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KRONOS QUARTET
KRONOS FIVE DECADES

Sunday, February 4, 2024, at 5pm
Foellinger Great Hall

PROGRAM

KRONOS FIVE DECADES

KRONOS QUARTET

David Harrington, violin

John Sherba, violin

Hank Dutt, viola

Paul Wiancko, cello

Brian H. Scott, lighting designer

Brian Mohr, sound designer

Peni Candra Rini

(arr. Jacob Garchik and Andy McGraw)

Gabriella Smith

inti figgis-vizueta

Stacy Garrop

20-minute intermission

Sofia Gubaidulina

Laurie Anderson

(arr. Jacob Garchik)

Nicole Lizée

Program subject to change

Excerpt from *Segara Gunung**

*Keep Going**

*clay songs** world premiere

*Glorious Mahalia**

I. Hold on

II. Stave in the ground

III. Are you being treated right

IV. Sometime I feel like a motherless child

V. This world will make you think

featuring the recorded voices of Mahalia Jackson and Studs Terkel

*Quartet No. 4**

Flow†

*ZonelyHearts**

Opening Credits

Part I

Part II

PhoneTap + CCTV

Static Interference

* Written for Kronos

† Arranged for Kronos

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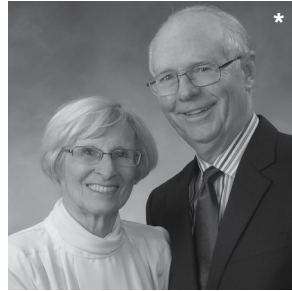
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*PHOTO: ILLINI STUDIO

PROGRAM NOTES

PENI CANDRA RINI

(b. 1983)

Segara Gunung (2023)

Arranged by Jacob Garchik (b. 1976) and Andy McGraw (b. 1974)

Peni Candra Rini is the daughter of a master puppeteer from East Java Indonesia, and one of few female contemporary composers, songwriters, poets, and vocalists who perform *sinden*, a soloist-female style of gamelan singing. Strongly committed to preserving and sharing the musical traditions of her country, Candra Rini has created many musical compositions for vocals, gamelan, and karawitan, and has collaborated with various artists worldwide, including Katsura Kan, Noriko Omura, Aki Bando, Kiyoko Yamamoto (Japan), Found Sound Nation New York, Elena Moon Park (USA), Ali Tekbas (Turkey), Mehdi Nassouli (Morocco), Asma Ghanem (Palestine), Rodrigo Parejo (Spain), among many others.

Candra Rini has collaborated with various gamelan groups from all over the world and has performed at major festivals including as Mascot at the SIPA Solo International Performing Arts 2016, TEDxUbud 2019, Big Ears Festival 2019, Mapping Melbourne 2018 Multicultural Art Festival, International Gamelan Festival 2018 in Surakarta, Indonesian Tong Tong Fair 2018 in The Hague, Holland Festival 2017, WOMADelaide 2014 in Adelaide, Spoleto Festival Dei Duo Mondì 2013, and Lincoln Center White Light Festival 2011. Her recorded albums include *Ayom* (2019), *Timur* (2018), *Agni* (2017), *Mahabharata–Kurusetra War* (2016), *Daughter of the Ocean* (2016), *Bhumi* (2015), *Sekar* (2012), and *Bramara* (2010).

In 2012, Candra Rini completed an artist residency at the California Art Institute with funding from the Asian Cultural Council. During that time, she appeared as a guest artist at eight American universities and participated in master classes with vocal master Meredith Monk. In addition to this extensive work as a performer, Candra Rini is also a lecturer in the Karawitan department at the Indonesian Institute of Arts (Institut Seni Indonesia—ISI) in Surakarta, an Aga Khan Laureate, and a former Fulbright Scholar. In 2021, she earned a doctorate in musical arts from ISI.

About *Segara Gunung*, Peni Candra Rini writes:

“This music is about the mountains and the sea, and the respect we have for them in Indonesia. Mountains symbolize the unity of humans and the divine and are thought to be the abode of the Gods. The sea is a woman, the spring of springs and a source of all life.

“Indonesia is also a ring of fire, encircled by active volcanoes and frequently shaken by earthquakes. The mountain brings both destruction and life. The ash from frequent eruptions has created some of the most fertile soil in the world. Villages are damaged by the eruptions but then reap the boon of the harvest.

“But the traditional respect and reverence of the land and sea has eroded in my country—in your country—pushed aside by greed. Mountains become the backdrop for tourist photos and tourism erodes the environment. Waters are rising, washing villages into the sea. Ultimately, we must remember that mother earth will clean house: burning us up and washing us clean.

Ready or not. *Segara Gunung* is my response to these changes.

Peni Candra Rini's Segara Gunung (Ocean-Mountain), arranged by Jacob Garchik and Andy McGraw, was commissioned for the Kronos Quartet in celebration of its 50th anniversary by Aga Khan Music Programme, Andrea A. Lunsford and Kirsten & Gilad Wolff. Additional commissioning support was provided by KRONOS Five Decades Lead Partners Cal Performances/University of California Berkeley, Carnegie Hall, Krannert Center for the Performing Arts/University of Illinois Urbana-Champaign, Portland Friends of Chamber Music, and Stanford Live, and by Partners Arizona Arts Live/University of Arizona, Center for the Art of Performance at UCLA, Green Music Center at Sonoma State University, The Royal Conservatory of Music, and Washington Performing Arts.

Environmental sounds recorded in Borneo, courtesy of Yoga Nugraha Usmad.

GABRIELLA SMITH

(b. 1991)

Keep Going (2023)

Composer Gabriella Smith grew up in the San Francisco Bay Area playing and writing music, hiking, backpacking, and volunteering on a songbird research project. Described as “the coolest, most exciting, most inventive new voice I’ve heard in ages” (*Musical America*) and an “outright sensation” (*LA Times*), Gabriella’s music comes from a love of play, exploring new sounds on instruments, building compelling musical arcs, and connecting listeners with the natural world in an invitation to find joy in climate action. Recent highlights include the premiere of her organ concerto, *Breathing Forests*, written for James

McVinnie and LA Phil, conducted by Esa-Pekka Salonen; performances of *Tumblebird Contrails* by San Francisco Symphony and Esa-Pekka Salonen, both at home and on their European tour; and the release of her first full-length album, *Lost Coast*, recorded in Iceland with cellist Gabriel Cabezas, named one of NPR Music’s “26 Favorite Albums Of 2021 (So Far)” and a “Classical Album to Hear Right Now” by *The New York Times*. Gabriel and Gabriella have since debuted a (cello-violin-voice-electronics) duo version of *Lost Coast* at the Philharmonie de Paris, and in May 2023 Gabriel will premiere the cello concerto version of *Lost Coast* with LA Phil, conducted by Gustavo Dudamel.

“Keep Going” is a movement from a larger work that seeks to answer some of the biggest questions at the intersection of music and activism today: How can we build a music community around climate solutions? How can we inspire people to find their role in the climate movement, to find joy in it, to make climate action an integral part of their lives? Itself an exercise in collective organizing, the work incorporates conversations with longtime climate activists from around the world, and aims to encourage audiences to action in their own communities.

Gabriella Smith's Keep Going was commissioned for the Kronos Quartet in celebration of its 50th anniversary by the National Endowment for the Arts. Additional commissioning support was provided by KRONOS Five Decades Lead Partners Cal Performances/University of California Berkeley, Carnegie Hall, Krannert Center for the Performing Arts/University of Illinois Urbana-Champaign, Portland Friends of Chamber Music, and Stanford Live; and by Partners Arizona Arts Live/University of Arizona, Center for the Art of Performance at UCLA, Green Music Center at

Sonoma State University, The Royal Conservatory of Music, and Washington Performing Arts.

INTI FIGGIS-VIZUETA

(b. 1993)

clay songs (2023)

New York-based composer inti figgis-vizueta braids a childhood of overlapping immigrant communities and Black-founded Freedom schools—in Chocolate City (DC)—with direct Andean & Irish heritage and a deep connection to the land. “Her music feels sprouted between structures, liberated from certainty and wrought from a language we’d do well to learn” writes the *Washington Post*. inti’s work explores the transformative power of group improvisation and play, working to reconcile historical aesthetics and experimental practices with trans and Indigenous futures. Recent highlights include the Carnegie Hall premiere of her string quartet concerto, *Seven Sides of Fire*, written for the Attacca Quartet and American Composers Orchestra, conducted by Mei-Ann Chen; performances of *Coradh (bending)* by the Spoleto Festival, PODIUM Festival, and Oregon Symphony; and the REDCAT premiere of her evening-length show *Music for Transitions*, created in collaboration with two-time Grammy Award-winning cellist Andrew Yee, praised as “thrilling” and “revolutionary” by *I Care If You Listen*. Upcoming projects include a new Carnegie Hall-commissioned work for Ensemble Connect, continued development of *Earths to Come* for vocal ensemble Roomful of Teeth, and a new piano concerto for Conrad Tao and the Cincinnati Symphony, conducted by Matthias Pintscher.

About *clay songs*, inti figgis-vizueta writes:

“*clay songs* grew out of my 2022 residency at Dumbarton Oaks, a Harvard research institute, museum, & garden in Washington, DC. During my fellowship I was invited to musically activate their collection of original Pre-Columbian sounding objects including ceramic whistling jars & rain bowls, marble vessels, shell necklaces, and gold bells. It was a profound experience to animate and hear these ancestral voices sing vibrantly millennia later. I was invited to return to the collection after the culmination of my residency and my final presentation was a panel and sounding demo titled ‘Andean Whistling Pots in the Past, Present, and Future.’

“While writing *clay songs* for the Kronos Quartet, I was inspired by the meeting of past and present voices through these artifacts. I imagined a past where ceramic melodies grew into mountain choruses and all the broken and surviving objects from pre-colonial eras, landscapes, and cultures sounded together. The whistling jar replicas for Kronos provide the means to communicate and harmonize with these pasts, experiment and explore new sonic worlds, and, hopefully, glimpse new futures.”

inti figgis-vizueta’s clay songs was commissioned for the Kronos Quartet in celebration of its 50th anniversary by Andrea A. Lunsford and Kirsten & Gilad Wolff. Additional commissioning support was provided by KRONOS Five Decades Lead Partners Cal Performances/University of California Berkeley, Carnegie Hall, Krannert Center for the Performing Arts/University of Illinois Urbana-Champaign, Portland Friends of Chamber Music, and Stanford Live; and by Partners Arizona Arts Live/University of Arizona, Center for the Art of Performance at UCLA, Green Music Center at Sonoma State University, The Royal Conservatory of Music, and Washington Performing Arts.

STACY GARROP

(b. 1969)

Glorious Mahalia (2017)

Stacy Garrop is a freelance composer whose music is centered on dramatic and lyrical storytelling. Garrop has received the Barlow Prize, a Fromm Music Foundation grant, three Barlow Endowment commissions, and the Sackler Music Composition Prize, along with prizes from competitions sponsored by the Detroit Symphony Orchestra, Civic Orchestra of Chicago, Omaha Symphony, New England Philharmonic, Boston Choral Ensemble, Utah Arts Festival, and Pittsburgh New Music Ensemble. Theodore Presser Company publishes her chamber and orchestral works; she self-publishes her choral pieces under Inkjar Publishing Company. She is a recording artist with Cedille Records with pieces on twelve CDs; her works are also commercially available on more than a dozen additional labels. In 2022–2023, she served as the featured composer of the Bowling Green State University New Music Festival, Indiana State University Contemporary Music Festival, and the University of Texas at San Antonio New Music Festival, with additional guest residencies at Michigan State University, Florida State University, and the University of Colorado at Boulder. She also served as a mentor composer for the Cabrillo Conductors/Composers Workshop, LunART Festival Composers Hub, and the Toulmin Foundation. Garrop is an ongoing mentor for Chicago a cappella's HerVoice Emerging Women Choral Composers Competition.

About *Glorious Mahalia*, Garrop writes:

“Louis ‘Studs’ Terkel, the Pulitzer Prize-winning writer and oral historian, hosted a daily nationally syndicated radio broadcast show from Chicago’s WFMT station from 1952 to 1997. Studs’ curious,

inquisitive nature led him to interview people from all walks of life over the course of his career. For WFMT alone, he conducted over 5,000 interviews. Before he worked for WFMT, Studs had a radio program called ‘The Wax Museum’ on WENR in Chicago. It was on this radio network that Studs first featured the glorious voice of Mahalia Jackson.

“Studs heard Mahalia sing for the first time around 1946. He was in a record store in Chicago when Mahalia’s voice rang out over the store’s speakers. Studs was captivated; he had to meet the woman who possessed that remarkable voice. At that time, Mahalia was gaining fame as a singer of gospels and spirituals in black churches both within Chicago and out of it, as she did a fair amount of touring around the country. Outside of these black communities, however, Mahalia wasn’t yet known. With a little sleuthing, Studs discovered where she regularly sang, at the Greater Salem Baptist Church on the South Side of Chicago. Studs went to the church, introduced himself to Mahalia, and invited her to sing on his radio program. Studs and Mahalia developed a close friendship over the ensuing decades, and they occasionally worked together professionally. As Mahalia rose to international fame and became known as the greatest gospel singer of her time, she and Studs never lost contact.

“In researching WFMT’s Studs Terkel Radio Archive, I found several broadcasts when Studs featured Mahalia Jackson and her recordings on his show. Two broadcasts in particular stood out. The first broadcast occurred in 1963, when the pair sat down for a conversation that covered a wide range of topics, including Mahalia’s experiences of working in the South, the continuing hardships she faces being a woman of color, and the civil rights efforts of Dr. Martin Luther King Jr., Reverend Ralph

Abernathy, and many others (including Mahalia, who was a staunch supporter of Dr. King). The second broadcast dates from 1957; it features Mahalia performing a number of gospels and spirituals for a live audience at a hotel in Chicago. In crafting my composition, I decided to highlight many of the salient points of Studs' and Mahalia's 1963 discussion, with a musical performance from the 1957 concert featured prominently in the work.

"Glorious Mahalia consists of five movements. In movement 1, Mahalia discusses the origin and meaning of the spiritual "Hold on." In *Stave in the ground* (movement 2), she and Studs talk about the work she did when living in the South, and the continuing prejudice she faces. This is followed by a more heated discussion between Studs and Mahalia in *Are you being treated right* (movement 3). The fourth movement features Mahalia's soulful performance of the spiritual "Sometime I feel like a motherless child." The piece concludes with *This world will make you think* (movement 5), in which Mahalia speaks of her hope that we can unite as one nation.

"Kronos Quartet commissioned Glorious Mahalia for Carnegie Hall's The 60's: The Years That Changed America concert series. I wish to thank Kronos Quartet's violinist David Harrington for suggesting Mahalia Jackson's interviews with Studs Terkel as the topic for the piece, as well as Tony Macaluso, Director of the WFMT Radio Network and the Studs Terkel Radio Archive, and Allison Schein, Archivist for the Studs Terkel Radio Archive, for their help in locating and securing my chosen broadcasts within the Archive."

Voice of Studs Terkel courtesy of the Estate of Studs Terkel. Voice of Mahalia Jackson courtesy of the Estate of Mahalia Jackson. Studs Terkel Radio Archive, courtesy Chicago History Museum and WFMT Radio Network.

Stacy Garrop's Glorious Mahalia was commissioned for the Kronos Quartet by Carnegie Hall, with support from David Harrington Research and Development Fund.

SOFIA GUBAIDULINA

(b. 1931)

String Quartet No. 4 (1993)

Sofia Gubaidulina was born in Chistopol in the Tatar Republic of the Soviet Union in 1931. Until 1992, she lived in Moscow. Since then, she has made her primary residence in Germany, outside Hamburg. Gubaidulina's compositional interests have been stimulated by the tactile exploration and improvisation with rare Russian, Caucasian, and Asian folk and ritual instruments collected by the "Astreia" ensemble, of which she was a co-founder, by the rapid absorption and personalization of contemporary Western musical techniques (a characteristic, too, of other Soviet composers of the post-Stalin generation that includes Edison Denisov and Alfred Schnittke), and by a deep-rooted belief in the mystical properties of music.

Her uncompromising dedication did not endear her to the Soviet musical establishment, but her music was championed in Russia by a number of devoted performers including Vladimir Tonkha, Friedrich Lips, Mark Pekarsky, and Valery Popov. Since 1985, when she was first allowed to travel to the West, Gubaidulina's stature in the world of contemporary music has skyrocketed. She has been the recipient of prestigious commissions from the Berlin, Helsinki, and Holland Festivals; the Library of Congress; the Chicago Symphony Orchestra; the New York Philharmonic; and many other organizations and ensembles.

Gubaidulina is a member of the Akademie der Künste in Berlin and the Freie Akademie der

Künste in Hamburg, the Royal Music Academy in Stockholm, and the German order Pour le mérite. Her awards include the prestigious Praemium Imperiale in Japan, the Sonning Prize in Denmark, the Polar Music Prize in Sweden, the Great Distinguished Service Cross of the Order of Merit of the Federal Republic of Germany, and the Living Composer Prize of the Cannes Classical Awards. In 2004, she was elected as a foreign honorary member of the American Academy of Arts and Letters.

Of *String Quartet No. 4*, Gubaidulina writes:

“What interested me especially with this piece was how the ‘real’ arises from the ‘unreal’: the ‘real’ normal play of arco or pizzicato arising from the ‘unreal’ transparent sounds of rubber balls on the strings; the ‘real’ on-stage playing of the quartet arising from the ‘unreal’ playing by the same musicians on a pre-recorded tape; the ‘real’ colored lights arising from the ‘unreal’ white and black (white and black, after all, represent the absence of light; color becomes ‘unreal’ within them).

“As such, three trinities unfold: the sound of the quartet and its two recorded hypostases; the real form and its two recorded satellites; and the creative reality of the play of light and its two unreal protagonists of complete light and complete darkness.

“All the details of the piece—both its material essence and its compositional design—are derived from the basic idea that ‘real genuine’ is born of the ‘unreal artificial’ (and not the reverse). For me, this idea was best expressed in T. S. Eliot’s ‘Four Quartets.’ I would be pleased if my composition were to be heard and perceived as a musical response to the creative world of that great poet.”

Sofia Gubaidulina’s String Quartet No. 4 was commissioned for Kronos by Mrs. Ralph I. Dorfman, the Barbican (London), and Théâtre de la Ville (Paris). Kronos’ recording of String Quartet No. 4 can be found on the Nonesuch recordings Night Prayers and Kronos Quartet: 25 Years. Gubaidulina’s String Quartet No. 2 appears on Kronos’ Nonesuch recording Short Stories.

LAURIE ANDERSON

(b. 1947)

Flow (2010)

Arranged by Jacob Garchik (b. 1976)

Laurie Anderson is one of America’s most reknowned—and daring—creative pioneers. Known primarily for her multimedia presentations, she has cast herself in roles as varied as visual artist, composer, poet, photographer, filmmaker, electronics whiz, vocalist, and instrumentalist.

“O Superman” launched Anderson’s recording career in 1980, rising to number two on the British pop charts and subsequently appearing on *Big Science*, the first of her seven albums on the Warner Brothers label. Other record releases include *Mister Heartbreak*, *United States Live*, *Strange Angels*, *Bright Red*, and the soundtrack to her feature film, *Home of the Brave*. A deluxe box set of her Warner Brothers output, *Talk Normal*, was released in the fall of 2000 on Rhino/Warner Archives. In 2001, Anderson released her first record for Nonesuch Records, entitled *Life on a String*, which was followed by *Live in New York*, recorded at Town Hall in New York City in September 2001, and released in May 2002. *Landfall*, her multimedia collaboration with Kronos inspired by her experience of Hurricane Sandy, was released on Nonesuch Records in 2018 and won the 2019 Grammy Award for Best Chamber Music / Small Ensemble Performance.

Recognized worldwide as a groundbreaking leader in the use of technology in the arts, Anderson collaborated with Interval Research Corporation, a research and development laboratory founded by Paul Allen and David Liddle, in the exploration of new creative tools, including the Talking Stick. She created the introduction sequence for the first segment of the PBS special *Art 21*, a series about art in the 21st century. Her awards include the 2001 Tenco Prize for Songwriting in San Remo, Italy and the 2001 Deutsche Schallplatten prize for Life On A String as well as grants from the Guggenheim Foundation and the National Endowment for the Arts.

In 2002, Anderson was appointed the first artist-in-residence of NASA which culminated in her 2004 touring solo performance, "The End of the Moon." In 2010, a retrospective of her visual and installation work opened in Sao Paulo, Brazil and later traveled to Rio de Janeiro. In 2011, her exhibition of all new work, titled *Forty-Nine Days In the Bardo* opened at the Fabric Workshop and Museum in Philadelphia. That same year she was awarded with the Pratt Institute's Honorary Legends Award. Her film *Heart of a Dog* was chosen as an official selection of the 2015 Venice and Toronto Film Festivals. In the same year, her exhibition *Habeas Corpus* opened at the Park Avenue Armory to wide critical acclaim and in 2016 she was the recipient of Yoko Ono's Courage Award for the Arts for that project. Anderson lives in New York City.

Jacob Garchik's arrangement of Flow by Laurie Anderson was commissioned for the Kronos Quartet by the David Harrington Research and Development Fund.

NICOLE LIZÉE

(b. 1973)

ZonelyHearts (2022)

Called "a brilliant musical scientist" (CBC), "breathtakingly inventive" (*Sydney Times Herald*, Australia), and lauded for "creating a stir with listeners for her breathless imagination and ability to capture Gen-X and beyond generation" (*Winnipeg Free Press*), award-winning composer and video artist composer Nicole Lizée creates new music from an eclectic mix of influences including the earliest MTV videos, turntablism, rave culture, Hitchcock, Kubrick, Alexander McQueen, thrash metal, early video game culture, 1960s psychedelia, and 1960s modernism. She is fascinated by the glitches made by outmoded and well-worn technology and captures these glitches, notates them and integrates them into live performance.

Lizée's compositions range from works for orchestra and solo turntablist featuring DJ techniques fully notated and integrated into a concert music setting, to other unorthodox instrument combinations that include the Atari 2600 video game console, omnichords, stylophones, Simon™, vintage board games, and karaoke tapes. In the broad scope of her evolving oeuvre she explores such themes as malfunction, reviving the obsolete, and the harnessing of imperfection and glitch to create a new kind of precision.

In 2001, Lizée received a Master of Music degree from McGill University. After a decade and a half of composition, her commission list of over 50 works is varied and distinguished and includes the Kronos Quartet, Carnegie Hall, the New York Philharmonic, the BBC Proms, the San Francisco Symphony, the National Arts Centre Orchestra, the Toronto Symphony Orchestra, l'Orchestre

symphonique de Montréal, the Vancouver Symphony Orchestra, the Banff Centre, Bang On A Can, So Percussion, and numerous others.

Lizée was recently awarded the prestigious 2019 Prix Opus for Composer of the Year. In 2017 she received the SOCAN Jan. V. Matejcek Award. In 2013 she received the Canada Council for the Arts Jules Léger Prize for New Chamber Music. She is a two-time JUNO nominee for composition of the year. She is a Lucas Artists Fellow (California) and a Civitella Ranieri Foundation Fellow (Italy). In 2015 she was selected by acclaimed composer and conductor Howard Shore to be his protégée as part of the Governor General's Performing Arts Awards. *This Will Not Be Televised*, her seminal piece for chamber ensemble and turntables, placed in the 2008 UNESCO International Rostrum of Composers' Top 10 Works.

Lizée was the Composer in Residence at Vancouver's Music on Main from 2016–18. She is a Korg Canada and Arturia artist.

About *ZonelyHearts*, Lizée writes:

"Rod Serling's *Twilight Zone*: a singular series brimming with imagination and creativity that left an indelible impression on its audience. The tone and messaging inherent in the series were powerful, unrelenting, and often controversial but wholly relevant; and it remains relevant—arguably more than ever—today.

"*ZonelyHearts* does not sample content from the series but rather takes its cue from the tone and certain subject matter and messages—namely: mind control, censorship, surveillance, brainwashing, and revisionist history through altering and banning books. (These issues have a personal importance.) Perhaps its strongest message is freedom of expression and freedom

to take artistic risks—both of which resonate strongly with me.

"The sounds and visual elements from the *Twilight Zone* series have become iconic. From a compositional perspective, these elements are as appealing to me as any traditional member of the orchestra. Even Rod Serling's voice in his narrations and introductions impart a unique timbre and musical inflection. In *ZonelyHearts*, specially created sounds and custom-made devices are integrated to mirror and embody the spirit of the series in my own way. Part of the joy of experiencing the TV series is its ability to surprise, and I look to convey this element in my own work."

Nicole Lizée's ZonelyHearts was commissioned for the Kronos Quartet by Andrea Lunsford and the Middlebury Bread Loaf School of English Centennial.

PROFILES



PHOTO: LENNY GONZALEZ

For 50 years, San Francisco's **Kronos Quartet**—David Harrington (violin), John Sherba (violin), Hank Dutt (viola), and Paul Wiancko (cello)—has challenged and reimagined what a string quartet can be. Founded at a time when the form was largely centered on long-

established, Western European traditions, Kronos has been at the forefront of revolutionizing the string quartet into a living art form that responds to the people and issues of our time. In the process, Kronos has become one of the most celebrated and influential groups of our era, giving thousands of concerts worldwide, releasing more than 70 recordings, and collaborating with many of the world's most accomplished composers and performers. Through its nonprofit organization, Kronos Performing Arts Association (KPAA), Kronos has commissioned more than 1,100 works and arrangements for quartet—including the recently completed *Kronos Fifty for the Future* library of educational repertoire. Kronos has received more than 40 awards, including three Grammy Awards and the Polar Music, Avery Fisher, and Edison Klassiek Oeuvre prizes.

Integral to Kronos' work is a series of long-running commissioning collaborations with many of the world's foremost composers. One of the quartet's most long-standing collaborators is Terry Riley, whose work with Kronos includes *Salome Dances for Peace* (1985–86) and *Sun Rings* (2002). Aleksandra Vrebalov has written more than 20 pieces for Kronos, including *Pannonia Boundless* (1998) and *Beyond Zero* (2014), a multimedia collaboration with filmmaker

Bill Morrison. Inuit throat singer Tanya Tagaq has performed and collaborated with Kronos regularly over the last 20 years, including on her works *Nunavut* (2006) and *Sivunittinni* (2015). The quartet has also worked extensively with Philip Glass, recording an album of his quartets in 1995 and premiering *String Quartets No. 6* (2013) and *No. 7* (2014); with Fodé Lassana Diabaté, as heard on *Ladilikan* (2017); and with Steve Reich, whose string quartets *Different Trains* (1989), *Triple Quartet* (2001), and *WTC 9/11* (2011) were written for and recorded by Kronos.

In its most ambitious commissioning effort to date, KPAA has recently completed a monumental education project that will be a cornerstone of Kronos' legacy: *Kronos Fifty for the Future*. Through this initiative, Kronos has commissioned—and distributed online for free—50 new string quartet works written by composers from around the world. Scores and parts, recordings, and other materials are available on kronosquartet.org. Lead partner Carnegie Hall and an adventurous group of presenters, academic institutions, foundations, and individuals have provided key support for this program.

In recordings, Kronos has collaborated with artists including Chinese pipa virtuoso Wu Man, Indian tabla virtuoso Zakir Hussain, legendary Bollywood "playback singer" Asha Bhosle, Iranian vocalist Mahsa Vahdat, and Malian group Trio Da Kali. Kronos has performed live with the likes of Paul McCartney, Allen Ginsberg, Rokia Traoré, David Bowie, Rhiannon Giddens, Caetano Veloso, and The National, and has appeared on recordings by artists such as Nine Inch Nails, Dan Zanes, and Angélique Kidjo. In dance, the famed choreographers Merce Cunningham, Twyla Tharp, Alonzo King, and many others have set work to Kronos' music.

Keenly attuned to the issues of our time, Kronos has commissioned, premiered, performed, and recorded works that engage with topics such as war and violence (Jonathan Berger and Harriet Scott Chessman's *Mỹ Lai*, Mary Kouyoumdjian's *Bombs of Beirut* and *Silent Cranes*) and the climate crisis (Laurie Anderson's *Landfall*).

The quartet tours for several months each year, appearing in celebrated venues and festivals, including Carnegie Hall, BRIC Celebrate Brooklyn!, and BAM Next Wave Festival in New York; Big Ears in Knoxville, Tennessee; Palacio de Bellas Artes in Mexico City; the Barbican in London; the Muziekgebouw in Amsterdam; Shanghai Concert Hall; Suntory Hall in Tokyo; and the Sydney Opera House.

Kronos' expansive discography on Nonesuch includes three Grammy-winning albums: Terry Riley's *Sun Rings* (2019), *Landfall* with Laurie Anderson (2018), and Alban Berg's *Lyric Suite* (2003); the 40th-anniversary boxed set *Kronos Explorer Series* (2014); and *Pieces of Africa* (1992), a Billboard chart-topping showcase of African-born composers. Kronos' recent releases include *Mỹ Lai* (2022), an opera by Jonathan Berger (music) and Harriet Scott Chessman (libretto); and *Long Time Passing: Kronos & Friends Celebrate Pete Seeger* (2020).

Kronos' work has featured prominently in many films, including *A Thousand Thoughts*, a "live documentary" that tells the story of Kronos' career through live music, narration, and film. Written and directed by Sam Green and Joe Bini, the work premiered at the Sundance Film Festival in 2018. Most recently, the quartet performed on the soundtrack for *Users* (2021) and is both seen and heard in the documentary *Zappa* (2020). Kronos has also recorded complete film scores, including by Clint Mansell for Darren Aronofsky's *Requiem for a Dream* (2000), and Philip Glass for

Dracula (1999)—a restored edition of the 1931 Bela Lugosi classic.

The quartet is committed to mentoring emerging musicians and has led workshops and masterclasses with Carnegie Hall's Weill Music Institute (New York), the Royal Conservatory of Music (Toronto), and San Francisco Conservatory of Music, among other institutions worldwide. Kronos has undertaken educational residencies at institutions such as UC Berkeley's Cal Performances, Holland Festival, and New York University Abu Dhabi.

Based in San Francisco, the nonprofit KPAA staff manages all aspects of Kronos' work, including commissioning, concert tours and local performances, recordings, education programs, and an annual Kronos Festival in San Francisco.

FOR THE KRONOS QUARTET/KRONOS PERFORMING ARTS ASSOCIATION:

Janet Cowperthwaite, Executive Director
Mason Dille, Development Director
Dana Dizon, Business Manager
Sarah Donahue, Operations Director
Deja Jenkins, Production and Marketing Associate
Reshena Liao, Creative Producer
Nicolás McConnie-Saad, Artistic Administrator

Contact:
Kronos Quartet/Kronos Performing Arts Association
P. O. Box 225340
San Francisco, CA 94122-5340 USA

kronosquartet.org
facebook.com/kronosquartet
instagram.com/kronos_quartet
twitter.com/kronosquartet

The Kronos Quartet records for Nonesuch Records.

LAND ACKNOWLEDGEMENT

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

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

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

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



INVEST IN THE FUTURE OF THE ARTS

Support Krannert Center today



MAKING IT POSSIBLE

Support Krannert Center Today

Where Creativity Ignites Passion

Krannert Center is committed to providing an inclusive space where students, community members, visiting artists, and friends can gather for enriching performances and cultural experiences. The support of our donors and friends enables the Center to produce creative programming that ignites a passion for the arts that is invaluable.

Together, we can ensure that students and the greater community continue to have access to transformative performing arts experiences.

Please consider making a gift to Krannert Center today. With your help, we can sustain the high level of excellence you have come to expect, while strengthening the lasting impact of the Center's work.

You make it possible.

Make Your Gift Today

advancement@krannertcenter.illinois.edu • 217.333.6700

[KrannertCenter.com/Give](https://krannertcenter.com/Give)

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

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

KRANNERT CENTER PHILANTHROPY AND ADVOCACY

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

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 Klingner

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.

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

Linda & Ronald Roaks
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.

Lead Sponsors



Phyllis Robeson & Family

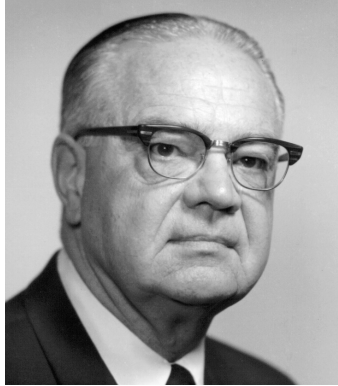
Sponsors

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

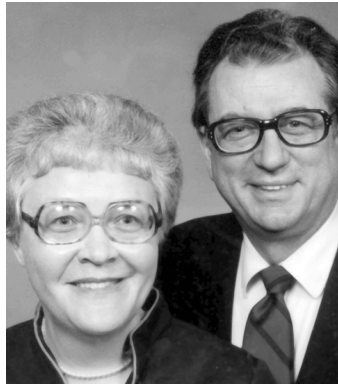
The University of Illinois, the College of Fine and Applied Arts, and Krannert Center are profoundly grateful for the commitment of Krannert Society members. Through donations, pledges, and residual gifts of \$1 million or more, these open-hearted visionaries help build a thriving community and encourage 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.



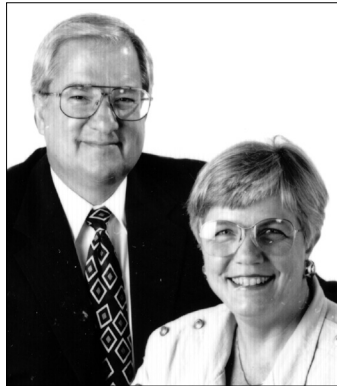
AVIS HILFINGER (1915-2004)
DEAN HILFINGER (1912-2006)
April 2000



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



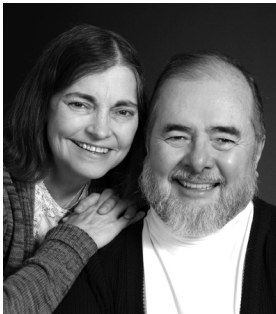
JERALD WRAY & DIRK MOL
March 2016



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



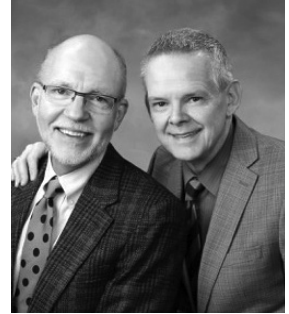
**LYNN WEISEL WACHTEL
& IRA WACHTEL**
June 2019



JOHN & KAY SHANER
July 2019



LEONARD (LEN) LEWICKI
May 2021



**TIMOTHY TEMPLE & JERRY
CARDEN**
June 2022



FRAN & MARC ANSEL
June 2022



TRENT A. SHEPARD
September 2023

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



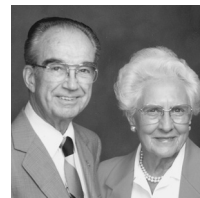
EMILY GILLESPIE
(1909-2000)
JAMES GILLESPIE
(1905-1999)
December 1996



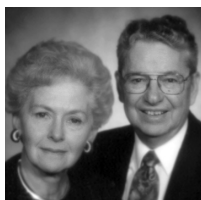
ROSANN NOEL
(1932-2018)
RICHARD NOEL
April 1997



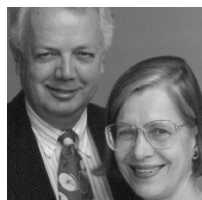
JAMES W. ARMSEY
(1917-2008)
BETH L. ARMSEY
(1918-2019)
February 1998



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



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



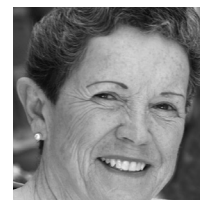
RICHARD MERRITT
(1933-2005)
ANNA MERRITT
November 2006



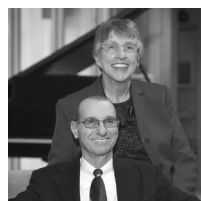
JOHN PFEFFER
(1935-2017)
ALICE PFEFFER
November 2006



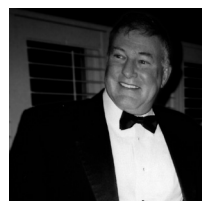
ANONYMOUS
November 2006



LINDA M. MILLS
(1940-2006)
October 2007



JUDITH LIEBMAN
(1936-2023)
JON LIEBMAN
January 2008



MICHAEL CARRAGHER
(1946-2009)
September 2008

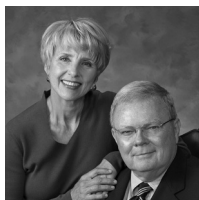


VIRGINIA R. IVENS
(1922-2008)
February 2009

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



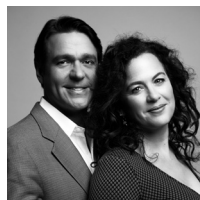
**GRACE & JOHN
MICETICH**
March 2011



JO ANN TRISLER
(1946-2010)
November 2011



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



**JULIE & NATHAN
GUNN**
April 2014



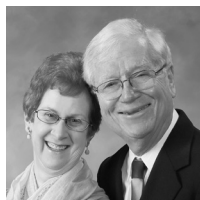
MICHAEL SWINDLE
April 2014



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
LEBENSON**
December 2017



BURT SWANSON
(1939-2020)
IRIS SWANSON
December 2017



**TERRY & BARBARA
ENGLAND**
April 2018



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



**JAMES R. FRAME
& CANDACE PENN
FRAME**
April 2019



**MICHAEL &
MARGARET ROSSO
GROSSMAN**
July 2019



**PATRICIA & ALLAN
TUCHMAN**
April 2021



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



**SUSAN & RICHARD
SCHNUER**
November 2021



**JUDITH & RICHARD
KAPLAN**
February 2022



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



**PATRICIA PLAUT &
KENNETH SUSLICK**
October 2022



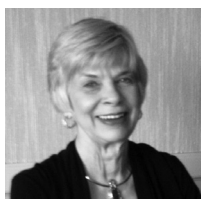
**RICHARD & JAYNE
BURKHARDT**
January 2023



**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

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.

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.

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SURFACE 51

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

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 programming 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.

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(\$10,000 OR MORE PER EVENT)

Clair Mae & G. William Arends
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Endowed Co-sponsors

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Ann H. Bender Youth Series
Endowment
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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
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Patron Underwriters

(\$10,000 OR MORE PER EVENT)

Jayne & Richard Burkhardt Jr
Carol & Willis Colburn

Patron Sponsors

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Anastasia Economy, in memory
of James Economy
Beverly & Michael Friese, in
memory of Dean & Avis
Hilfinger
Marilyn & Don Krummel
Cecile & Ira Lebson
Jon Liebman
Deb & Ty Newell
A. Mark Neuman
Dr. Jan Marie Aramini &
Michael Pettersen
Jill & James Quisenberry
Patricia Plaut & Kenneth Suslick
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Shirley & Arthur Traugott

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of Linda
Rebecca & Paul Wigley

Patron Co-sponsors

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memory of George Perlstein
Dianna Armstrong
Rebecca McBride & Betsy
Bachmann
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Carol Berthold
Marsha Clinard & Charles
Boast
Jayne & Richard Burkhardt Jr
Roy & Ann Campbell
Timothy Temple & Jerry
Carden
Harriet & Herschel Cline
Jo Ellen DeVilbiss
Jean E. Huddlestone & Kelly
Foster
Melanie Loots & George Gollin
Shirley Soo & Matthew Gorman
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Anne & David Sharpe
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memory of Stephen
Levinson & in memory of
Dr. Arthur Chitz, music
director of the Dresden
Schauspielhaus
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Mary Schuler & Stephen Sligar
Margaret P. Stillwell
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Pat & Allan Tuchman
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Charles & Sarah Wiseman

HELP ENSURE THE IMPACT OF THE ARTS

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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.

[LIST CURRENT AS OF SEPTEMBER 1, 2023]



Ghazala Ahmad
Melissa Huff & Richard Alkire*
Walter Alspaugh
Nadja & Carl Altstetter
Mary & Kenneth Andersen
Ruth & James Anderson
Sally Anderson
Jean Manning & Alan Andreassen
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 Cangellaris
Timothy Temple & Jerry Carden
Paula Kaufman
Beth & David Chasco

Kathleen & Felix Cimakasky
Harriet & Herschel Cline
Carol & Willis Colburn
Casey Sutherland & Linda Coleman
Tina & John Columbo
Jongin & Robert Craggs
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Deborah Day
Elizabeth Cardman & Paul Debevec
Richard DeLong
JoEllen DeVilbiss
Dixie & Evan Dickens*
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Anastasia Economy
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Paul Ellinger
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Beverly & Michael Friese
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Ondine & George Gross
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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 Lebensohn*
Emmie Fisher & Shung-Wu Lee
Brenda Lerner-Berg

Leonard (Len) Lewicki
Jon Liebman
Ann & Stephen Long
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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.

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 हे! 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



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