



JAEDEN IZIK-DZURKO, PIANO

Sunday, November 10, 2024, at 3pm
Foellinger Great Hall

PROGRAM

JAEDEN IZIK-DZURKO, PIANO

György Ligeti
(1923–2006)

Robert Schumann
(1810–1856)

20-minute intermission

Sergei Rachmaninoff
(1873–1943)

Étude No. 5 "Arc-en-ciel"

Étude No. 6, "Autumne à Varsovie"

Sonata No. 1 in F sharp minor Op. 11

Sonata No. 1 in D minor, Op.28

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PROGRAM NOTES

GYÖRGY LIGETI

(1923–2006)

Étude No. 5, "Arc-en-ciel"

Étude No. 6, "Automne à Varsovie"

György Ligeti, who was born in a territory contested by Hungary and Romania, belonged to a family who suffered intensely during World War II. His education was interrupted when, as a Jew, he was sent to a forced labor camp. At the age of sixteen, his brother was deported to Mauthausen concentration camp and his parents to Auschwitz. He and his mother survived the war, but he lost both his brother and his father.

Ligeti began studying composition at the Music Conservatory in Cluj, Romania, where he spent the years from 1941–1943. From 1945 to 1949, he attended the Franz Liszt Conservatory in Budapest and then spent a year researching Hungarian folk music, which served the double purpose of furnishing him with material for theoretical theses as well as for his compositions. In 1950, he returned to the Liszt Conservatory to teach music theory, but he left Hungary during the uprising in 1956 to settle in Cologne, Germany, where he was involved with a very progressive school of composition.

Ligeti's earliest music is neoclassical, but he soon took up more radical and experimental techniques. The most widely known of his works is *Atmosphères* (1961), used in the musical score of the film *2001: A Space Odyssey*. His music was also used extensively in the movie *Eyes Wide Shut*. Ligeti explained: "[My] most basic aim as a composer is the revivification of the sonorous aspect of musical form. Those factors of contemporary composition, which do

not manifest themselves directly as acoustical experience, seem to me of only secondary importance. However, this emphatically does not mean that I intend to limit myself to the invention of new tone-colors or other sound-phenomena. It is much more important to me to discover new musical forms and a new manner of expression."

Ligeti's piano music is intensely challenging to perform: the pianist Alfred Brendel commented, "You need three or five hands to play Ligeti." An *étude* frequently is simply defined as a study; when queried about his inspiration to write *études*, Ligeti explained, "How did I get the idea of composing highly virtuosic piano *études*? The initial impetus was, above all, my own inadequate piano technique." He added that his *études* are "neither 'avant-garde' nor 'traditional,' neither tonal nor atonal. These are . . . *études* in the pianistic and compositional sense. They proceed from a very simple core idea, and lead from simplicity to great complexity: they behave like growing organisms." He continued, "Throughout my life, I always found dogmas uninteresting. Pioneering undiscovered areas is what I consider my main challenge. Complex forms and structures built from extremely simple processes is the lesson we can draw from studying the structure of living organisms and of human and animal societies."

Ligeti planned for a complex and extended series of *études* for solo piano that would include four books; he completed three: Book I in 1985; Book II between 1988–94; and Book III between 1995–2001. Illness prevented him from continuing with a fourth. In his *études*, Ligeti incorporated many styles that influenced him over time. After he completed Book I, he followed it with his Piano

Concerto, before beginning Book II, a volume in which the works have even more complexity than those in Book I.

The first six études comprise Book I; these pieces all premiered in 1986, although not all were performed at one concert. Ligeti had not composed much after he completed the opera *Le Grand Macabre* in 1977. In the interim, he concentrated on studying an eclectic mix of things: sub-Saharan African music, music of the Caribbean, the Indonesian gamelan, and jazz, along with the rhythmic and metric innovations of Conlon Nancarrow (1912–1997), geometric patterns of fractal mathematics with their self-repetition as well as algorithmic processes, and the pianism of such jazz musicians as Thelonious Monk and Bill Evans. He revisited Schumann and Chopin's rhythmic ideas and evolved from them the idea of writing an almost free-metered melodic part over a straightforward, stable accompaniment. The étude cycles of Chopin and Debussy also had great importance to Ligeti in terms of the evolution of the piano and its literature; he also studied and assimilated Liszt and Scarlatti's keyboard works.

Specifically, Ligeti claimed the distinctive rhythmic complexity of the études could be traced to two sources: "One often arrives at something qualitatively new by unifying two already known but separate domains. In this case, I have combined two distinct musical ideas: the hemiola of Schumann and Chopin, which depends on meter, and the additive pulsation principle of African music."

The pianist Jeremy Denk has commented on the total absence of boundaries of Ligeti's universe, in a well-formulated explanation of the "infinities" (Denk's term) that Ligeti is able to conjure in his études: "Ligeti's runs for infinity are so common that they assume the role of cadences. His way of achieving closure is to explode the premise of

the piece (or allow the premise to destroy itself)." And further, "Ligeti does 'scientific' infinity: he gestures at 'actual' infinity by rushing off the top or bottom of the keyboard, or allowing voices to replicate themselves, or mimicking mathematical ideas, permutations, chaos theory, etc. etc. . . . Infinity is something you're in awe of, which seems impossible, but (like a horizon) is there all the time, defining your every step."

Étude No. 5, "Arc-en-ciel" ("Rainbow"), *Andante molto rubato, con eleganza*, with swing, is a slow piece, with its tempo differences rising and falling in arcs. Said to be the most Debussy-influenced étude, its arcs evoke the rainbow of the title. It has been often described as a nocturne with a jazz feel. This mellow étude includes dense chords used by jazz artist Bill Evans in his "Young and Foolish." These chords have been called "rootless," because they often omit the fundamental root note of the chord, creating a light and floating sensation.

Étude No. 6, "Automne à Varsovie" ("Autumn in Warsaw"), *Presto cantabile, molto ritmico e flessibile*, the lengthiest of the études in Book 1, appears to have a descriptive intent. Here polyrhythms abound with a sense of falling out of phase as the initial descending motif is transformed. Bringing Book I to a close, this étude terminates at the bottom of the keyboard. It is based loosely on the funeral singing of several Eastern European cultures and has a constant sixteenth-note pulse on a repeating pitch; the lament is built from a descending octatonic scale and chromatic lines. The lament appears in both hands concurrently, but in different tempi, inspired by Ligeti's interest in how polyrhythms are used in a variety of African musical forms.

Denk comments about this étude's development: "Gradually other chromatic lines come in, at various other speeds. In this middlegame, the

effect is just like that of many familiar Western musical masterpieces: a meditation on the beauty of various chromatic lines, intersecting, falling at different rates. . . . However, the urge of the piece is not beauty, but an ever-denser thicket of lines, crowding beauty out. Accumulation keeps threatening pleasure. The lines become insanely intertwined, and the Étude follows this logic or urge to its desperate, natural conclusion: the pianist rushes off the bottom edge of the keyboard, chromatically, as loud as possible, breaks off, as short as possible. The idea of the piece (the descending line) has fused into a white-hot singularity, something that can no longer be discretely played or thought, something infinitely forceful . . . after which nothing can be said, violent caesura, silence.”

The étude includes a constant sixteenth-note pulse on a repeating pitch. The lament incorporates descending scales that become also occasionally chromatic. The lament melodies appear in both hands simultaneously, in different tempos. The polyrhythms can be attributed to the influence of African music.

Ligeti expanded on some of Nancarrow’s (see above) rhythmic ideas in this étude, where the pianist must play up to four different speeds at the same time, and an individual part of the texture can alter its tempo from 3 to 4 to 5 to 7, gradually accelerating or slowing down. All the individual lines are played over a kind of ostinato of repeated fast, regular pulsations.

ROBERT SCHUMANN

(1810–1856)

Piano Sonata No. 1, in F-Sharp minor, Op. 11

In the 1830s Schumann worked on several piano sonatas simultaneously; he completed Piano Sonata No. 1 in 1835 as “the cry of a lonely heart” for his beloved Clara. He published it

pseudonymously in 1836, as a joint work of “Florestan and Eusebius,” the fictional characters who schizophrenically peopled his imagination, and he dedicated it simply “to Clara.” He wrote to her once, “Your theme appears in it in every possible form,” a statement that may have been less ambiguous for her than it is now for us. Every performance of the Sonata was, for Clara, a secret, passionate communion with Robert.

He uses a lightly disguised version of a theme from one of her published compositions, the so-called Witches Dance from her *Scenes of Fantasy*, but a motive that reappears even more persistently is derived from a Fandango for piano that he had written around 1831. The two combined make up the all-important main subject of the Allegro vivace section of the first movement.

Even before this theme, a slow introduction, in the key of F-sharp minor, *Un poco adagio*, reveals the high passion that was often expressed in the Romantic era. Its subject makes another appearance in the course of the movement’s development, and it also prefigures the beautiful Aria, the slow movement, which Schumann derived from a love song he had written in 1828. Schumann handles these complex intertwined associations and ideas with a youthful brilliance and fresh mastery that prevents them from becoming hopelessly entangled.

The third movement is one of Schumann’s many experiments with the expansion of the classical *Scherzo*, into which he here inserts an *Intermezzo*, *Allegro*, that astonished even that most original musician of his time, Franz Liszt.

The *Finale*, *Allegro un poco maestoso*, is based in essence on two contrasting themes that are considered in alteration in a way that may sometimes appear either too mechanical or too freely rambling. Liszt, however, thought it music

of great originality, and Schumann, who was aware of its problems, greatly admired the way Liszt's performance solved them.

SERGEI RACHMANINOFF

(1873–1943)

Piano Sonata No. 1, in D minor, Op. 28

Rachmaninoff was a versatile musician, one of the supreme pianists of his era, an admired composer and such a talented conductor that he was twice offered the direction of the Boston Symphony Orchestra. Despite his busy life as a touring performer, Rachmaninoff found or made time to compose a great deal of music: four piano concertos, three symphonies, three operas, a large number of other works in many forms, and a larger number of songs and piano pieces. The melodic power and the rich, characteristically Russian sonority of his music made him one of the most popular composers in the 20th century.

Rachmaninoff left Russia in 1917 and made his home in the United States for the rest of his life. He was educated at the Conservatories of St. Petersburg and Moscow, and after winning a gold medal for composition, in 1892 he set off on his first long concert tour. He had just written his famous Prelude in C Sharp minor, and his long career had begun.

In the early years of the 20th century, around the time when he turned thirty, he felt a great need to separate himself from the pressure of Russia's active musical life in order to concentrate on his creative work. In 1906, he resigned from his position as conductor at the Bolshoi Theater, left for Italy, and then decided to live in the German city of Dresden for a large part of each year. It was there that he completed his Symphony No. 2 and the symphonic poem, *The Isle of the Dead*, as well as this first of his two large piano sonatas.

Sonata in D minor, a descendant of the 19th-century sonata in size and style, occupied him from January until May 14, 1907. Seeking a calm environment in which to compose it, Rachmaninoff left the politicized infighting of the Russian musical scene and took his family to Dresden where he completed his immense Symphony No. 2 and this piano sonata. A work of monumental proportions and enormous difficulty, the piano writing turned out to be almost orchestral, and Rachmaninoff, in fact, considered converting the sonata into a symphony but decided that he could not successfully translate its piano idiom into that of the orchestra.

The audience at the premiere was reportedly interested but confused. After examining the score, Russian critic Yuli Engel declared that "unraveling this tangle of passages, rhythms, harmonies, polyphonic twistings, is no easy matter, even for an accomplished pianist." The piece is actually reminiscent of the second and third piano concertos in which the pianist must play both the solo and orchestra parts at the same time.

Today this sonata is all too rarely performed in concerts and not as well known as it might be because to perform it is a formidable challenge for even the most skilled pianists, which somewhat fulfills Rachmaninoff's worries that its length and complexity might hinder its gaining the public's acceptance. Rachmaninoff's fears were somewhat overstated; the sonata has been included by several great pianists in their performances, and Rachmaninoff also performed it at his own concerts.

Even though the piece is certainly technically difficult, ironically, its three main motives are deceptively, almost unreasonably simple: fifths, scales, and repeating notes. Because Rachmaninoff is able to depict the complexities of

the human soul using the most limited of building blocks, it is with them that he reveals his genius.

The sonata is a work of great melodic invention, but, as Rachmaninoff wrote in his letters, he had difficulty in arriving at decisions on its formal design. "My Sonata is long and wild," he said once. "This springs from a guiding idea, a program: three contrasting characters from a literary work." One of the composer's biographers believes that the reference is to the leading characters of Goethe's *Faust*, the same three as are musically represented in each movement of Liszt's *Faust Symphony*. Thus, there is a grand opening, *Allegro molto*, associated with the title character, Faust himself, the eternal seeker for love and knowledge, which makes the opening both sinister and mysterious. This beginning is followed by passages that soar and are reminiscent of hymns and the tolling of the bells of Russian Orthodox churches. The movement is in sonata form and the sections are clearly separated. The critic Steve Coburn noted, however, that since the transitions from section to section are either weak or absent, the movement can feel fragmented. The movement brings about ultimate calm as it has an unexpectedly tranquil ending.

The central gentle, slow movement, *Lento*, with its interwoven voices is the music of the beautiful, promised but unattainable Gretchen (or Marguerite). It is a consoling yet passionate song without words. Its melody remains high and evident throughout, and the yearning increases with great intensity. A cadenza occurs before the recapitulation.

The subject of the finale movement in a complex sonata-rondo form, *Allegro molto*, reflects the demonic Mephistopheles and as such, makes demands on the pianist's virtuosic technique. It starts stormily and leads to a sinister passage. Rachmaninoff rounds out the sonata with a

quotation from the first movement before the last reprise of the main theme of the rondo. The struggle between good and evil is evident throughout the movement, with dark chords triumphant.

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PROFILE



Winner of the 2024 Leeds International Piano Competition and recipient of the Dame Fanny Waterman Gold Medal, 25-year-old Canadian pianist **Jaeden Izik-Dzurko** has been celebrated by audiences, critics and composers alike for his communicative power,

refined technical command and artistic maturity. A few months before his triumph in Leeds, Jaeden became the first Canadian Grand Prize Laureate in an instrumental edition of the Concours musical international de Montréal (CMIM) in May 2024.

An experienced recitalist, Jaeden has made prominent debuts at the Auditorio Nacional de Música in Madrid, Carnegie Hall's Weill Recital Hall, Krannert Center for the Performing Arts in Illinois, Vancouver Recital Society, Münchner Künstlerhaus, and Salle Cortot. Recent concerto performances include those alongside the Bilbao Orkestra Sinfonikoa, Edmonton Symphony Orchestra, Orchestre symphonique de Montréal, Orquesta Sinfónica de Madrid, Orquesta Sinfónica del Principado de Asturias, Orquesta Sinfónica de Tenerife, Oxford Philharmonic Orchestra, Real Orquesta Sinfónica de Sevilla, Royal Liverpool Philharmonic Orchestra, and the RTVE Symphony Orchestra. His playing has been broadcast on American Public Media's *Performance Today*, BBC Radio 3's *In Tune*, BBC4 TV, Catalunya Ràdio, CBC Radio's *In Concert*, WQXR's *Young Artists Showcase*, and medici.tv.

Highlights in the 2024–25 season include performances with the Oviedo Filarmonía,

Orquesta Ciudad de Granada, Orquesta Sinfónica de Navarra, and the Royal Liverpool Philharmonic Orchestra, and solo recital debuts at the Fundación Juan March in Madrid, Fondation Louis Vuitton in Paris, St. George's Bristol, Sociedad Filarmónica de Bilbao and Wigmore Hall. He will tour Korea in spring 2025 and appear in recitals and with orchestras throughout Europe through the Steinway Prizewinner Concerts Network as the winner of both the CMIM and Leeds. October 2024 marks the release of Jaeden's debut EP by Warner Classics, featuring a selection of his performances from the Leeds Competition.

Jaeden first gained international recognition in 2022, claiming first prize at the Hilton Head International Piano Competition, the Maria Canals International Music Competition, and the 20th Paloma O'Shea Santander International Piano Competition, where he also won the Canon Audience Prize and the Chamber Music Award. In 2024, he was awarded a Borletti-Buitoni Trust Fellowship.

Born and raised in Salmon Arm, British Columbia, Jaeden earned his Bachelor of Music degree at The Juilliard School with Yoheved Kaplinsky and his Master of Music degree at the University of British Columbia with Corey Hamm. He is also a former student of Ian Parker. He currently studies with Jacob Leuschner at the Hochschule für Musik Detmold and Benedetto Lupo at the Accademia Nazionale di Santa Cecilia.

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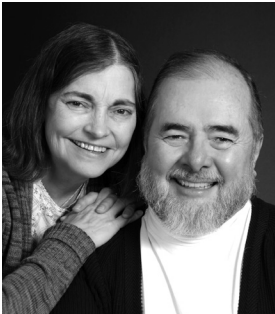
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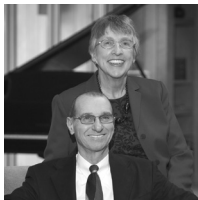
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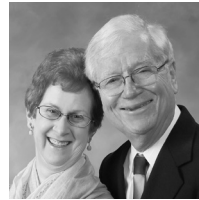
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**MICHAEL &
MARGARET ROSSO
GROSSMAN**
July 2019



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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
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June 2022



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KENNETH SUSLICK**
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**RICHARD & JAYNE
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January 2023



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



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(1927-1997)
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**KENNETH BENGOCHEA
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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.



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Huiya Yang
Jie Zhang
Nicole Zhang
Bowang Zhou
Inno Zhu

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Subhodeep Bakshi
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Zach Bottoms
Alexa Bucio
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Danielle Caccamo
Alice Cao

KRANNERT CENTER STAFF

Mike Ross, Director
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

EVENTS

Andrew Giza, Events Director
Andrew Almeter, Senior Production
Coordinator for Events
Bree Brock, Production Coordinator
for Events
Stanley Natonek, Theatrical Technical
Coordinator
Rachel Gladd, Performing Arts Events
Coordinator

PROGRAMMING AND ENGAGEMENT

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

ADVANCEMENT

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

OPERATIONS

Director's Office

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

Building Operations

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Tony Mapson, Assistant Facility Manager

Joe Butsch, Building Electrician
Jared Painter, Assistant Chief Building
Operations Engineer
Scott Butler, Eric Carr, 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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for Administration and Patron
Experience

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Director
Nicholas Mulvaney, Art Director
Jodee Stanley, Program and Web Editor

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Amy Thomas, Food Services Director
Elizabeth Henke, Stage 5 Bar Manager
Michael Bunting, Hospitality Supervisor
John Ingalls, Culinary Worker
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

PRODUCTION

Terri Anne Ciofalo, Director
of Production
Maria Miguens, Production Manager

Audio Department

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

Adriane Binky Donley, Properties Director
Kira Lyon, Assistant Properties Director

Scene Shop

Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Scene Shop Chief Clerk
Bobby Reynolds, Theatrical Scene Shop
Coordinator
Kayley Woolums, Theatrical Scene Shop
Assistant

PERFORMING ARTS BUSINESS SERVICE CENTER

Jenell Hardy, Director of Business
Services
Macaulay Allen, Business Services
Specialist
Debbie Delaney, Accounting Staff

WE'RE SO GLAD YOU'RE AT THE CENTER

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

NECESSARIES

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

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

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

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

PHONES AND DEVICES

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

LATE ARRIVALS

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

LOST ITEMS

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

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). 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 contact patronservices@krannertcenter.illinois.edu or 217.333.9716 or visit go.KrannertCenter.com/Accessibility.

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! 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:

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