

JUPITER STRING QUARTET PHOTO BY TODD ROSENBERG



JUPITER STRING QUARTET
WITH KIRSTEN DOCTER, VIOLA

Friday, November 10, 2023, at 7:30pm

Foellinger Great Hall

PROGRAM

JUPITER STRING QUARTET
WITH KIRSTEN DOCTER, VIOLA

Nelson Lee, violin
Meg Freivogel, violin
Liz Freivogel, viola
Daniel McDonogh, cello

Folk Encounters

Su Lian Tan
(b. 1964)

Life in Wayang
I. Gods Descend
II. Ballade
III. The Chattering Strings

Wynton Marsalis
(b. 1961)

Excerpts from *String Quartet No. 1, "At the Octoroon Balls"*
3. Creole Contradanzas
4. Many Gone
5. Hellbound Highball

20-minute intermission

Antonín Dvořák
(1770–1827)

Viola Quintet in E-flat Major ("American"), Op. 97, B. 180
Allegro non tanto
Allegro vivo
Larghetto
Finale: Allegro giusto

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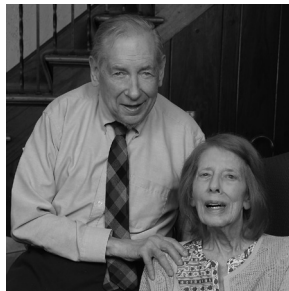
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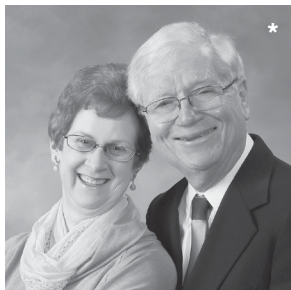


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PROGRAM NOTES

SU LIAN TAN

(b. 1964)

Life in Wayang

- I. Gods Descend
- II. Ballade
- III. The Chattering Strings

Composed: 2002

Wayang is a type of traditional puppet theater found across the Malay world, most notably in Indonesia and Malaysia. In the type best known internationally, wayang kulit, painted leather shadow puppets depict stories adapted from the Hindu epics and are accompanied by the layered, cyclical intonations and punctuating gong tones of bronze gamelan orchestras. Held outdoors, often in conjunction with religious events, wayang performances represent a central place of gathering within communities as children and adults alike can witness both the story world on the screen and the “behind-the-scenes” working of the puppeteer and musicians. *Life in Wayang*’s tripartite structure mirrors that of traditional wayang narratives transports the listener into the aural, mental, and communal states of wayang performance.

Life in Wayang was commissioned by the Takacs String Quartet. They premiered it in April 2003 at Middlebury College, Middlebury, Vermont.

I. This first movement struggles with our concepts of god and pious love. Beckoned towards the world of light and shadows by the solo violin, the listener is suddenly plunged by the entry of all four instrumental voices into a world where quickly-shifting tremolo and pizzicato evoke the flickering light and darkness

of the wayang world, and the sharp shifts of the puppets as they enact sacred-secular dramas. Lush, sweeping dissonances interspersed with solo interjections suggest interplay of dramatic characters and the emotions of the audience. The emergence of an even, oscillating ostinato in the middle voices provides a gamelan-like core melody over which cello and violin voices twist and turn. With a sudden break to silence, a final pianissimo commentary carries the listener to the next movement.

II. As humans are prone to loving each other, so the music of the second movement charts this journey of rapture and heartbreak, easy and difficult, through twists and turns. Instrumental voices harmonizing in a Western Romantic idiom evoke ballads both familiar and forgotten, bringing the scale of the shadow play from celestial to human. Sudden interjections from the individual voices interrupt these sweet tonalities, returning the listener to the rhythmic and harmonic world of the first movement. Like chiming bells, new strident instrumental attacks mark metered triads that announce a final coda in which both tonalities are reconciled, then fade away.

III. The third movement brings us back to the present as we resume our place in the audience of wayang performed in a celebration of community. The playful initial melody unfolds accompanied by pizzicato, which then fragments and intensifies into polyvocal conversation. As the narrative reaches its climax, the quartet’s frantic rhythm slows. Suddenly, the wayang performance is over. With a final quiet commentary, the audience disperses.

—Dr. Elizabeth Clendenning ©2016

WYNTON MARSALIS

(b. 1961)

Excerpts from String Quartet No. 1, "At the Octoroon Balls"

3. Creole Contradanzas
4. Many Gone
5. Hellbound Highball

Composed: 1995

Wynton Marsalis is an American icon in both jazz and classical music. His numerous recordings in both fields have been awarded many Grammys, and he was the first jazz composer to receive the Pulitzer Prize for Music for his work, *Blood on the Fields*. He is Artistic Director of Jazz at Lincoln Center and Music Director of the Jazz at Lincoln Center Orchestra. Wynton Marsalis is also famous for his humanitarian efforts such as organizing the Higher Ground Relief concert at Lincoln Center which raised over three million dollars in support of musicians and cultural institutions impacted by Hurricane Katrina.

At the Octoroon Balls was commissioned by Lincoln Center and given its premiere by the Orion String Quartet in 1995 in conjunction with The Chamber Music Society of Lincoln Center. It has since been recorded by the Harlem Quartet. We are fortunate to hear this performance by the Jupiter String Quartet.

Wynton Marsalis's String Quartet No. 1, subtitled "At the Octoroon Balls," is an unforgettable meeting of his jazz and classical music talents. We hear the third, fourth, and fifth movements of work, but all other movements of this amazing and full-blown piece bear the interesting titles that reflect Marsalis's grand inspiration brought on by the balls of New Orleans held by Creole men. The additional titles are:

Come Long Fiddler
Mating Calls and Delta Rhythms
Creole Cadenzas
Many Gone
Hellbound Highball
Blue Lights on the Bayou
Rampart Street Row House

It is forever remarkable that Marsalis could seek inspirations for his String Quartet No. 1 from works of a such a different nature and make them all work for string quartet.

—Lucy Murray ©2023

ANTONÍN DVOŘÁK

(1841–1904)

String Quintet in E-Flat Major, Op. 97

Allegro non tanto
Allegro vivo
Larghetto
Finale: Allegro giusto

Composed: 1893

Son of a poor but musical butcher and innkeeper, Dvořák escaped that destiny and went instead to Prague where he began composing immediately after completing his studies at the Organ School. He was a violist in the orchestra of the National Theatre in Prague and little known as a composer until he was befriended by Brahms, who recognized his rare genius and championed him throughout his life. Dvořák traveled to England in 1844 where he was immediately acclaimed and then to America in 1892 where he studied American musical styles and won more approval as director of the National Conservatory in New York City from 1892 to 1895. From this period came the Opus 97 Quintet composed in the summer of 1893 in Spillville, Iowa. He returned to his native Bohemia in 1895 where he became

professor of composition and later director at the Prague Conservatorium until his death in 1904. He was given a national funeral and buried with other national heroes in the Vyšehrad cemetery.

No greater compliment has been paid Dvořák than by Brahms himself when he said, "I should be glad if something occurred to me as a main idea that occurs to Dvořák only by the way." Brahms does not stand alone in his admiration of Dvořák. Janáček says of him: You know that feeling when somebody takes the word out of your mouth before you have time to form it? That was always my experience in Dvořák's company. In him his person and his work were interchangeable. And then his melodies were as if he had taken them from my heart. Such a bond nothing on earth can sever. In an 1877 letter, Hans von Bülow called Dvořák "next to Brahms, the most God-gifted composer of the present day."

Surely the Opus 97 Quintet expresses the man and his genius, a man, says scholar Ottokar Sourek, "apparently locked within himself, moving only in the sphere of divine beauty, now plunged in gloomy meditation, his vision lost in eternity, now smiling brightly, bubbling over with happiness and breaking forth in outbursts of the frankest joy..." Here we have all of Dvořák: the magnificent exploration of instruments, the changing moods, great tenderness, and incredible lyricism. The work is a culmination of Dvořák's greatest strengths: Romantic spirit and Classical form infused with the Czech folk traditions that lend his music its singular qualities.

Despite what we perceive as its national flavor, a word should be said about Dvořák's transcendence of that idiom in his music. For all his championing of the Czech folk spirit, Dvořák was not a slave to it. As the eloquent Sourek puts it, "He had no intention of employing the national tunes as they stood; he sought rather by means of his own ideas to embody their pure

and delicate fragrance, their deep, though naive emotions, and also some of their typical melodic and harmonic features." As Michael Beckerman suggests in his fascinating essay, "The Master's Little Joke: Antonin Dvořák and the Mask of Nation," from *Dvořák and His World*, "...the question of national music remains a powerful and inscrutable one to this day." It is this inscrutableness that is part of Dvořák's genius, perhaps best explained by Thomas Kahlcke in his essay "A Simple Bohemian Musician?" when he says, "It is (a) fundamental solidarity with the people – whether the Indians or his native Bohemians – that lends Dvořák's music its particularly humanitarian character."

That said, the Opus 97 Quintet is rich in its American folk music references, specifically that of the Iroquois Indians who Dvořák encountered in the Czech settlement of Spillville, Iowa. This is evidenced in the drumming rhythms of first movement that follow the opening Bohemian melody and again in the second movement Scherzo when the second viola takes up the beat. The third movement Larghetto contains a reference to Dvořák's treatment of "My Country, 'Tis of Thee," which he had composed earlier in New York. The fourth movement Finale again makes use of American Indian references coupled with distinctly Bohemian themes. Over all these references, however, Dvořák imposes sonata form.

The Opus 97 Quintet followed closely on the heels of the famous "American" Quartet of 1893. Both works, along with the "New World" Symphony, came from Dvořák's stay in the United States from 1892 to 1895. It was premiered, along with the "American" Quartet, in Boston on January 1, 1894 by the Kneisel Quartet.

—Lucy Murray ©2023

PROFILES

Kirsten Docter is associate professor of viola and chamber music at the Oberlin Conservatory of Music. First prize wins at the Primrose International and American String Teachers Association Viola Competitions launched her on a career that includes a 23-year tenure with the Cavani Quartet, concerts on major series and festivals, and numerous appointments as a master class clinician and teacher.

Docter's festival appearances include performances at the Aspen Music Festival, Seattle Chamber Music Society, and Kneisel Hall. Her work can be heard on the Azica, Albany, and New World labels.

Docter formerly served on the chamber music and viola faculty of the Cleveland Institute of Music and the University of Michigan. She has been a jury member of the Primrose International Viola, Fischhoff National Chamber Music, and Sphinx competitions. In the summer she serves on the viola faculty of the Perlman Music Program and Bowdoin International Music Festival.

The **Jupiter String Quartet** is a particularly intimate group, consisting of violinists Nelson Lee and Meg Freivogel, violist Liz Freivogel (Meg's older sister), and cellist Daniel McDonough (Meg's husband, Liz's brother-in-law). Now enjoying their 20th year together, this tight-knit ensemble is firmly established as an important voice in the world of chamber music. *The New Yorker* claims, "The Jupiter String Quartet, an ensemble of eloquent intensity, has matured into one of the mainstays of the American chamber-music scene."

The quartet has performed in some of the world's finest halls, including New York City's Carnegie Hall and Lincoln Center; London's Wigmore Hall; Boston's Jordan Hall; Mexico City's Palacio de Bellas Artes; Washington, DC's Kennedy Center and Library of Congress; Austria's Esterhazy Palace; and Seoul's Sejong Chamber Hall. Their major music festival appearances include the Aspen Music Festival and School, Bowdoin International Music Festival, Cape Cod Chamber Music Festival, Rockport Music Festival, Caramoor International Music Festival, Music at Menlo, the Banff Centre, the Seoul Spring Festival, and many others. In addition to their performing career, they have been artists-in-residence at the University of Illinois Urbana-Champaign since 2012, where they maintain private studios and direct the chamber music program.

Their chamber music honors and awards include the grand prizes in the Banff International String Quartet Competition and the Fischhoff National Chamber Music Competition; the Young Concert Artists International auditions in New York City; the Cleveland Quartet Award from Chamber Music America; an Avery Fisher Career Grant; and a grant from the Fromm Foundation. From 2007–2010, they were in residence at the Chamber Music Society of Lincoln Center's Chamber Music Two.

The Jupiter String Quartet feels a particular connection to the core string quartet repertoire; they have presented the complete Bartok and Beethoven string quartets on numerous occasions. Also strongly committed to new music, they have commissioned string quartets from

Nathan Shields, Stephen Andrew Taylor, Michi Wiancko, Syd Hodkinson, Hannah Lash, Dan Visconti, and Kati Agócs; a quintet with baritone voice by Mark Adamo; and a piano quintet by Pierre Jalbert.

The quartet's latest album is a collaboration with the Jasper String Quartet (Marquis Classics, 2021), produced by Grammy winner Judith Sherman. This collaborative album features the world premiere recording of Dan Visconti's *Eternal Breath*, Felix Mendelssohn's *Octet in E-flat, Op. 20*, and Osvaldo Golijov's *Last Round*. The Arts Fuse acclaimed, "This joint album from the Jupiter String Quartet and Jasper String Quartet is striking for its backstory but really memorable for its smart program and fine execution." The quartet's discography also includes numerous recordings on labels including Azica Records and Deutsche Grammophon.

Highlights of the Jupiter Quartet's 2022-23 season include performances presented by Cleveland Chamber Music Society, Chamber Music Monterey Bay, Tucson Winter Chamber Music Festival, Northwestern University's Winter Chamber Music Festival, Chamber Music in Napa Valley, BIG Arts with the Jasper Quartet, and many others, as well as a residency at Middlebury College with the Jasper Quartet. Jupiter will also perform residency concerts at the Krannert Center at the University of Illinois Urbana-Champaign.

The quartet chose its name because Jupiter was the most prominent planet in the night sky at the time of its formation and the astrological symbol for Jupiter resembles the number four.

For more information, visit www.jupiterquartet.com.

LAND ACKNOWLEDGMENT

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. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.

This acknowledgment and the centering of Native peoples is a start as we move forward.

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.



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March 1994



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G. WILLIAM ARENDS (1914-1997)
March 2000



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(1929-1995)
VERNON K. ZIMMERMAN
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November 2003



HELEN FARMER
JAMES FARMER (1931-2020)
April 2014

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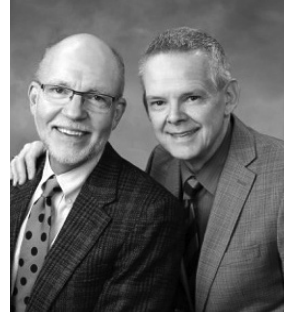
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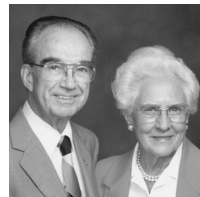
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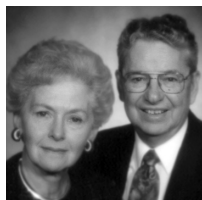
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LOIS KENT
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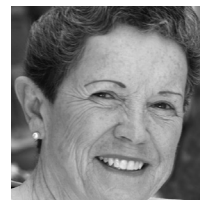
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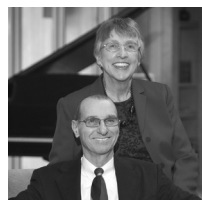
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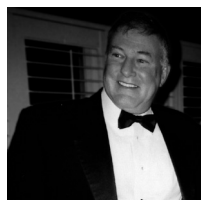
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LINDA M. MILLS
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October 2007



JUDITH LIEBMAN
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JON LIEBMAN
January 2008



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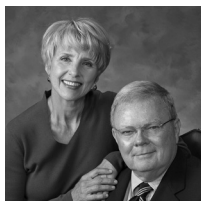


VIRGINIA R. IVENS
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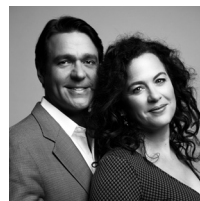
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MICETICH**
March 2011



JO ANN TRISLER
(1946-2010)
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(1932-2014)
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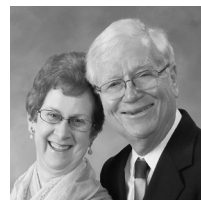
MICHAEL SWINDLE
April 2014



ANONYMOUS
November 2015



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BARRY WEINER
February 2017



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



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



**CECILE & IRA
LEBENSON**
December 2017



BURT SWANSON
(1939-2020)
IRIS SWANSON
December 2017



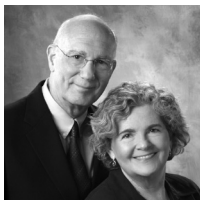
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ENGLAND**
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& FAMILY**
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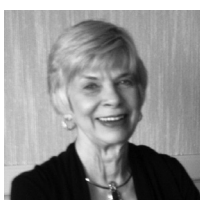
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March 2023



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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.

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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.

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Lei Shanbhag
Carolyn Sharp
William Shaw
Beth Shelton
Mary Shultz
Connie Smith
Pierre Stephens
Deb Stoltz
Carrie Storrs
Kelli Stretesky
Steven Stuff
Shandra Summerville
Zhuoqi Tao
Alice Taylor

John Taylor
 Sarah Taylor
 Donna Telley
 Marissa Terronez
 Catherine Testory
 Tracy Thomas
 Susan Thompson
 Joy Thornton- Walker
 Marina Tinone
 Lee Trail
 Karla Trimble
 Owen Tucker
 Delaney Valese
 Rodney Vanous
 Patti VerStrat
 Brenda Wakeland
 Mary Walker
 Qin Wang
 Kelly Warner
 Jean Weigel
 Whitney Welsh
 Taylor White
 Liesel Wildhagen
 Douglas Williams
 Jessica Williams
 Julie Wirth
 Erik Wolfing
 Lowre Young
 Rui Zhao
 Russell Zillman

KRANNERT CENTER STUDENT ASSOCIATION

Aminah Adebayo
 K. Rae Ambroz
 Helen Anil
 Yusra Ansari
 Caroline Atkinson
 Claire Baffes
 Subhodeep Bakshi
 Kirsten Barker
 Josie Besch
 Aakash Bhide
 Surman Bhowmick
 Alyx Bibbs
 Nick Boivin
 Zach Bottoms
 Alexa Bucio
 Andrew A. Butterworth
 Danielle Caccamo
 Alice Cao
 Emma Chang

Xixi Chen
 Ti-Chung Cheng
 Judy Chiang
 June Chun
 Leanna Cui
 Amanda DuVall
 Yating Feng
 Ramya Gandhi
 Griffin Garrett-Grossman
 Rashmi Ghonasgi
 Vix Henry
 Uma Iyer
 Marge Jerich
 Xiaorui Jiang
 Yixuan Jin
 Nithya Kalwala
 Andrew Klopp
 Susan Koernr
 Maria Kozar
 Mildred Kumar
 Toby Kutz
 Maria Kuzniar
 Amani Lalial
 Lucas Langley
 Jessica Larri
 Erin Lee
 Isabella Lee
 Joy Lee
 Edward Li
 Zilu Li

Tina Lin
 Wei Liu
 Xiangyi Liu
 Utsav Majumdar
 Liliana Mansfield
 Anne Margalith
 Emma Mayes
 Morgan Miller
 Ethan Miranda
 Kevin Nie
 Qiaoyi Nie
 Nicholas Orr
 Steven Ortega
 Yingrui Ouyang
 Suraj Patel
 Wesley Pereira
 Diana Pham
 Natalia Rafalko
 Malika Raffensperger-Schill
 Eliza Refaqat
 Nicolle Reynolds
 Julia Rhodes
 Jacqueline Perez Rivas

Trevor Santiago
 Anna Schuster
 Kaustabh Sharma
 Dan Shen
 Bangyan Shi
 Zhan Shi
 Patricia Simpson
 Pratik Sinha
 Daniel Song
 Wenjie Song
 Lea Stangenes
 Deepak Subramanian
 Pooja Tetali
 Alexandria Thomas
 Tejashree Tirunagari
 Jenny Tran
 Kelly Trevillian
 Jiaxin Wan
 Gloria Wang
 Yining Wang
 Cierra Welch
 Samyla Williams
 Nicholas Wooden
 Ananya Yammanuru
 Huiya Yang
 Jie Zhang
 Nicole Zhang
 Bowang Zhou
 Ino Zhu

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
Julianne Ehre, Assistant Director for
Programming and Engagement

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

Julianne 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

ADVANCEMENT

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

FINANCE AND OPERATIONS

Judah Farha, Associate Director for
Finance and Operations

Director's Office

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

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, Sara Dietrich, John
Ekstrom, Jessica Fancher, Bryan
Franzen, Mark Lashbrook, Jacob
Lerch, Kevin Logue, Chad Schwenk,
Attendants
Glenda Dalton, Office Support Associate

MARKETING

Maureen V. Reagan, Associate Director
for Marketing

Communications

Linea Johnson, Communications Director
Sean Kutzko, Assistant Communications
Director
Nicholas Mulvaney, Art Director
Jodee Stanley, Program and Web Editor

Public Services

Amy Thomas, Food Services Director
Abraham Castro, Intermezzo Kitchen
Lead
Elizabeth Henke, Stage 5 Bar Manager
Michael Bunting, Hospitality Supervisor
Whitney Havice, 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, Director
of Production
Maria Miguens, Interim Production
Manager

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/Associate Costume
Director
Paige Stewart-Rankins, Hair & Makeup
Supervisor
Julianna Steitz, First Hand
April McKinnis, EB McTigue,
Cutters/Drapers
Kari Little-McKinney, Theatrical Stitcher

Lighting Department

Lisa Kidd, Lighting Director
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

PERFORMING ARTS BUSINESS SERVICE CENTER

Debbie Delaney, Stacey Elliott, Shelly
Thomas-Eichorn, Accounting Staff

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). 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:

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



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!

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