Yo Ma, Nikolaj Znaider, James Ehnes, Leif Ove Andsnes, Leonidas Kavakos, Nicholas Angelich, Lang Lang, Frank Peter Zimmermann, Gil Shaham, Emanuel Ax, Renaud and Gautier Capuçon, Lars Vogt, Nikolai Lugansky, Paul Lewis, Joshua Bell, Hilary Hahn, and Augustin Hadelich.

In the field of opera, Stéphane Denève led a new production of *Pelléas et Mélisande* with the Netherlands Opera at the 2019 Holland Festival. Elsewhere, he has led productions at the Royal Opera House, Glyndebourne Festival, La Scala, Deutsche Oper Berlin, Saito Kinen Festival, Gran Teatro de Liceu, La Monnaie, Deutsche Oper Am Rhein, and at the Opéra National de Paris.

As a recording artist, he has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck, and Connesson. He is a triple winner of the Diapason d'Or of the Year, has been shortlisted for Gramophone's Artist of the Year Award, and has won the prize for symphonic music at the International Classical Music Awards. His most recent releases include a live recording of Honegger's *Jeanne d'arc au bûcher* with the Royal Concertgebouw Orchestra, and two discs of the works of Guillaume Connesson with the Brussels Philharmonic (the first of which was awarded the Diapason d'Or de l'année, Caecilia Award, and *Classica Magazine's* CHOC of the Year).

A graduate and prizewinner of the Paris Conservatoire, Stéphane Denève worked closely in his early career with Sir Georg Solti, Georges Prêtre and Seiji Ozawa. A gifted communicator

and educator, he is committed to inspiring the next generation of musicians and listeners, and has worked regularly with young people in programmes such as those of the Tanglewood Music Center, New World Symphony, the Colburn School, the European Union Youth Orchestra, and the Music Academy of the West.



**Jonathan Biss** is a world-renowned pianist who channels his deep musical curiosity into performances and projects in the concert hall and beyond. In addition to performing with today's leading orchestras, he continues to expand his reputation as a teacher, musical

thinker, and one of the great Beethoven interpreters of our time. He is co-artistic director alongside Mitsuko Uchida at the Marlboro Music Festival, where he has spent fifteen summers. He also recently led a massive open online course (MOOC) via Coursera, reaching an international audience of over 150,000. Biss writes extensively on his repertoire and has authored four audio- and e-books, including *UNQUIET: My Life with Beethoven* (2020), the first Audible Original by a classical musician and one of Audible's top audiobooks of 2020.

During the 2022–23 season, Biss gave solo recitals in cities including Cologne, New York, and Philadelphia, performing works by Berg, Schumann, and Schubert; he performed Beethoven trios with Midori and cellist Antoine Lederlin in Cologne, Engardin, Hamburg, London, and Tokyo; and appeared as soloist with the Atlanta Symphony, Budapest Symphony, and the Rochester Philharmonic, as well as with the New York String Orchestra at Carnegie Hall playing Beethoven's Piano Concerto No. 5 ("Emperor").

Throughout his career, Biss has advocated for new music. This year he continues his

ongoing Beethoven/5 commissioning project, in association with the Saint Paul Chamber Orchestra, that pairs each Beethoven concerto with a new concerto composed in response. This season, he performs Beethoven's Piano Concerto No. 5 paired with a piano concerto inspired by that work: Brett Dean's *Gneixendorfer Musik—Eine Winterreise* in its US premiere with the SPCO, as well as both concertos with the Melbourne Symphony. Biss has performed the Dean and fifth Beethoven concertos together in concerts with the Dresden Philharmonic, NFM Wrocław Philharmonic, and Swedish Radio Symphony Orchestra. He has also performed the Dean concerto separately with the BBC Symphony Orchestra. Among the earlier Beethoven/5 commissions are Caroline Shaw's *Watermark*, inspired by Beethoven's *Piano Concerto No. 3*; Timo Andres's *The Blind Banister* (a finalist for the Pulitzer Prize in Music) inspired by the second piano concerto; Sally Beamish's *City Stanzas* paired with Beethoven's first piano concerto, and Salvatore Sciarrino's *Il Sogno di Stradella* paired with the fourth. Prior to the Beethoven/5, project Biss commissioned *Lunaire Variations* by David Ludwig, *Interlude II* by Leon Kirchner, *Wonderer* by Lewis Spratlan, and *Three Pieces for Piano* and a concerto by Bernard Rands, which he premiered with the Boston Symphony Orchestra. He has also premiered a piano quintet by William Bolcom.

In 2020, coinciding with the 250th anniversary of Beethoven's birth, Biss concluded over a decade-long immersion in the composer's music, which included concert series, recordings, writings, lectures, and commissions of Beethoven-inspired works. Through the course of his Beethoven study, Biss recorded the composer's complete piano sonatas, and offered insights to all 32 landmark works via his free, online Coursera lecture series *Exploring Beethoven's Piano Sonatas*. His final Coursera installments appeared in January 2020, and Orchid Classics released

the nine-disc sonata cycle box set the following March. That same month, in a virtual recital presented by the 92nd Street Y, Biss performed Beethoven's last three piano sonatas for an online audience of more than 280,000 people, one of the first major at-home concerts of the early pandemic era. This was followed by a daily video series of selections from the Beethoven sonatas presented via Biss' Facebook page over the course of several weeks.

Biss's endeavors represent his complete approach to music-making and desire to imbue audiences with his own passion for music. Previous projects included an exploration of composers' "Late Style" in various concert programs at Carnegie Hall, the Barbican Centre, Philadelphia Chamber Music Society, and San Francisco Performances. He also gave master classes at Carnegie Hall and published the Kindle Single Coda on the topic. His previous Kindle Singles also include *Beethoven's Shadow* and *A Pianist Under the Influence*, the latter of which coincided with his project *Schumann: Under the Influence*, a 30-concert exploration of the composer's role in musical history, and recording of Schumann and Dvořák piano quintets with the Elias String Quartet.

Biss represents the third generation in a family of professional musicians including his grandmother Raya Garbousova, one of the first famous female cellists (for whom Samuel Barber composed his Cello Concerto), and his parents, violinist Miriam Fried and violist/violinist Paul Biss.

Growing up surrounded by music, Biss began his piano studies at age six, with his first musical collaborations alongside his mother and father. He studied with Evelyne Brancart at Indiana University and Leon Fleisher at the Curtis Institute of Music. He has since appeared with major orchestras internationally, including in the US with

the Los Angeles and New York philharmonics; the Boston, Chicago, and San Francisco symphonies; and the Cleveland and Philadelphia orchestras. In Europe, he has appeared with the BBC Symphony, Royal Concertgebouw Orchestra, London Philharmonic, Staatskapelle Berlin, Staatskapelle Dresden, and Gewandhausorchester Leipzig, among many other ensembles.

Biss has been recognized with numerous honors, including the Leonard Bernstein Award presented at the 2005 Schleswig-Holstein Festival, Wolf Trap's Shouse Debut Artist Award, the Andrew Wolf Memorial Chamber Music Award, Lincoln Center's Martin E. Segal Award, an Avery Fisher Career Grant, the 2003 Borletti-Buitoni Trust Award, and a 2002 Gilmore Young Artist Award. His albums for EMI won the Diapason d'Or de l'Année and Edison awards. He was an artist-in-residence on American Public Media's Performance Today and was the first American chosen to participate in the BBC's New Generation Artist program. He is also on the piano faculty of the New England Conservatory.

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#### ABOUT THE ST. LOUIS SYMPHONY ORCHESTRA

Celebrated as a leading American orchestra, the St. Louis Symphony Orchestra is the second-oldest orchestra in the country, marking its 144th year with the 2023/2024 season and its fifth with Music Director Stéphane Denève. The SLSO serves the St. Louis region through its commitment to artistic excellence, educational impact, and community collaborations, honoring its mission of enriching lives through the power of music.

The core of the SLSO's artistic foundation is its dynamic partnership with Denève, whose energetic musicianship, visionary storytelling, and collaborative spirit have created stronger

connections with local and visiting artists, as well as advanced the SLSO's role as a leader in music education. The SLSO musical family also includes two resident choruses: the St. Louis Symphony Chorus, founded in 1976, performs choral-orchestral music from the Baroque era to today; and the St. Louis Symphony IN UNISON Chorus, founded in 1994, focuses on the performance and preservation of Black musical expression. The St. Louis Symphony Youth Orchestra, founded by Conductor Laureate Leonard Slatkin in 1970, is the region's premiere training orchestra for high school and college students.

In addition to its concerts at historic Powell Hall, which has been the SLSO's home for more than 50 years, the orchestra is an integral part of the vibrant St. Louis community and enjoys a long history of robust and enduring artistic collaborations with individuals and organizations locally and around the world. Orchestra musicians share dozens of education and community performances throughout the region each year at medical facilities, places of worship, community centers, and schools. For more than 15 years, the *St. Louis Symphony: Live at the Pulitzer* series has highlighted composers and music of today through innovative performances in collaboration with the Pulitzer Arts Foundation. The SLSO has also served as the resident orchestra for Opera Theatre of Saint Louis for more than 40 years.

The Grammy® Award-winning SLSO's growing impact locally and nationally is realized through Saturday night concert broadcasts on St. Louis Public Radio and Classic 107, acclaimed recordings, regular tours domestically and abroad, and an expanding digital portfolio that includes digital concerts, virtual events, and a robust online education platform that features curriculum materials,

interactive programs, activities, and learning opportunities for all ages.

Since the arrival of Marie-Hélène Bernard as president and CEO in 2015, the SLSO has aligned its mission to make music more accessible, while fostering a culture welcoming to all. Building on its momentum, the SLSO serves as a convener of individuals, creators, and ideas and is committed to building community through compelling and inclusive musical experiences. As it continues its longstanding focus on equity, diversity, inclusion, and access, the SLSO embraces its strengths as a responsive, nimble organization, while investing in partnerships locally and elevating its presence globally. For more information, visit [slso.org](http://slso.org).

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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.

## 2023-2024 ADVANCEMENT COUNCIL

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

### Co-Chairs:

Douglas Nelson & Michelle Gonzales

Ghazala Ahmad

Terry & Barbara England

Susan & Michael Haney

Lisa & Mark Klinger

Leonard (Len) Lewicki

Marina & Nenad Marjanovic

Susan & Brendan McGinty

Tracy Parsons

Susan & Sam Reese

Shandra Summerville

## 2023-2024 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](mailto:advancement@krannertcenter.illinois.edu).

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

Brenda & Stephen Pacey

Jill & James Quisenberry

Carol & Ed Scharlau

Jane & Christian Scherer

Anne & David Sharpe

Bernard and Prudence Spodek Endowed Fund

Illinois Arts Council

National Endowment for the Arts

## 2023-2024 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](mailto:advancement@krannertcenter.illinois.edu).

### Lead Sponsors



Phyllis Robeson & Family

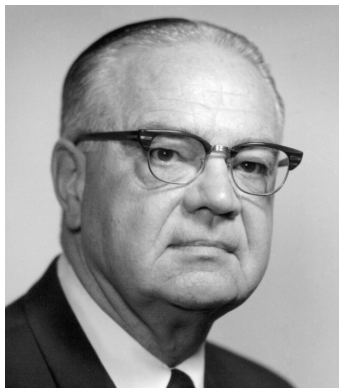
### Sponsors

Tom Dillavou, in loving memory of Jennifer  
Susan & Michael Haney Fund for Young Audiences  
Gertrude Brokaw McCloy Endowment

Clarette & Zvi Ritz  
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



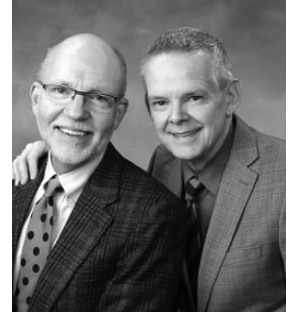
**LYNN WEISEL WACHTEL  
& IRA WACHTEL**  
June 2019



**JOHN & KAY SHANER**  
July 2019



**LEONARD (LEN) LEWICKI**  
May 2021



**TIMOTHY TEMPLE & JERRY  
CARDEN**  
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



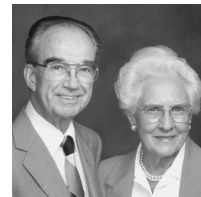
**EMILY GILLESPIE**  
(1909-2000)  
**JAMES GILLESPIE**  
(1905-1999)  
December 1996



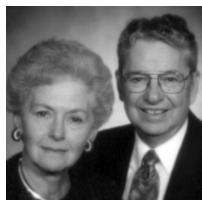
**ROSANN NOEL**  
(1932-2018)  
**RICHARD NOEL**  
April 1997



**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



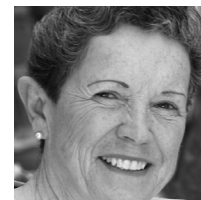
**RICHARD MERRITT**  
(1933-2005)  
**ANNA MERRITT**  
November 2006



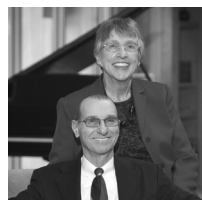
**JOHN PFEFFER**  
(1935-2017)  
**ALICE PFEFFER**  
November 2006



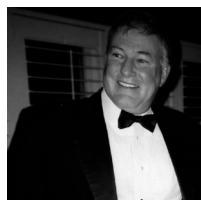
**ANONYMOUS**  
November 2006



**LINDA M. MILLS**  
(1940-2006)  
October 2007



**JUDITH LIEBMAN**  
(1936-2023)  
**JON LIEBMAN**  
January 2008



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

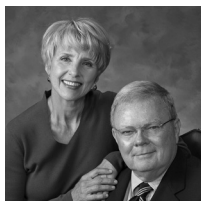


**VIRGINIA R. IVENS**  
(1922-2008)  
February 2009

**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



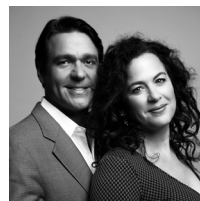
**GRACE & JOHN  
MICETICH**  
March 2011



**JO ANN TRISLER**  
(1946-2010)  
November 2011



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



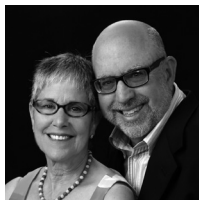
**JULIE & NATHAN  
GUNN**  
April 2014



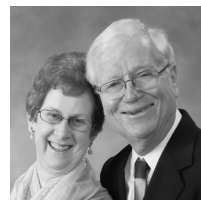
**MICHAEL SWINDLE**  
April 2014



**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  
LEBENSTON**  
December 2017



**BURT SWANSON**  
(1939-2020)  
**IRIS SWANSON**  
December 2017



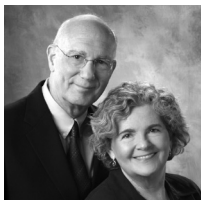
**TERRY & BARBARA  
ENGLAND**  
April 2018



**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



**KATHRYN I. SEYBERT  
& MICHAEL J.  
ANDRECHAK**  
June 2022



**PATRICIA PLAUT &  
KENNETH SUSLICK**  
October 2022



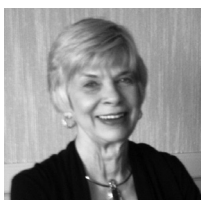
**RICHARD & JAYNE  
BURKHARDT**  
January 2023



**SELMA K. RICHARDSON  
(1931-2019)**  
March 2023



**WILLIAM K. ARCHER  
(1927-1997)  
FOROUGH ARCHER**  
July 2023



**KENNETH BENGOCHEA  
(1937-2022)  
NANCY L. JOHNSON**  
September 2023

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*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](mailto:advancement@krannertcenter.illinois.edu).*

**2023-2024 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)



**Corporate & Community Silver Sponsors**  
(\$5,000-\$9,999)

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|---|--|
| Adams Outdoor<br>Advertising                    | Kessler Optical  |
| Chambanamoms                                    | Neighbors of Southwest<br>Champaign (Steve &<br>Connie Miller) |
| Champaign-Urbana Mass<br>Transit District (MTD) | Smile Politely   |
| Christie Clinic                                 |  |

**Corporate & Community Bronze Sponsors**  
(\$2,500-\$4,999)

- |  |                  |
|--|------------------|
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| Carter's Furniture                     | The Upper Bout   |
| Comfort Suites                         | Triptych Brewing |
| Glenn Poor's Audio & Video             | Williard Airport |
| Illini Studio                          |                  |
| Illinois Public Media/WILL<br>AM-FM-TV |                  |

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

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# 2023-2024 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 programing support to ensure that audiences of all ages have direct access to world-class theatre, dance, and music.

**THE AUGUSTINE FOUNDATION**

**THE AUGUSTINE FOUNDATION**

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



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.



**GEORGE A. MILLER ENDOWMENT PROGRAMS COMMITTEE**

The George A. Miller Endowment Programs Committee supports CultureTalk and other special collaborative projects.

## 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](mailto:advancement@krannertcenter.illinois.edu).

### Endowed Underwriters

(\$10,000 OR MORE PER EVENT)

Clair Mae & G. William Arends  
Avis & Dean Hilfinger  
Valentine Jobst III  
Carol & Jerry Ringer  
Edith Ann Stotler  
Marilyn Pflederer & Vernon K. Zimmerman

### Endowed Sponsors

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

Beth & James Armsey  
Doloris Dwyer  
Terry & Barbara England  
Joan & Peter Hood  
Lois & Louis Kent  
Anna Merritt  
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  
Virginia R. Ivens  
Stephen & Kathryn Marshak  
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  
John & Kay Shaner  
Jo Ann Trisler  
Pat & Allan Tuchman

### Campaign for Young Audiences

Tom Dillavou, in loving memory of Jennifer

Susan & Michael Haney Fund for Young Audiences  
Gertrude Brokaw McCloy Endowment  
Clarette & Zvi Ritz  
Phyllis Robeson & Family  
UpClose Marketing and Printing

### Patron Underwriters

(\$10,000 OR MORE PER EVENT)

Jayne & Richard Burkhardt Jr  
Carol & Willis Colburn

### Patron Sponsors

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

Anonymous  
Anastasia Economy, in memory of James Economy  
Beverly & Michael Friese, in memory of Dean & Avis Hilfinger  
Marilyn & Don Krummel  
Cecile & Ira Lebenson  
Jon Liebman  
Deb & Ty Newell  
A. Mark Neuman  
Dr. Jan Marie Aramini & Michael Pettersen  
Jill & James Quisenberry  
Trent Shepard  
Patricia Plaut & Kenneth Suslick  
Cynthia Swanson  
Iris Swanson  
Barry Weiner, in loving memory of Linda

### Patron Co-sponsors

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

Anonymous  
Frances & Marc Ansel, in memory of George Perlstein  
Dianna Armstrong  
Rebecca McBride & Betsy Bachmann  
Sherry & Nelson Beck  
Carol & Carl Belber  
Carol Berthold  
Jayne & Richard Burkhardt Jr

Roy & Ann Campbell  
Timothy Temple & Jerry Carden  
Tom Dillavou, in loving memory of Jennifer Anne Ellison  
Emmie Fisher  
Jean E. Huddleston & Kelly Foster  
Melanie Loots & George Gollin  
Diane Gottheil  
Susan & Michael Haney  
Anne Mischakoff Heiles & William Heiles  
Marianne Kalinke  
Richard & Judith Kaplan  
Josephine & Douglas Kibbee  
Lisa & Mark Klinger  
Diana Sheets & Stephen Levinson, in memory of Dr. Arthur Chitz, music director of the Dresden Schauspielhaus  
Leonard (Len) Lewicki  
Ann & Stephen Long  
Gigi & Frank Miles  
Martha & Thom Moore  
Claudia Reich & Gary Olsen  
Brenday & Stephen Pacey  
Carolyn Maille-Petersen & Todd Petersen  
Jill & James Quisenberry  
Julia & Gene Robinson  
Richard & Susan Schnuer  
Anne & David Sharpe  
Carol & Franklin Shupp  
Mary Schuler & Stephen Sligar  
Margaret P. Stillwell  
Nancy & Edward Tepper  
Pat & Allan Tuchman  
Susan & Robert Welke  
Karen & William Wilkinson  
Charles & Sarah Wiseman

### HELP ENSURE THE IMPACT OF THE

**ARTS** for future generations by becoming a donor today. Visit [KrannertCenter.com/Give](http://KrannertCenter.com/Give), contact us at 217.333.6700 or [advancement@krannertcenter.illinois.edu](mailto: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](mailto:advancement@krannertcenter.illinois.edu).

[LIST CURRENT AS OF SEPTEMBER 1, 2023]



Ghazala Ahmad  
 Melissa Huff & Richard Alkire\*  
 Walter Alspaugh  
 Nadja & Carl Altstetter  
 Mary & Kenneth Andersen  
 Sally Anderson  
 Jean Manning & Alan Andreasen  
 Frances & Marc Ansel\*  
 Dianna Armstrong\*  
 Barbara E. Barnes  
 Jim Barrett  
 Tangül & Tamer Basar  
 Jeanette & John Beck  
 Sherry & Nelson Beck  
 Carol & Carl Belber  
 Dorothy Bell  
 Erica & Alessandro Bellina  
 Carol Berthold  
 Mary Blair  
 Doug Blair  
 Marsha Clinard & Charles Boast  
 Arlene & James Borbely  
 Lois & Jack Brodsky by Daniel  
 Brodsky  
 Abbie & Mike Broga  
 Elizabeth & Michael Brunk  
 Annette & John Buckmaster  
 Joyce Burdge  
 Jayne & Richard Burkhardt Jr.  
 Carolyn G. Burrell  
 Ann & Roy Campbell  
 Helen & Andreas Cangelaris  
 Timothy Temple & Jerry Carden  
 Paula Kaufman  
 Beth & David Chasco

Kathleen & Felix Cimasky  
 Harriet & Herschel Cline  
 Carol & Willis Colburn  
 Casey Sutherland & Linda Coleman  
 Tina & John Columbo  
 Jongin & Robert Craggs  
 Janis Chadsey & Al Davis  
 Deborah Day  
 Elizabeth Cardman & Paul Debevec  
 Richard DeLong  
 Dixie & Evan Dickens\*  
 Tom Dillavou  
 Anastasia Economy  
 Ann Einhorn  
 Paul Ellinger  
 Anne Ellison  
 Jo & Thomas Emerson  
 Terry & Barbara England  
 Karen & Michael Folk  
 Shari & Ben Fox  
 Jill & Rusty Freeland  
 Beverly & Michael Friesse  
 Michael Fuerst  
 Nancy & Bert Fuller  
 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  
 Barbara & John Hecker\*  
 Anne Mischakoff Heiles & William  
 Heiles

Jan & Bruce Hinely  
 Ellen Hinterlong  
 Holly & Kurt Hirschert  
 Kathryn Rybka & Darrell Hoemann  
 Photography  
 Janice Bahr & Erwin Hoffman  
 Joan & Peter Hood\*  
 Jean Huddleston & Kelly Foster  
 Mary Alayne & Robert Hughes  
 Michael Hughes & Dr. Marty Fung  
 Peggy & Christopher Huson  
 Ingrid & Bruce Hutchings  
 Judith & Stanley Ikenberry  
 Laura & Gale Jamison  
 Nancy Johnson  
 Ronald Johnson  
 Michelle Sanden Johlas & John Johlas  
 Joan Volkmann & John Jones  
 Martha Ann Jones  
 Patricia Jurgens  
 Patricia & Peter Kale  
 Maxine Kaler  
 Marianne Kalinke  
 Judith & Richard Kaplan  
 Nancy & Edward Karrels  
 Paula Kaufman  
 Josephine & Douglas Kibbee  
 Brenda & Peter Kimble  
 Roy King & Jennifer Durham King  
 Lisa & Mark Klinger  
 Sharon Pomerantz & Howard Korey  
 Wynne Sandra Korr  
 Marion & Herman Krier  
 Sheila & Philip Krein  
 David A. Krooks  
 Marilyn & Don Krummel  
 Nancy Parker & James Kuklinski  
 Cecile & Ira Lebenson\*  
 Emmie Fisher & Shung-Wu Lee  
 Brenda Lerner-Berg  
 Diana Sheets & Stephen Levinson  
 Leonard (Len) Lewicki

Jon Liebman  
 Ann & Stephen Long  
 Brenda & Morgan Lynge  
 Marina & Nenad Marjanovic  
 Kathryn & Stephen Marshak  
 Leslie Mason  
 Betsy Bachmann & Rebecca McBride  
 Erica McClure  
 Carolyn and Dale McElrath  
 Susan & Brendan McGinty  
 Charles J. & Joanne J. McIntyre by  
 family  
 Mrs. Jack H. McKenzie  
 Anna Merritt  
 Theresa & Bruce Michelson  
 Gigi & Frank Miles  
 Sallie & Norman Miller  
 Jerald Wray & Dirk Mol\*  
 Martha & Thom Moore\*  
 Nancy Morse\*  
 Armine & Rudolf Mortimer  
 Jane & Walter Myers  
 Janet Nelson\* & Douglas Nelson  
 Matthew Nelson & Kim Eilts  
 A. Mark Neuman  
 Ty & Deb Newell  
 Richard Noel  
 Jeanette Nugent  
 Claudia Reich & Gary Olsen\*  
 Brenda & Stephen Pacey  
 Jean Paley  
 Donald Perrero  
 Carolyn & Todd Petersen  
 Dr. Jan Marie Aramini & Michael  
 Pettersen  
 Alice Pfeffer\*  
 Laura & Mark Pils  
 Kathleen A. Holden & David  
 Prochaska  
 Jill & James Quisenberry\*  
 Gloria Rainer  
 Arlene & Julian Rappaport  
 Susan & Sam Reese  
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 Marlyn Rinehart  
 Carole & Jerry Ringer\*  
 Clarette Ritz  
 Linda & Ronald Roaks  
 Phyllis Robeson

Lisa & Eric Robeson  
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 Carl L. Vacketta  
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 Yusra Ansari  
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 Kirsten Barker  
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 Rashmi Ghonasgi  
 Vix Henry  
 Uma Iyer  
 Marge Jerich  
 Xiaorui Jiang  
 Yixuan Jin  
 Nithya Kalwala  
 Andrew Klopp  
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# KRANNERT CENTER STAFF

Mike Ross, Director  
Cheryl Snyder, Director of Advancement  
Terri Anne Ciofalo, Associate Director  
for Production  
Judah Farha, Associate Director for  
Finance and Operations  
Maureen V. Reagan, Associate Director  
for Marketing  
Julieanne Ehre, Assistant Director for  
Programming and Engagement

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## EVENTS

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

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## PROGRAMMING AND ENGAGEMENT

Julieanne Ehre, Assistant Director for  
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

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## ADVANCEMENT

Cheryl Snyder, Director of Advancement  
Bethany Whoric, Associate Director  
of Advancement  
David Drake, Advancement Team  
Assistant

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Judah Farha, Associate Director for  
Finance and Operations

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Zia Moon, Krannert Center Showcase  
Director, Office and Communications  
Support Specialist  
Vanessa Lane, Office Manager

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Tony Mapson, Assistant Facility Manager  
Joe Butsch, Building Electrician

Jared Painter, Assistant Chief Building  
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Michael Bunting, Hospitality Supervisor  
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Ty Mingo, Assistant Ticket Services  
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Ann-Marie Dittmann, Patron Services  
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Performance Supervisor

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Maria Miguens, Interim Production  
Manager

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Alec LaBau, Associate Audio Director/  
Video Director

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Richard Gregg, Costume Rentals Director/

Wardrobe Adviser/Associate Costume  
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Paige Stewart-Rankins, Hair & Makeup  
Supervisor  
Julianna Steitz, First Hand  
April McKinnis, EB McTigue,  
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Kari Little-McKinney, Theatrical Stitchers

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David Krupla, Associate Lighting Director  
Nick Jukes, Lighting and Media  
Technician

## 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  
Coordinator  
Liam Romano, Kayley Woolums, Theatrical  
Scene Shop Assistants

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## PERFORMING ARTS BUSINESS

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# 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.

## PHONES AND DEVICES

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](mailto:kran-tix@illinois.edu)). We never charge a handling fee on ticket transactions.

## ACCESSIBILITY

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:

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# 2023-24 SEASON

# DANCE AT ILLINOIS

## OCTOBER DANCE

OCT 12-14

TRYON FESTIVAL THEATRE

## FEBRUARY DANCE

FEB 1-3

TRYON FESTIVAL THEATRE

## STUDIODANCE

FEB 29-MAR 2

STUDIO THEATRE

## STUDIODANCE EXTENDED

APR 5-6

DANCE REHEARSAL ROOM

PHOTO: NATALIE FOL



College of Fine &  
Applied Arts

UNIVERSITY OF ILLINOIS URBANA-CHAMPAIGN

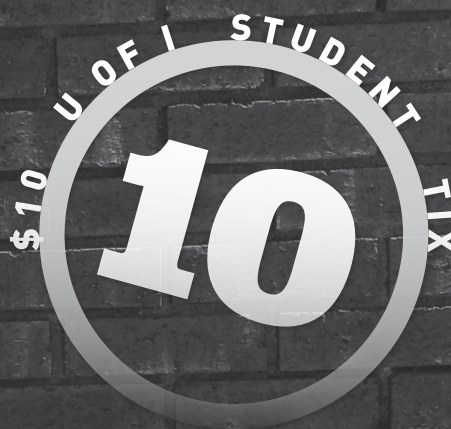


krannert center

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## COME AS YOU ARE. LEAVE DIFFERENT.



U of I students, come on in. In whatever clothes, whatever state of mind, from whatever world of experience, you are welcome here. We don't have a dress code, we don't have an opinion code, and we want the Center to be your kind of place. Because of the vital support of Krannert Center donors and the Krannert Center U of I student fee, U of I students never pay more than \$10 for a ticket, and dozens of events each year are completely free.

Your presence helps to make Krannert Center a place like nowhere else—and what you can experience here makes your education like nobody else's. If you are inspired by what you find here, invite others to join you.

When you come to Krannert Center, we promise that you'll leave different: refreshed, reaffirmed, renewed!

# I