



**CHICAGO SYMPHONY ORCHESTRA**  
**RICCARDO MUTI, CONDUCTOR**

Thursday, November 7, 2024, at 7:30pm  
Foellinger Great Hall

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# PROGRAM

CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, CONDUCTOR

Gaetano Donizetti

**Overture to *Don Pasquale***

Giuseppe Verdi

**The Four Seasons from *I vespri siciliani***

Winter

Spring

Summer

Autumn

## INTERMISSION

Osvoldo Golijov

***Megalopolis Suite***

Roma—

Love is in the Air

Death Kiss Utopia—

Saturnalia

*World premiere. CSO commission.*

*Commissioned by the Chicago Symphony Orchestra for Riccardo Muti through the generous support of the Helen Zell Commissioning Program*

Emmanuel Chabrier

***España***

Manuel de Falla

***Suite No. 2 from The Three-Cornered Hat***

The Neighbors' Dance (Seguidilla)

The Miller's Dance (Farruca)

Final Dance (Jota)

*United Airlines is the Official Airline of the Chicago Symphony Orchestra.*

*The Chicago Symphony Orchestra Association acknowledges support from the Illinois Arts Council.*

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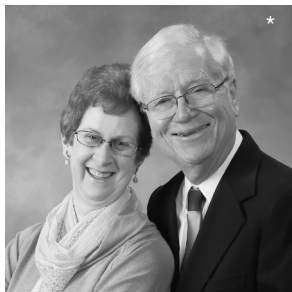
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\*PHOTO: ILLINI STUDIO

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# PROGRAM NOTES

*Comments by Phillip Huscher*

## **GAETANO DONIZETTI**

Born November 1797; Bergamo, Italy

Died April 8, 1848; Bergamo, Italy

Overture to *Don Pasquale*

*Composed*

1842

*First Performance*

January 3, 1843, Paris, France

*Instrumentation*

flute and piccolo, 2 oboes, 2 clarinets, 2  
bassoons, 4 horns, 2 trumpets, 3 trombones,  
timpani, percussion, strings

Like many of Donizetti's operas, *Don Pasquale* was quickly composed. It was written expressly for singers Donizetti had worked with before—the most accomplished and famous artists of the day—which freed him to write the music he wanted. *Don Pasquale* was his sixty-fourth opera—only two more followed it—and it finds him not only at the peak of his powers, but able to create a kind of wise, deeply humane opera steeped in experience—in life, love, and work—that often crowns a career.

The central ingredients of its plot are commonplace—a pair of young lovers and an old bachelor who wants to outwit them—yet in Donizetti's hands their story and the music they sing is indescribably fresh and timeless. The curtain rises musically with a brilliant orchestral call-to-attention that in five seconds suggests the chaos of the dazzling romp that will follow. The bulk of the overture, however, relies heavily

on two of the opera's most beloved melodies—Ernesto's Act 3 courtship serenade and Norina's Act 1 aria (I know every trick in the book when it comes to love, she claims). But in its few minutes, the overture hints at so much more—an opera's worth of intrigue, trickery, plotting, mistaken identity, and in one soaring phrase from the orchestra, the inimitable thrill of true lovers finding each other.

## **GIUSEPPE VERDI**

Born October 9, 1813; Le Roncole, near Busseto, Italy

Died January 27, 1901; Milan, Italy

The Four Seasons from *I vespri siciliani* (The Sicilian Vespers)

*Composed*

1855

*First Performance*

June 13, 1855; Paris, France

*Instrumentation*

flute and piccolo, 2 oboes, 2 clarinets, 2  
bassoons, 4 horns, 2 trumpets and 2 cornets, 3  
trombones, cimbaso, timpani, percussion, harp,  
strings

There is wonderful dance music in many of the great Verdi operas—the offstage *banda* in the first scene of *Rigoletto*, the party scene in *La traviata*, the ball at the climax of *Un ballo in maschera*. But Verdi wrote very few separate ballets—independent numbers that bring the action to a halt and serve as an unrelated entertainment within the opera. That was not part of the Italian tradition. Verdi's first ballet

was written in 1847 for *Jerusalem*, which was composed for the Paris Opera, where, following the beloved French custom, a third-act ballet was house policy. Eight years later, Verdi outdid himself with his next Paris commission, *Les vêpres siciliennes* (The Sicilian Vespers), composing a large and elaborate allegorical ballet on the subject of the four seasons. Although there were more ballets to come from his pen—for French productions of *Il trovatore* and *Macbeth*, and for the premiere of *Don Carlos*, for example—nothing quite matched the size, scope, and sheer festivity of the Four Seasons ballet.

Verdi's grand opera—it was translated into Italian in 1861 and has since become better known as *I vespri siciliani*—is set at the time of the French occupation of the island of Sicily in the thirteenth century and the subsequent uprising by the people of Palermo on Easter Sunday of 1282. (The bells that ring for vespers signal the start of the uprising.) In Act 3, Montforte, the French governor of Sicily, and Arrigo, a young Sicilian who is Montforte's son and sworn enemy, proceed to the great hall, where a ballet is staged for the entertainment of the governor's guests. The ballet of the Four Seasons has no direct connection, either musically or dramatically, to the opera itself—the composer later said it could be omitted without harm—but Verdi, among the most scrupulous and honest of musicians, nonetheless lavished all his customary thought and care on the composition of this music.

The ballet of the Four Seasons is a marvel of orchestral color, imaginative writing, melodic abundance, and long-range planning. Verdi was working in a musical style that was still new to him and in a tradition that had not yet hit its stride—of all the classic romantic ballets, only Adam's *Giselle* predates Verdi's Four Seasons; Delibes's *Coppélia* and the great Tchaikovsky scores come more than a dozen years later. Yet he composes music that

is utterly natural and idiomatic, as if writing for a troupe of dancers, rather than for supple Italian voices, was his daily occupation and great love.

Verdi begins with Winter. A young woman, wrapped in furs and representing Winter, steps out of an ice-covered basket. Three friends, all shivering in the cold, arrive and light a fire, but Winter prefers to dance to keep warm. Soon, the ice melts to reveal bunches of flowers, from which rises the spirit of Spring, who begins to dance. Eventually, the flowers are replaced by ears of corn; Summer and her companions gather the ears. Too hot to dance, they choose to swim instead, until a faun chases them away. The basket is now covered with vine leaves and fruit. Autumn and her companions dance in celebration of Bacchus.

Each of the seasons is treated as a series of varied dances and tuneful episodes. Verdi's prodigious melodic gift is on ample display throughout. The Adagio for Spring is a delightful mini clarinet concerto. The haunting summertime *Siciliano*, with its plaintive oboe solo to which the dancers gather the corn in the noonday heat, is a marvel of atmospheric mood music. Throughout this ballet music, one hears echoes of moments in Verdi's operas—a soaring phrase from a tenor aria, the bustle of an ensemble finale, the glitter of a party scene (*La traviata* was composed just two years earlier). But we also find Verdi obviously enjoying the luxury of writing, for once, for orchestra alone.

## OSVALDO GOLIJOV

Born December 5, 1960; La Plata, Argentina

*Megalopolis Suite*

*Composed*  
2023

### *Instrumentation*

3 flutes (2nd doubling alto flute, 3rd doubling piccolo), 2 oboes and English horn, 3 clarinets (3d doubling bass clarinet), 3 bassoons (3d doubling contrabassoon), tenor saxophone, 4 horns, 3 trumpets (3rd doubling flugelhorn), 3 trombones, tuba, timpani, percussion (snare drum, bass drum, tam-tam, cymbals, tubular bells, sleigh bells, triangle), harp, piano, celesta, strings

*This is the world premiere performance.*

### **Oswaldo Golijov on the *Megalopolis* Suite**

Early in 2023 I visited the *Megalopolis* set. Francis' greeting, after several years of not seeing each other, was: "Oh, Oswaldo, we need a big love theme, because the love story is what will hook the audience the first time they see the film, and they'll come back later to absorb the other layers." "Great," I replied. "What kind of love theme?" He said, "Like Tchaikovsky's *Romeo and Juliet*, but geometric." I chortled at the perfect example of the language Francis uses to convey his vision: utterly surprising and surprisingly precise.

*Megalopolis* happens in New York sometime in the 21st century, but it is Ancient Rome at the same time. Francis wanted music to play an important role for audiences to believe that we are in Rome. Nobody knows how Ancient Rome sounded, but we all have Hollywood's "Rome" in our metabolism: we believe that Rome sounded like, for instance, Miklos Rosza's score for *Ben Hur*. There are so many scenes that require this style of music that I decided to write an entire "Roman Tone Poem" that would make sense on its own as a piece of music, unrelated to any specific scene, but with all its themes stemming from the Roman themes in the film. Most of those Roman themes are featured in movement I of this Suite: a big imperial fanfare that acts

as a recurring "chorus" in the piece; a majestic, heroic, exuberantly paced big section: noble at times, and pompous at others; "Cleopatra"-like interludes, hazy, sensual, and with a certain Egyptian atmosphere, and, finally, a lyrical version of the heroic theme. We extracted from that Suite cues for many scenes in the film.

Back to Love: In the end, because of the story, I wrote two love themes. The first one is a tragic, sinuous theme for the love story between Cesar and Sunny, his first wife. This theme opens movement III in the Suite. But the main love theme is the second one: yearning, and hopeful. It grows together with the blossoming love between Julia and Cesar in the film. It appears in its original form and full bloom in the third movement of the Suite (in the film it is played when Julia and Cesar kiss for the first time), right after the tragic theme. This main love theme is melodically and harmonically malleable, so that with very few changes it can morph into both the grand "Cesar's Utopia" theme (last section of movement III in the Suite) and "Clodio's revenge" theme, which is simply a "noir" version of this second love theme, and is the entire movement II in this Suite.

A Roman theme not used in movement I, the *Saturnalia Festival* opens movement IV in this Suite. This last movement, which is also the end music for the film, continues with a main section featuring both love themes in counterpoint and a reprise of the "Heroic Rome" theme. It ends with a fast fugato on the strings sustaining the Rome Fanfare in the brass.

*Megalopolis* is full of references. Francis has the entire history of cinema in his mind and heart. Like other great artists of the past, especially in their late style (Bach, Beethoven, Verdi), Francis believes that "If everything is too personal, it turns to smudge." Visually speaking, Francis

told me how he could name a film that inspired almost every frame in *Megalopolis*. Accordingly, he also wanted specific musical references, such as Rosza's Roman music, or Herrman's music for Hitchcock, or Prokofiev's *Romeo and Juliet*. Playing with these references, as if they were organ registers, help integrate both the story and the music with our own "library" as an audience and make both the story and the music richer.

## EMMANUEL CHABRIER

Born January 18, 1841; Ambert, France

Died September 13, 1894; Paris, France

*España*

*Composed*  
1883

*First Performance*  
November 4, 1883; Paris, France

*Instrumentation*  
2 flutes and piccolo, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets and 2 cornets, 3 trombones, tuba, timpani, triangle, snare drum, bass drum, cymbals, 2 harps, strings

*España* is the sole survivor of a once-prestigious career. The only work by Emmanuel Chabrier that is still performed with any regularity, it began as a simple souvenir of six months in Spain. Chabrier and his wife spent the latter half of 1882 traveling the country, stopping in Toledo, Seville, Granada, Málaga, Valencia, and Barcelona. Chabrier's score is one of the high points in the late-nineteenth century's fascination with the Iberian Peninsula that also inspired Édouard Manet's paintings of the 1860s, Lalo's *Symphonie espagnole* in 1873, and Bizet's *Carmen* the following year (joined in the next century by Debussy's *Iberia* and Ravel's *Rapsodie espagnole*).

Chabrier's close friendship with Manet—his neighbor from 1879 to 1883—may have first given him the idea to compose a Spanish piece. Chabrier had once thought of being a painter himself, and he closely followed the work of the groundbreaking French artists during his lifetime, regularly noting how closely their ideas paralleled his own. Chabrier posed for Manet on three occasions, the last time in 1881, only months before the Chabriers set off for Spain. When Manet died in 1883, Chabrier bought several of his canvases, including his last major work, the celebrated *Bar aux Folies-Bergère*, which he hung over his piano. (At the time of his death in 1894, Chabrier owned a small museum's worth of significant art, including seven oils by Manet, six by Monet, three by Renoir, and one by Cézanne.)

Although Chabrier dabbled in composition from childhood, and became a pianist of impressive virtuosity, at first he followed the family tradition and pursued law as his profession. He continued to write music on the side while working as a civil servant in the ministry of the interior in Paris, but Chabrier only came into his own as a composer after hearing *Tristan and Isolde* in Munich in 1880. He resigned from the ministry later that year, became a confirmed—if not obsessive—Wagnerian, and decided to devote the rest of his life to composition.

It was *España*, a very non-Wagnerian musical postcard, that made him an overnight sensation, however.

While touring Spain, Chabrier filled his notebooks with details about the rhythms of Spanish dance music (he concluded it was impossible to notate the actual rhythm of a malagueña), the cut of the dancers' black felt hats, "the admirable Sevillian derrière, turning in every direction while the rest of the body stays immobile." Near the end of the Spanish tour,



Chabrier wrote home to his friend, the Wagnerian conductor Charles Lamoureux, that as soon as he returned to Paris he intended to compose an “extraordinary fantasia”—a reminiscence of the music and dance that he had found so intoxicating in Spain. It would, he promised, incite the audience to a fever pitch of excitement. Chabrier began the piece as a work for piano duet—it was called *Jota*, after the lively Spanish dance—but soon realized he would need the full range of orchestral colors to do justice to his vivid memories. *España*, as the piece was finally called, is not only full of memorable folklike tunes, but it benefits from Chabrier’s keen attention to the rhythmic patterns of Spanish dance. *España* was a great success from the start—it was encored at the premiere, and praised by composers as different as Manuel de Falla (who knew a thing or two about authenticity in Spanish music) and Gustav Mahler (who conducted *España* on several occasions). But Chabrier, however, could not have imagined the popularity its main theme would achieve seventy-three years later as a Perry Como single on the *Hit Parade*.

## MANUEL DE FALLA

Born November 23, 1876; Cádiz, Spain  
Died November 14, 1946; Alta Gracia, Argentina

Suite No. 2 from *The Three-Cornered Hat*

*Composed*

1918–19, as a revision of the pantomime *El corregidor y la molinera* of 1916–17

*First Performance*

July 22, 1919, in London’s Alhambra Theater by Diaghilev’s Ballets Russes

*Instrumentation*

2 flutes and piccolo, 2 oboes and english horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets,

3 trombones, tuba, timpani, percussion (snare drum, bass drum, cymbals, triangle, castanets, tam-tam, xylophone), harp, celesta, piano, strings

One of music’s great international collaborative efforts, *The Three-Cornered Hat* began life in 1916 as a modest pantomime called *El corregidor y la molinera* (The Magistrate and the Miller’s Wife). (The 1875 novel by Pedro Antonio de Alarcón, on which it’s based, also is the source for Hugo Wolf’s 1896 opera *Der Corregidor*.) Sergei Diaghilev and his Ballets Russes were visiting Madrid during the initial run of *El corregidor*, and the impresario asked Falla to transform it into a ballet, expanded and rescored for large orchestra. In no time, Diaghilev put together an extraordinary cast of characters for Falla’s ballet, with Léonide Massine as choreographer and Pablo Picasso as designer.

To help devise the choreography, Massine took flamenco lessons from Félix Fernández García, a phenomenal dancer whom Diaghilev found in a working-class café in the backstreets of Madrid and persuaded to join the company as the star of the new ballet. (Massine also admitted to finding many beautiful poses in bullfighting.) Picasso designed sets and costumes that were characteristically witty and brilliant, and devised a front drop curtain depicting a bullfight in ochre, pale pink, white, blue, and gray that was so magnificent that Falla wrote some new music at the last minute just to show it off. (Picasso finished painting the curtain during final rehearsals.)

Shortly before the premiere, Garcia became ill, and Massine had to take over his role. And on the afternoon of the first performance, Falla was summoned by telegram back to Madrid to his mother’s deathbed, and Ernest Ansermet stepped in to conduct. But *The Three-Cornered Hat* was a triumph, and Massine later said that of

his more than one hundred ballets, it was the one of which he was most proud.

The Second Suite of music from the complete score opens with neighbors gathering to celebrate the Feast of St. John and dancing seguidillas (Falla refashions a gypsy song from Granada). Next the miller begins to dance. In his memoirs, Massine recalls, "As the music quickened I did a series of high jumps, ending with a turn in mid-air and a savage stamp of the foot as I landed. . . . The mental image of an enraged bull going into the attack unleashed some inner force which generated power within me."

The finale, propelled by mistaken identities and general confusion, eventually ends happily, with the miller and his wife reunited. Everyone joins in the jota, a wild dance from Aragon.

*Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.*

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# CHICAGO SYMPHONY ORCHESTRA

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\* *Assistant concertmasters are listed by seniority.*

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*The CSO's music director position is endowed in perpetuity by a generous gift from the Zell Family Foundation.*

*The Nancy and Larry Fuller, Gilchrist Foundation and Louise H. Benton Wagner chairs currently are unoccupied.*

*The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.*

# PROFILES



Born in Naples, Italy, **Riccardo Muti** is one of the preeminent conductors of our day. The Chicago Symphony Orchestra's distinguished tenth music director from 2010 until 2023, Muti became the Music Director Emeritus for Life beginning with the 2023–24 Season.

Muti's leadership has been distinguished by the strength of his artistic partnership with the Orchestra; his dedication to performing great works of the past and present, including seventeen world premieres to date; the enthusiastic reception he and the CSO have received on national and international tours; and twelve recordings on the CSO Resound label, with four Grammy awards among them. In addition, Muti's contributions to the cultural life of Chicago—with performances throughout its many neighborhoods and at Orchestra Hall—have made a lasting impact on the city.

Before becoming the CSO's music director, Muti had more than forty years of experience at the helm of Maggio Musicale Fiorentino (1968–1980), the Philharmonia Orchestra (1972–1982), the Philadelphia Orchestra (1980–1992), and Teatro alla Scala (1986–2005). Over the course of his career, Muti has conducted the most

important orchestras in the world. He is linked by particularly close and important ties to the Vienna Philharmonic, with which he has appeared at the Salzburg Festival since 1971 and is an honorary member. In May 2024, he led the Philharmonic in performances marking the 200th anniversary of the Beethoven's Ninth Symphony.

Muti has received innumerable international honors. He is a Cavaliere di Gran Croce of the Italian Republic, Knight Commander of the British Empire, Commander of the French Legion of Honor, Knight of the Grand Cross First Class of the Order of Saint Gregory the Great, and the recipient of the German Verdienstkreuz, Japan's Praemium Imperiale and Order of the Rising Sun Gold and Silver Star, Austria's Great Golden Decoration of Honor, as well as the Presidente della Repubblica award from the Italian government.

The label RMMMUSIC is responsible for Riccardo Muti's recordings.

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Founded by Theodore Thomas in 1891, the **Chicago Symphony Orchestra** is consistently hailed as one of the world's great orchestras. In April 2024, Klaus Mäkelä was named the Orchestra's eleventh music director, and he will begin an initial five-year tenure as Zell Music Director with the 2027–28 Season. Riccardo Muti, the Orchestra's distinguished tenth music director from 2010 until 2023, became Music Director Emeritus for Life at the beginning of the 2023–24 Season. Pianist Daniil Trifonov in CSO Artist-in-Residence for the 2024–25 Season.

The CSO's musicians perform more than 150 concerts annually, in Orchestra Hall at Symphony Center in downtown Chicago. The ensemble regularly tours nationally, and since 1892, has made sixty-four international tours, performing in twenty-nine countries on five continents. The orchestra first performed at Ravinia Park in 1905, and in August 1936 the orchestra helped to inaugurate the first season of the Ravinia Festival. It has been in residence nearly every summer since.

Patrons around the globe enjoy weekly radio broadcasts of CSO concerts and recordings via the WFMT Radio Network and online at [cso.org/radio](https://www.cso.org/radio). Since 1916, the Chicago Symphony

Orchestra and Chorus have amassed an extensive discography that has earned 65 Grammy awards from the Recording Academy.

The CSO is part of the Chicago Symphony Orchestra Association, which includes the following entities. The Chicago Symphony Chorus, founded in 1957, is the country's largest professional chorus. Founded during the 1919–20 season, the Civic Orchestra of Chicago is a training ensemble for emerging professionals with Ken-David Masur serving as its principal conductor. Symphony Center Presents features guest artists and ensembles across an expansive array of genres, including classical, jazz, world, and contemporary. The Negaunee Music Institute offers community and educational programs that annually engage more than 200,000 people of diverse ages and backgrounds throughout the Chicagoland area.

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As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.

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

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

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





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[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](mailto:casnyder@illinois.edu)) or Bethany Whoric (217.300.6042 | [bbwhoric@illinois.edu](mailto:bbwhoric@illinois.edu)) to learn more about making a planned gift to Krannert Center for the Performing Arts.

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# 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.

## 2024-2025 ADVANCEMENT COUNCIL

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

### Co-Chairs:

Douglas Nelson &  
Michelle Gonzales  
Ghazala Ahmad  
Terry & Barbara England  
Susan & Michael Haney  
Lisa & Mark Klinger  
Leonard (Len) Lewicki

Marina & Nenad  
Marjanovic  
Susan & Brendan  
McGinty  
Tracy Parsons  
Susan & Sam Reese  
Shandra Summerville

## 2024-2025 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.

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)  
Bernard and Prudence  
Spodek Endowed  
Fund  
Illinois Arts Council

National Endowment  
for the Arts  
Judith Bojar  
Susan & Michael Haney  
Brenda & Stephen Pacey  
Jill & James Quisenberry  
Linda & Ronald Roaks  
Carol & Ed Scharlau  
Jane & Christian Scherer  
Anne & David Sharpe

## 2024-2025 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.

### Campaign for Young Audiences Lead Sponsors



Phyllis Robeson & Family

### Campaign for Young Audiences Sponsors

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

Clarette & Zvi Ritz  
UpClose Marketing  
and Printing

## 2024-2025 SEASON-LONG SPONSOR



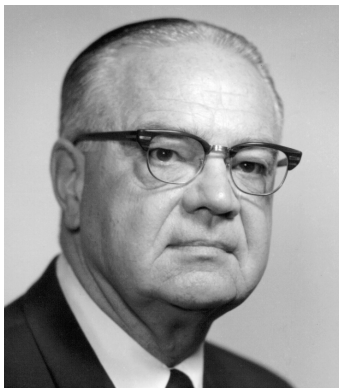
A. Mark Neuman

*Commemorating the 80th  
Anniversary of the US Armed  
Forces liberation of his father,  
Rabbi Isaac Neuman at Ebens-  
ee, Austria.*

**If you'd like to learn how you can become a sponsor, please contact Krannert Center Advancement at 217.333.6700 or [advancement@krannertcenter.illinois.edu](mailto:advancement@krannertcenter.illinois.edu).**

## 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



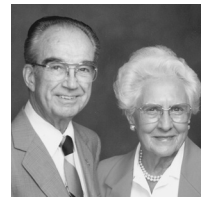
**EMILY GILLESPIE**  
(1909-2000)  
**JAMES GILLESPIE**  
(1905-1999)  
December 1996



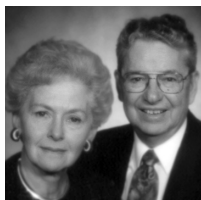
**ROSANN NOEL**  
(1932-2018)  
**RICHARD NOEL**  
April 1997



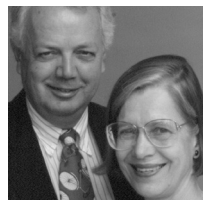
**JAMES W. ARMSEY**  
(1917-2008)  
**BETH L. ARMSEY**  
(1918-2019)  
February 1998



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



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



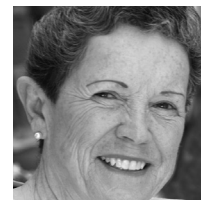
**RICHARD MERRITT**  
(1933-2005)  
**ANNA MERRITT**  
November 2006



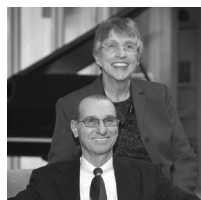
**JOHN PFEFFER**  
(1935-2017)  
**ALICE PFEFFER**  
November 2006



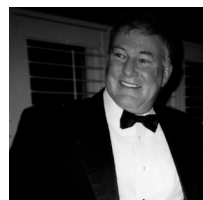
**ANONYMOUS**  
November 2006



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



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



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

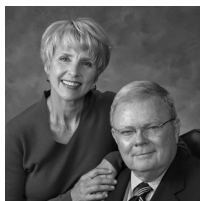


**VIRGINIA R. IVENS**  
(1922-2008)  
February 2009

**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



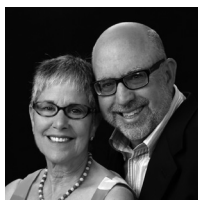
**JULIE & NATHAN  
GUNN**  
April 2014



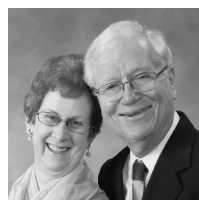
**MICHAEL SWINDLE**  
April 2014



**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

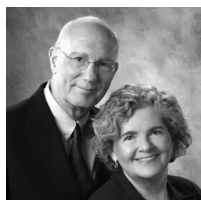


**PHYLLIS ROBESON  
& FAMILY**  
February 2019  
**KYLE ROBESON**  
(1929-2021)



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

April 2019



**MICHAEL &  
MARGARET ROSSO  
GROSSMAN**

July 2019



**PATRICIA & ALLAN  
TUCHMAN**

April 2021



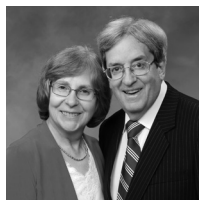
**VICTOR FELDMAN  
(1935-2018)  
JUDITH FELDMAN**

(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



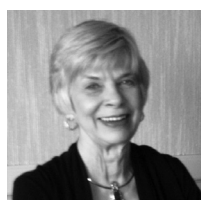
**SELMA K. RICHARDSON  
(1931-2019)**

March 2023



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

July 2023



**KENNETH BENGOCHEA  
(1937-2022)**

**NANCY L. JOHNSON**

September 2023

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

**2023-2024 MARQUEE CORPORATE & COMMUNITY SPONSORS**

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

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**Corporate & Community Platinum Sponsors**  
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**Corporate & Community Lead Gold Sponsors**  
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**Corporate & Community Silver Sponsors**  
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Smile Politely

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

---

# 2024-2025 GRANTS



DORIS DUKE  
CHARITABLE FOUNDATION

## DORIS DUKE CHARITABLE FOUNDATION

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



## ILLINOIS ARTS COUNCIL

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

## THE AUGUSTINE FOUNDATION

### THE AUGUSTINE FOUNDATION

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



THIS PROJECT FUNDED BY  
STUDENT SUSTAINABILITY COMMITTEE

## THE STUDENT SUSTAINABILITY COMMITTEE

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



Center for  
Advanced  
Study

## GEORGE A. MILLER ENDOWMENT PROGRAMS COMMITTEE

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

MARQUEE PATRON SPONSORS

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

Season-Long Patron Sponsor  
(\$25,000 OR MORE PER SEASON)

A. Mark Neuman

Endowed Underwriters  
(\$10,000 OR MORE PER EVENT)

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

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

Beth & James Armsey  
Doloris Dwyer  
Terry & Barbara England  
Lois & Louis Kent  
Carole & Jerry Ringer  
Sarah K. Spaulding  
Bernard and Prudence Spodek  
Endowed Fund

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

Ann H. Bender Youth Series  
Endowment  
Victor & Judith Feldman  
Lena & Bob Gieselman  
Emily & James Gillespie  
Margaret Rosso Grossman & Michael  
Grossman  
Virginia R. Ivens  
The Susan Sargeant McDonald  
Endowed Fund for Youth  
Programming (Suzi was the  
founder/developer of the Krannert  
Center Youth Series)

Joanne & Charles McIntyre  
Anna Merritt  
Mildred Maddox Rose  
June & Grover Seitzinger  
Jo Ann Trisler  
Pat & Allan Tuchman

Patron Underwriters  
(\$10,000 OR MORE PER EVENT)

Jayne & Richard Burkhardt Jr

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

Channing Brown  
Jayne & Richard Burkhardt Jr.  
Anastasia Economy  
Shirley Soo & Matthew Gorman  
Anne Mischakoff Heiles & William  
Heiles  
Marilyn & Don Krummel  
Cecile & Ira Levenson  
Jon Liebman  
Carole & Jerry Ringer  
Carol & Ed Scharlau  
Patricia Plaut & Kenneth Suslick  
Pamela & Michael VanBlaricum  
Barry Weiner  
Susan & Robert Welke

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

Frances & Marc Ansel  
Dianna Armstrong  
Sherry & Nelson Beck  
Carol Berthold  
Carolyn Burrell  
Timothy Temple & Jerry Carden  
Harriet & Herschel Cline

Emmie Fisher  
Melanie Loots & George Gollin  
Shirley Soo & Matthew Gorman  
Anne Mischakoff Heiles & William  
Heiles  
Marianne Kalinke  
Judith & Richard Kaplan  
Leonard (Len) Lewicki  
Ann & Stephen Long  
Gigi & Frank Miles  
Martha & Thom Moore  
Claudia Reich & Gary Olsen  
Brenda & Stephen Pacey  
Linda & Ronald Roaks  
Deborah & Stephen Rugg  
Richard & Susan Schnuer  
Carol & Ed Scharlau  
Anne & David Sharpe  
Diana Sheets  
Mary Schuler & Stephen Sligar  
Nancy & Edward Tepper  
Pat & Allan Tuchman  
Hana & David Wickersheimer  
Rebecca & Paul Wigley

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

## MARQUEE CIRCLE AND LOOP MEMBERS

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

[LIST CURRENT AS OF FEBRUARY 3, 2024]



Ghazala Ahmad  
 Melissa Huff & Richard Alkire\*  
 Walter Alspaugh  
 Mary & Kenneth Andersen\*  
 Ruth & James Anderson  
 Sally Anderson  
 Jean Manning & Alan Andreasen  
 Kathryn Seybert & Michael  
 Andrechak  
 Frances & Marc Ansel\*  
 Dianna Armstrong\*  
 Barbara E. Barnes  
 Paula & Clifford Barnes  
 Tangül & Tamer Basar  
 Jeanette & John Beck  
 Sherry & Nelson Beck  
 Carol & Carl Belber  
 Dorothy Bell  
 Erica & Alessandro Bellina  
 Carol Berthold  
 Doug Blair  
 Mary Blair  
 Arlene & James Borbely  
 Amy Mueller & James Brennan  
 Lois & Jack Brodsky by Daniel  
 Brodsky  
 Abbie & Mike Broga  
 Channing Brown  
 Elizabeth & Michael Brunk  
 Annette & John Buckmaster  
 Jayne & Richard Burkhardt Jr.  
 Carolyn G. Burrell

Ann & Roy Campbell  
 Timothy Temple & Jerry Carden  
 Beth & David Chasco  
 Kathleen & Felix Cimakasky  
 Carol & John Clavadetscher  
 Harriet & Herschel Cline  
 Carol & Willis Colburn  
 Casey Sutherland & Linda  
 Coleman  
 Tina & John Colombo  
 Jongin Craggs  
 Deborah Day  
 Judith & Jack DeAtley  
 Elizabeth Cardman & Paul  
 Debevec  
 Richard DeLong  
 Jo Ellen DeVilbiss  
 Dixie & Evan Dickens\*  
 Anastasia Economy  
 Matthew Nelson & Kim Eilts  
 Ann Einhorn  
 Lorene & Paul Ellinger  
 Anne Ellison  
 Jo & Thomas Emerson  
 Terry & Barbara England\*  
 Karen & Michael Folk  
 Sue Anne Fischer  
 Jill & Rusty Freeland  
 Beverly & Michael Frieze  
 Michael Fuerst  
 Nancy & Bert Fuller  
 Rita Garman  
 Victoria Christensen & Gary  
 Gladding  
 Melanie Loots & George Gollin\*  
 Shirley Soo & Matthew Gorman  
 Diane Gottheil

Ondine & George Gross  
 Margaret Rosso Grossman &  
 Michael Grossman  
 Julie & Nathan Gunn  
 Susan & Michael Haney  
 Sharon & Terence Harkness  
 Kathlene & Ron Harshman  
 Gözen & Chris Hartman\*  
 Kathleen Harvey  
 Clare & Alan Haussermann  
 Jane Trishman Heaton  
 Barbara & John Hecker  
 Anne Mischakoff Heiles & William  
 Heiles  
 Jan & Bruce Hinely  
 Bernadine & Charles Hines  
 Holly & Kurt Hircher  
 Kathryn Rybka & Darrell  
 Hoemann Photography  
 Janice Bahr & Erwin Hoffman  
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 Mary-Alayne & Robert Hughes  
 Peggy & Christopher Huson  
 Ingrid & Bruce Hutchings  
 Judith & Stanley Ikenberry\*  
 Laura & Gale Jamison  
 Nancy Johnson  
 Ronald Johnson  
 Joan Volkmann & John Jones  
 Patricia Jurgens  
 Patricia & Peter Kale  
 Maxine Kaler  
 Marianne Kalinke  
 Judith & Richard Kaplan  
 Paula Kaufman  
 Therese & Lawrence Kessler



Josephine & Douglas Kibbee  
 Brenda & Peter Kimble  
 Jennifer Durham King & Roy King  
 Lisa & Mark Klinger  
 Sharon Pomerantz & Howard  
 Korey  
 Wynne Sandra Korr  
 Sheila & Philip Krein  
 David A. Krooks  
 Marilyn & Don Krummel  
 Nancy Parker & James Kuklinski  
 Cecile & Ira Levenson\*  
 Brenda Lerner-Berg  
 Leonard (Len) Lewicki  
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 Marina & Nenad Marjanovic  
 Kathryn & Stephen Marshak  
 Marilyn Marshall  
 Betsy Bachmann & Rebecca  
 McBride  
 Erica McClure  
 Susan & Brendan McGinty  
 Charles J. & Joanne J. McIntyre  
 by Family  
 Mrs. Jack H. McKenzie  
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 Theresa & Bruce Michelson  
 Gigi & Frank Miles  
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 Sallie & Norman Miller  
 Jerald Wray & Dirk Mol\*  
 Martha & Thom Moore\*  
 Armine & Rudolf Mortimer  
 Jane & Walter Myers  
 Janet & Douglas Nelson\*  
 A. Mark Neuman  
 Ty & Deb Newell  
 Richard Noel  
 Jeanette Nugent  
 Claudia Reich & Gary Olsen\*  
 Brenda & Stephen Pacey

Donald Perrero  
 Alice Pfeffer\*  
 Kathleen A. Holden & David  
 Prochaska  
 Jill & James Quisenberry\*  
 Gloria Rainer  
 Arlene & Julian Rappaport  
 Susan & Sam Reese  
 Karen & Michael Retzer  
 Marlyn Rinehart  
 Carole & Jerry Ringer\*  
 Clarette Ritz  
 Linda & Ronald Roaks  
 Phyllis Robeson  
 Lisa & Eric Robeson  
 Anne Robin  
 Julia & Gene Robinson  
 Taya & Mike Ross  
 Deborah & Brian Ruddell  
 Deborah & Stephen Rugg\*  
 Shozo Sato  
 Carol & Ed Scharlau\*  
 Jane & Christian Scherer  
 Susan & Richard Schnuer  
 Kim Robeson-Schwenk & Dean  
 Schwenk\*  
 Kay & John Shaner  
 Anne & David Sharpe  
 Diana Sheets  
 Trent Shepard  
 Janice Sherbert  
 Jan & David Sholem  
 Diane & Richard Siemer  
 Birute & Vaidotas Simaitis  
 Patricia & Charles Simpson  
 Mary Schuler & Stephen Sligar  
 Audrey Ishii & Charles Smyth  
 Prudence Spodek  
 Cecile Steinberg  
 Margaret Stillwell  
 Patricia Plaut & Kenneth Suslick  
 Iris Swanson  
 Michelle & Jason Swearingen  
 Bonnie & Bob Switzer

Nancy & Edward Tepper  
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 Trimble  
 Devon Hague & Dallas Trinkle  
 Pat & Allan Tuchman\*  
 Carl L. Vacketta  
 Pamela & Michael VanBlaricum  
 Stella B. & C. Max Volk  
 Lynn Weisel Wachtel & Ira  
 Wachtel  
 Chip Walgren  
 Paula Watson  
 Tracy McCabe & Fabien Wecker  
 Barry Weiner  
 Susan & Robert Welke  
 Hana & David Wickersheimer  
 Rebecca & Paul Wigley  
 Sarah Wigley  
 Karen & William Wilkinson  
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Cheryl Snyder, Director of Advancement  
Terri Anne Ciofalo, Associate Director  
for Production  
Maureen V. Reagan, Associate Director  
for Administration and Patron  
Experience  
Julianne Ehre, Assistant Director for  
Programming and Engagement

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Andrew Giza, Events Director  
Andrew Almeter, Senior Production  
Coordinator for Events  
Bree Brock, Production Coordinator  
for Events  
Seth Wheeler, Technical Coordinator  
for Events  
Rachel Gladd, Performing Arts Events  
Coordinator

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## PROGRAMMING AND ENGAGEMENT

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

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Cheryl Snyder, Director of Advancement  
Bethany Whoric, Associate Director  
of Advancement  
David Drake, Advancement Team  
Assistant  
Frank Niemeyer, FAA Annual Giving  
Officer

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### Director's Office

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

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John O. Williams, Facility Manager  
Tony Mapson, Assistant Facility Manager  
40e Butsch, Building Electrician

Jared Painter, Assistant Chief Building  
Operations Engineer  
Scott Butler, Eric Carr, Emmett Catlin,  
Austin Dearth, Sara Dietrich, John  
Ekstrom, Jessica Fancher, Bryan  
Franzen, Mark Lashbrook, Jacob Lerch,  
Chad Schwenk, Attendants  
Glenda Dalton, Operations Office  
Support Associate

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## MARKETING

Maureen V. Reagan, Associate Director  
for Administration and Patron  
Experience

### Communications

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

### Public Services

Amy Thomas, Food Services Director  
Elizabeth Henke, Stage 5 Bar Manager  
Michael Bunting, Hospitality Supervisor  
Whitney Havice, Ticketing and Patron  
Services Director  
Ann-Marie Dittmann, Patron Services  
Assistant Director  
Ty Mingo, Assistant Ticket Services  
Director  
Jon Proctor, Nick Wurl, Ticket Sales  
Supervisors  
Adrian Rochelle, Front of House  
Performance Supervisor  
Scott Leon, Community Service Officer

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Maria Miguens, Production Manager

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Rick Scholwin, Audio Director  
Alec LaBau, Associate Audio Director/  
Video Director  
Tyler Knowles, Assistant Audio Director

### Costume Shop

Andrea Bouck, Costume Director  
Richard Gregg, Costume Rentals Director/  
Wardrobe Adviser/Associate Costume  
Director

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

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Lisa Kidd, Lighting Director  
David Krupla, Associate Lighting Director  
Nick Jukes, Theatrical Lighting  
Coordinator

### Properties Department

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Kira Lyon, Assistant Properties Director

### Scene Shop

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Tatsuya Ito, Associate Technical Director  
Bill Kephart, Scene Shop Chief Clerk  
Bobby Reynolds, Theatrical Scene Shop  
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Liam Romano, Kayley Woolums, Theatrical  
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## PERFORMING ARTS BUSINESS SERVICE CENTER

Macauley Allen, Business Services  
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# WE'RE SO GLAD YOU'RE AT THE CENTER

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

## NECESSARIES

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

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

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

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

## PHONES AND DEVICES

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

## LATE ARRIVALS

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

## LOST ITEMS

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

## TICKET RETURNS

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

## ACCESSIBILITY

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

For assistance regarding your visit, please email:

Para ayuda en relación con su visita, favor de enviar un email a:

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

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

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

환영합니다! 방문에 관해 도움이 필요하실 때에는...  
에게 이메일로 문의하시기 바랍니다:

**PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU**  
**217.333.9716**

SA NOV 9 AT 7:30PM

# MICHAEL FEINSTEIN

## BECAUSE OF YOU MY TRIBUTE TO TONY BENNETT

*Featuring the Carnegie Hall Big Band*



krannert center  
FOR THE PERFORMING ARTS AT ILLINOIS

SU NOV 10 AT 3PM



*Krannert Center Sunday Salon Series*

# JAEDEN IZIK-DJURKO, PIANO

# STUDENT TICKETS FOR ONLY \$10

Students: being on a budget doesn't mean you have to miss the show! You can enjoy most of our world-class national and international music, dance, and theatre performances for only \$10.

Contact the Ticket Office  
for details at  
[kran-tix@illinois.edu](mailto:kran-tix@illinois.edu)  
or 217.333.6280



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