



LVIV NATIONAL PHILHARMONIC ORCHESTRA OF UKRAINE
THEODORE KUCHAR, PRINCIPAL CONDUCTOR
VLADYSLAVA LUCHENKO, VIOLIN

Sunday, February 26, 2023, at 7:30pm
Foellinger Great Hall

PROGRAM

LVIV NATIONAL PHILHARMONIC ORCHESTRA OF UKRAINE

Theodore Kuchar, principal conductor

Vladyslava Luchenko, violin

Yevhen Stankovych
(b. 1942)

Chamber Symphony No. 3 for Flute and String Orchestra

Max Bruch
(1838–1920)

Violin Concerto No. 1 in G minor, Op. 26
Vorspiel: Allegro Moderato in G minor
Adagio in E-flat major
Finale: Allegro energico in G major

Antonín Dvořák
(1841–1904)

Symphony No. 6 in D major, Op. 60
Allegro non tanto in D major
Adagio in B major
Scherzo (Furiant), Presto in D minor
Finale: Allegro con spirito in D major

Programs and artists subject to change without notice.

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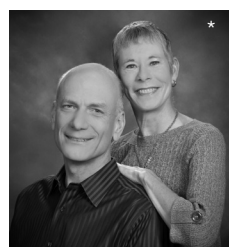
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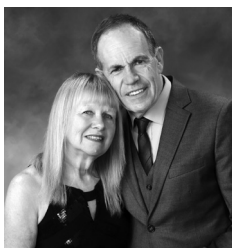
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PROGRAM NOTES

YEVHEN STANKOVYCH (B. 1942)

Chamber Symphony No. 3 for Flute and String Orchestra

In addition to his orchestral music, Ukrainian composer Yevhen Fedorovych Stankovych has written pieces for film, stage, chamber, and choral music. He is currently a professor of composition at the National Music Academy of Ukraine. His works include twelve symphonies, five ballets, and one opera. His opera, *When the Fern Blooms*, was composed in the 1970s but denied performance by Soviet authorities, which of course says much about his adherence to modernism. He is considered one of the central figures of contemporary Ukrainian music.

If this is your first hearing of his Symphony No. 3, you will be astounded by its breadth and depth. In just some eighteen minutes with twelve instruments, Stankovych incorporates seriousness, power, and even a touch of humor. The flute is treated fully and exquisitely in both grave and lyrical music. The work is in one continuous movement.

MAX BRUCH (1838-1920)

Violin Concerto No. 1 in G Minor, Op. 26
Allegro moderato
Adagio
Allegro molto

The Second Viennese School under the leadership of Arnold Schoenberg was in its heyday as Max Bruch was composing his melodic music. Bruch's affinity for melody and his desire to write music for public consumption cast him out of fashion despite his prodigious talents as a composer. Yet his Violin Concerto remains a

monument in the repertoire, and his relatively small number of chamber works continue to be admired by both players and listeners. With Brahms on one side of him and Schoenberg on the other, Bruch had little chance for fame. His own introspective nature invited obscurity, yet his unabashed loyalty to melody and his underlying structural elegance grant him a firm place in musical history.

Bruch was only nineteen when he began his G Minor Violin Concerto. Several years later on April 24, 1866, he conducted its first performance at the Music Institute of Koblenz. He further revised the work and dedicated it to the famous violinist Joseph Joachim who premiered it in 1868 with Bruch conducting.

After an ominous opening, the violin sings forth in an exquisite and thrilling solo melody before a powerful orchestra joins in to compliment the violin. The music is brilliant and demanding for both violin and orchestra yet with moments of sweetness. With its extensive high and low notes, it is a work that should be performed by none but the brave.

ANTONIN DVOŘÁK (1841-1904)

Symphony No. 6 in D Major, Op. 60
Allegro non tanto in D Major
Adagio in B Major
Scherzo (Furiant); Presto in D minor
Finale: Allegro con spirito in D major

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.”

Threading its way through all of these compliments is admiration for Dvořák’s freshness of musical ideas, particularly in terms of his beautiful melodies, colorful harmony, rich sonorities, and rhythmic inventiveness. Interspersed is an awareness and a respect for the strong national identity and richness he brings, in different ways, to both his symphonic and chamber music outpourings.

Despite 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 slave to it. As the Czech scholar Ottokar 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 naïve emotions, and also some of their typical melodic and harmonic features.”

Dvořák composed his Symphony No. 6 in 1880 and dedicated it to Hans Richter who was then conductor of the Vienna Philharmonic. It proved to be one of Dvořák’s first large symphonic works to earn national attention despite some anti-Czech objections in Vienna at the time of its composition. While Dvořák expected the Vienna Philharmonic to premier the work, that

did not happen because certain members of the orchestra objected to performing a work by a relatively new Czech composer. Thus the Vienna Philharmonic did not perform the work until 1942.

While Dvořák himself recognizes Brahms as an influence on his compositional style in his Symphony No. 6, the work also retains his honoring of folk music but without completely bowing to it. The first movement, marked *Allegro non tanto*, is sunny while the lovely second movement *Adagio* brings a lushness and warmth we associate with Dvořák. The third movement *Scherzo* reflects a Bohemian dance form in three-quarter time. The fourth and final movement reflects its *Allegro con spirito* marking in its colorful and joyous spirit.

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LVIV NATIONAL PHILHARMONIC ORCHESTRA OF UKRAINE

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PROFILES

The Lviv National Philharmonic Orchestra of Ukraine, based in the medieval city of Lviv, was officially established on September 27, 1902, as, on this day, the first concert of the newly formed orchestra took place in the Philharmonic Theater of Count Stanislav Skarbko (presently known as the Maria Zankovetska National Academic Ukrainian Theater of Drama). The Principal Conductor of the orchestra was Ludwik Vitezslav Czeliński (1870–1931). Henryk Jarecki and Henryk Meltzer-Szczawinski worked alongside him as conductors of the orchestra.

During the first season, the orchestra performed nearly 115 concerts, with the total number of audience members exceeding 115,000. The concert programs featured the symphonies of Ludwig van Beethoven as well as symphonic works by Felix Mendelssohn, Wolfgang Amadeus Mozart, Franz Schubert, Robert Schumann, Franz Liszt, Antonín Dvořák, Anton Bruckner, Gustav Mahler, Camille Saint-Saëns, and Peter Tchaikovsky. Richard Strauss, Gustav Mahler, Ruggiero Leoncavallo, and Mieczysław Karłowicz performed as invited conductors with the Lviv orchestra during its first season.

In 1933, the orchestra became incorporated as the National Philharmonic Orchestra of Ukraine. According to the announcements, the “Inaugural” symphony concert of the newly incorporated National Philharmonic Orchestra of Ukraine took place on November 20, 1933.

Adam Soltys led the orchestra, and during the first season he combined duties as director and artistic director; he remained with the orchestra until 1938. During this period, the orchestra collaborated in performance with prominent composers Maurice Ravel, Bela Bartók, and Karol Szymanowski; and with soloists Anton Rubinstein,

Ferruccio Busoni, Wanda Landowska, Leopold Godowski, Jacob Milstein, Eugene Ysaye, and Pablo Corvadam-Szymanowska, among many others.

At the time Lviv became part of the Soviet regime, the orchestra was led by Isaac Pain. Lviv composer and conductor Mykola Kolessa was also invited to work with the orchestra. During the German occupation in 1941–1944, the Philharmonic did not operate. In the postwar period, the orchestra had to be reassembled, which was the joint effort of Isaac Pain, Dionysius Khabal, Nestor Hornytsky, and Mykola Kolessa. The team resumed work in August 1944. The first concerts featured works by Stanislav Ludkevych, Vasyl Barvinsky, Mykola Lysenko, Stanislav Moniuszko, Camille Saint-Saens, Peter Tchaikovsky, and Carl Maria von Weber.

During 1953–1957, and later in 1987–1989, the conductor of the orchestra was Yuriy Lutsiv. From 1964 to 1987, the symphony orchestra was led by Demyan Pelekhatyi, who worked actively with colleagues Roman Fylypchuk and Ihor Simovych. Since the 1950s, many of the world’s greatest musicians have performed with the orchestra, including Sviatoslav Richter, Heinrich and Stanislav Neuhaus, Emil Gilels, Maria Yudina, David and Igor Oistrakh, Mstislav Rostropovich, Gidon Kremer, Leonid Kogan, Natalia Gutman, Oleksandr Slobodyanyk, and Oleh Krysa.

Some of the most famous conductors in classical music have collaborated with the orchestra, including Kirill Kondrashin, Fuat Mansurov, Nathan Rakhlin, Gennady Rozhdestvensky, Reinhold Gliere, Yevgeni Mravinsky, Nikolai Popescu, Kurt Masur, Saulius Sondeckis, Theodore Kuchar, and Mariss Jansons, as well as Ukrainian conductors Stefan Turchak, Fedir

Glushchenko, Igor Blazhkov, Roman Kofman, Volodymyr Kozhukhar, and Volodymyr Sirenko. After two seasons as the orchestra's Principal Guest Conductor, Theodore Kuchar was appointed the Principal Conductor of the Lviv National Philharmonic Orchestra of Ukraine in 2022.

The Lviv National Philharmonic Orchestra of Ukraine has toured extensively around the world, to countries including Poland, Italy, Spain, France, Switzerland, Germany, the Netherlands, and the People's Republic of China. During the past several seasons, they have completed highly acclaimed recordings for major international labels including Naxos, Toccata Classics, and Brilliant Classics.



The multiple award-winning conductor **Theodore Kuchar** is the most recorded conductor of his generation and appears on over 140 compact discs for the Naxos, Brilliant Classics, Ondine, Marco Polo, Toccata Classics, and Centaur labels. He was recently appointed Principal

Conductor of the Lviv National Philharmonic Orchestra of Ukraine and has served as the Artistic Director and Principal Conductor of two of Europe's leading orchestras, the National Symphony Orchestra of Ukraine and the Janacek Philharmonic Orchestra (formerly the Czech Radio Orchestra) while also serving as the Principal Conductor of the Slovak Sinfonietta. In the 2011–12 season, he commenced his tenure as the Artistic Director and Principal Conductor of the Orquesta Sinfonica de Venezuela and prior to that served as the Music Director and Principal Conductor of the Queensland Philharmonic

Orchestra in Brisbane, Australia. In addition to his conducting activities, he has served as the Artistic Director of two of the world's pre-eminent chamber music festivals, the Australian Festival of Chamber Music (1991–2007) and the Nevada Chamber Music Festival (2003–2018). In September 2021, he commenced duties as the Artistic Director and Principal Conductor of the Thomas de Hartmann Project, a concert and recording project which BBC Radio 3 recently described as "arguably the most important recording project by a major, yet relatively unknown, composer of this new decade." The project will be divided between record labels including Pentatone, Toccata Classics, and Nimbus, and will include soloists Joshua Bell and Matt Haimovitz.

Mr. Kuchar's longest titled affiliation and relationship is with the National Symphony Orchestra of Ukraine, of which he was appointed the Artistic Director and Principal Conductor in 1994. They have appeared together in over 250 performances, in Kyiv and on tour on four continents, while their discography totals over 80 compact discs. Most recently, they completed a 44-concert tour of North America under the auspices of Columbia Artists Management in January–March 2017. In September 2018, he commenced a relationship with the National Opera and Ballet of Ukraine–Lviv, directing a new production of Igor Stravinsky's *The Rite of Spring* (*Vesna Svyashchena*) and *Pulcinella*. In February 2020, he directed the world premiere of the opera *Lys Mykyta* by the Ukrainian composer Ivan Nebessnyy. With the Lviv National Philharmonic Orchestra of Ukraine, he will undertake a six-week United States tour during the period January–February 2023, including performances in New York City's Carnegie Hall and Washington DC's Kennedy Center.

Conducting engagements during the 2019–20 season included the major orchestras and opera houses of Ankara, Antalya, Beijing, Buenos Aires (Teatro Colon), Helsingborg, Helsinki, Istanbul, Kharkiv, Kyiv, Odessa, and Prague, among others. The opening two months of the 2017–18 season have included a three-week residency at the Cleveland Institute of Music, where he opened that distinguished institution's orchestral season and conducted daily master classes and seminars for advanced tertiary conductors and instrumentalists, and a two-week engagement with the Staatskapelle Weimar in Bayreuth, Dresden, and Weimar. Highlights of the past several seasons have included a four-week, 20-concert tour of the US with the Czech Symphony Orchestra and guest conducting engagements including the BBC Symphony, BBC National Symphony Orchestra of Wales (filling in on one day's notice to conduct Josef Suk's epic *Asrael Symphony*), Berlin Symphony Orchestra, Cape Town Philharmonic Orchestra, Israel Symphony Orchestra, Prague Symphony Orchestra, Munich Philharmonic, and the National Symphony Orchestra of Venezuela. Equally committed to musical theatre, he has held a special relationship, totaling over 200 performances, with the Finnish National Opera and Ballet. He has collaborated with major artists including James Galway, Jessye Norman, Lynn Harrell, Itzhak Perlman, Yo-Yo Ma, Sarah Chang, Mstislav Rostropovich, Joshua Bell, Joseph Calleja, and Frederica von Stade, among others.

Among Mr. Kuchar's numerous accolades include BBC Record of the Year, Australian Broadcasting Corporation Record of the Year, Chamber Music America Record of the Year, *Gramophone Magazine's* Editor's Choice, the WQXR Record of the Year and a GRAMMY nomination in the category of Best Instrumental Album of 2013. He has recently released seven new compact discs

devoted to the complete symphonies of Ukrainian Boris Lyatoshynsky and Yevhen Stankovych (National Symphony Orchestra of Ukraine) and orchestral works by the Turkish composer Ulvi Camal Erkin (with the Istanbul State Symphony Orchestra). In March 2019, the Brilliant Classics label released a 13-CD compilation, *Theodore Kuchar—The Complete Edition*, devoted to the conductor's complete discography for that label.

During his tenure with the National Symphony Orchestra of Ukraine, Kuchar conducted cycles of the complete symphonies by Beethoven, Bruckner, Mahler, Mozart, Prokofiev, Schubert, and Shostakovich, and led eleven international tours to Asia, Australia, Central Europe, and the United Kingdom. Under Mr. Kuchar's direction, the National Symphony Orchestra of Ukraine became the most frequently recorded orchestra of the former Soviet Union. Between 1994 and 2004, the orchestra recorded over 80 compact discs for the Naxos and Marco Polo labels, including the complete symphonies of Kalinnikov, Lyatoshynsky, Martinu, and Prokofiev, as well as major works of Chadwick, Dvorak, Glazunov, Morton Gould, Mozart, Piston, Shchedrin, Shostakovich, and Tchaikovsky. They also recorded the symphonies and orchestral works of Ukraine's leading contemporary symphonist, Yevhen Stankovych. The recording of Lyatoshynsky's Symphonies Nos. 2 and 3 was awarded ABC's "Best International Recording of the Year" in 1994. Their recording of the complete works for violin and orchestra by Walter Piston for the Naxos label was hailed by *Gramophone* (January 2000) as a "Record of the Year" for 1999. The complete symphonies of Prokofiev, on the Naxos label, are regarded by many critics as the most accomplished cycle available on compact disc.

As an educator and orchestral trainer, he has held a longterm relationship with the Cleveland Institute of Music and served as Resident

Conductor of the Kent/Blossom Music Festival, the educational institution established by the late George Szell, in cooperation with the Cleveland Orchestra (2003–2012), where he was responsible for the orchestral program while also coaching chamber music and giving master classes to violinists and violists. Since 2003, he has devoted himself to annual residencies at the Cleveland Institute of Music, the Simon Bolivar Youth Orchestra, the Canberra School of Music at the Australian National University, the Czech National Academy of Music, the National Academy of Music in Kiev, and the Sibelius Academy in Helsinki, among others. In 2006, he developed the annual conductor's courses in cooperation with the Paris Conservatoire and hosted by the Janacek Philharmonic Orchestra in the Czech Republic. In March 2012, he served on the faculty of the Conductor's Guild Workshop hosted by The Cleveland Institute of Music. During the period 1996–2002, he served as Professor and Director of Orchestral Studies at the University of Colorado, Boulder. In 2021 he was appointed as Artistic Director of the inaugural Gustav Meier Memorial Masterclasses, an annual training program for advanced orchestral conductors with the Lviv National Philharmonic Orchestra of Ukraine.

Kuchar remains as strong an advocate of composers of the present day as he does of the great composers of the past. In addition to his recordings of contemporary works with the NSO of Ukraine, he has also conducted premieres of works by Lukas Foss ("Capriccio for Cello and Orchestra," with Yo-Yo Ma as soloist), Giya Kancheli, Joseph Schwantner, Alfred Schnittke, Peteris Vasks, Osvaldo Golijov, and Rodion Shchedrin, among others. He has led numerous operatic productions in centers including Buenos Aires, Caracas, Helsinki, Kyiv, Prague, and San Francisco with soloists including Jessye

Norman, Frederica von Stade, Joseph Calleja, Jorma Hynninen, Isabel Bayrakdarian, and Kelley O'Connor, among others.

Theodore Kuchar graduated from the Cleveland Institute of Music as a student of Robert Vernon, Principal Violist of the Cleveland Orchestra. He was awarded the Paul Fromm Fellowship from the Boston Symphony Orchestra at the Berkshire Music Center at Tanglewood, subsequently reinvited for the following summer. He continues to devote several periods annually to one of his most serious passions, the performance of chamber music, and has been a participant at major international festivals, including Kuhmo, Lockenhaus, the Australian Festival of Chamber Music, and the Nevada Chamber Music Festival. His colleagues have included Sergei Babayan, Noah Bendix-Balgley, James Buswell, Martin Chalifour, Sarah Chang, Lynn Harrell, Alexander Ivashkin, Robert Levin, Truls Mork, Irina Schnittke, and Thomas Zehetmair. In 1994, he participated with colleagues Oleh Krysa and Alexander Ivashkin in the world premiere of Penderecki's String Trio in New York City. He has appeared as violist in recordings on the Naxos label of works by Alfred Schnittke (with Irina Schnittke and Mark Lubotsky—this recording was named BBC's "CD of the Year" for 2002), Bohuslav Martinu, and Walter Piston. The latter recording was awarded the Chamber Music America/WQXR "Record of the Year" for 2001.



For **Vladyslava Luchenko**, performance is far more than providing a form of entertainment, however elevated. "I see the musician's true purpose in being a guide to a person's

most sacred, hidden unconscious, their own sacred heart. Through raw and authentic emotion, a frequency itself, we're able to transmit wisdom and healing directly. Understanding music as a profound healing tool, a bridge to the higher dimensions and universal source of life have become crucial in my work."

Born in 1988 and raised in Kyiv, Ukraine, Vladyslava began her musical studies at the age of three and shortly after knew that she would become a violinist. Her earliest years were extremely prodigal, supported by several international foundations and her primary teacher, Yaroslava Rynniak. After winning first prize in an international competition at age 10, she made her solo debut in the Kiev National Philharmonia at the age of 11, and soon after she was invited to perform at concerts in the Kremlin and several tours throughout Europe, while continuing to win prizes at major national and international music competitions.

With the desire and passion to seek out a greater musical understanding, she left her native Ukraine to enter the elite violin class of the famous Zakhar Bron in Zurich in 2006. Thus began her emerging European career, when she won several prestigious prizes, among others the top-prizewinner in the Tibor Varga International Violin Competition, the Rahn Music Prize, and the David Oistrakh Violin Competition, while receiving special recognition at the Queen Elizabeth of Brussels Competition. Soon after followed opportunities to perform as a soloist with the Luzerne Symphony Orchestra in the

Zurich Tonhalle, the Verbier Festival, the National Philharmonic Orchestra of Ukraine–Lviv, and the National Symphony Orchestra of Ukraine, as well as numerous additional solo and chamber music engagements.

She continued her education in Berlin, at the Hans Eisler Academy with Stephan Picard, for two more years until entering Queen Elisabeth Music Chapel in Belgium, under the supervision of one of the great violinists of our times, Augustin Dumay. These were fruitful years, with intensive work and hundreds of performances, including tours to China, India, and Puerto Rico. Since having arrived in Belgium, Vladyslava Luchenko has had the opportunity to collaborate with numerous orchestras, including the Orchestre Philharmonique Royal de Liege, with which she made her debut and subsequent solo recordings for the Outhere label. These have included: *Edouard Lalo—The Concertante Works for Solo Violin, Violoncello and Piano* (2015), and *A Tribute to Ysaye and Mozart Double Concerti*. Supported by the Borgerhoff Foundation, she has been able to dedicate herself to practice and crystallize her musical skills to completely new degree, growing in her understanding of sound, expression, and the role of an artist in general. Since 2018, she has been a recording artist for Claves Records in Switzerland. Vladyslava performs on a Francesco Gobetti violin of 1710, on loan from a private collection.

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

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

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

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



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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.

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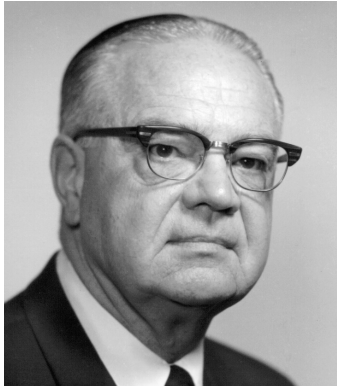
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KRANNERT SOCIETY

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



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February 2017



ANONYMOUS
May 2018



JOAN & PETER HOOD
November 2018



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April 2019



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& IRA WACHTEL**
June 2019



JOHN & KAY SHANER
July 2019



LEONARD (LEN) LEWICKI
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**TIMOTHY TEMPLE & JERRY
CARDEN**
June 2022



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June 2022

COLWELL SOCIETY

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



DOLORIS DWYER
(1918-1997)
April 1996



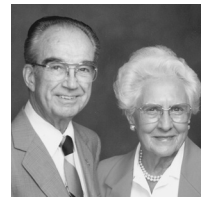
EMILY GILLESPIE
(1909-2000)
JAMES GILLESPIE
(1905-1999)
December 1996



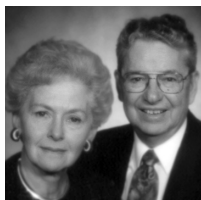
ROSANN NOEL
(1932-2018)
RICHARD NOEL
April 1997



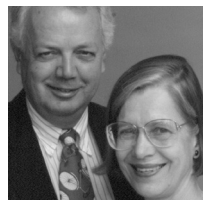
JAMES W. ARMSEY
(1917-2008)
BETH L. ARMSEY
(1918-2019)
February 1998



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



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



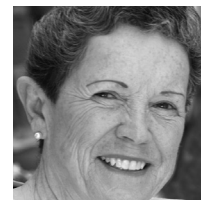
RICHARD MERRITT
(1933-2005)
ANNA MERRITT
November 2006



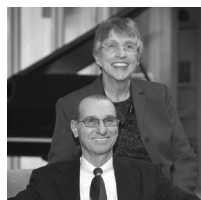
JOHN PFEFFER
(1935-2017)
ALICE PFEFFER
November 2006



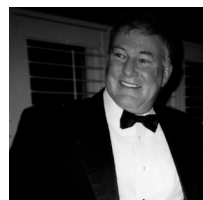
ANONYMOUS
November 2006



LINDA M. MILLS
(1940-2006)
October 2007



JUDITH & JON LIEBERMAN
January 2008



MICHAEL CARRAGHER
(1946-2009)
September 2008

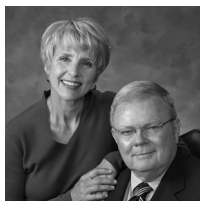


VIRGINIA R. IVENS
(1922-2008)
February 2009

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



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October 2010



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MCDONALD**
March 2011



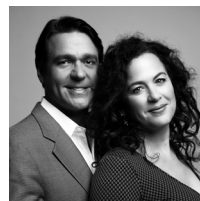
**GRACE & JOHN
MICETICH**
March 2011



JO ANN TRISLER
(1946-2010)
November 2011



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



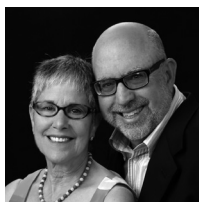
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GUNN**
April 2014



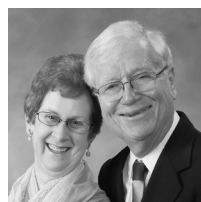
MICHAEL SWINDLE
April 2014



ANONYMOUS
November 2015



LINDA WEINER
(1944-2021)
BARRY WEINER
February 2017



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



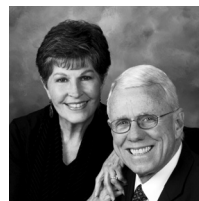
**JILL & JAMES
QUISENBERRY**
May 2017



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



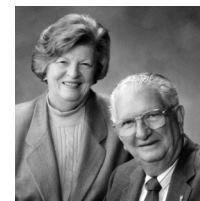
**CECILE & IRA
LEBENSON**
December 2017



BURT SWANSON
(1939-2020)
IRIS SWANSON
December 2017



**TERRY & BARBARA
ENGLAND**
April 2018

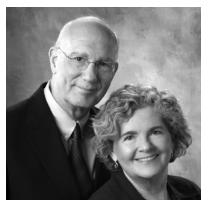


**PHYLLIS ROBESON
& FAMILY**
February 2019
KYLE ROBESON
(1929-2021)



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

April 2019



**MICHAEL &
MARGARET ROSSO
GROSSMAN**

July 2019



**PATRICIA & ALLAN
TUCHMAN**

April 2021



**VICTOR FELDMAN
(1935-2018)
JUDITH FELDMAN
(1938-2021)**

September 2021



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November 2021



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February 2022



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& MICHAEL J.
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KENNETH SUSLICK**

October 2022



**JAYNE & RICHARD
BURKHARDT JR.**

January 2023

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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.

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2022-2023 GRANTS



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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.

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

This grant, a generous gift from the Rohlen Family.



THIS PROJECT FUNDED BY
STUDENT SUSTAINABILITY COMMITTEE

THE STUDENT SUSTAINABILITY COMMITTEE

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



GEORGE A. MILLER ENDOWMENT PROGRAMS COMMITTEE

The George A. Miller Endowment Programs Committee supports CultureTalk.

THE AUGUSTINE FOUNDATION

THE AUGUSTINE FOUNDATION

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

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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.

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

NECESSARIES

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

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

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

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

SIGHTS AND SOUNDS

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

LATE ARRIVALS

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

LOST ITEMS

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

TICKET RETURNS

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

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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:

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