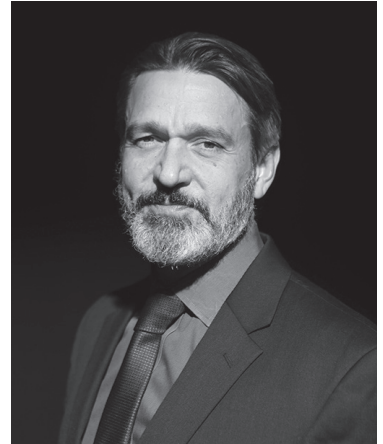


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**JUPITER STRING QUARTET
AND THE UNIVERSITY OF ILLINOIS CHAMBER SINGERS**

Andrea Solya, director
Su Lian Tan and Robin Wall Kimmerer, special guests
Nathan Gunn, soloist
Sunday, January 26, 2025, at 3pm
Foellinger Great Hall

PROGRAM

JUPITER STRING QUARTET

AND THE UNIVERSITY OF ILLINOIS CHAMBER SINGERS

Andrea Solya, director

with special guests Su Lian Tan and Robin Wall Kimmerer

Nathan Gunn, soloist

Jupiter String Quartet

Nelson Lee, violin

Meg Freivogel, violin

Liz Freivogel, viola

Daniel McDonough, cello

Andrew Balfour "Vision Chant"
(b. 1967)

Robin Wall Kimmerer Reading

Michi Wiancko *To Unpathed Waters, Undreamed Shores*
(b. 1976) 1. Pelagic Within
 2. Dream of the Xerces Blue
 3. Central Park Microbial
 4. Invisible Eviction
 5. Crying, Together
 6. Follow the Water
 7. Rise Up

Robin Wall Kimmerer Reading

Su Lian Tan *Singing Land* (world premiere)
(b. 1964)

Robin Wall Kimmerer Reading

Kevin Puts *Home*
(b. 1972)

Luke Wallace "Easy on the Earth" (arr. Shawn Kirchner and Luke Wallace.)

This performance will be presented with no intermission.

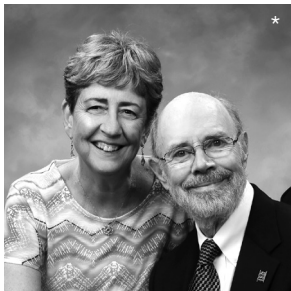
Following the performance, patrons are invited to participate in a Q and A session with Su Lian Tan, Robin Wall Kimmerer, and the Jupiter String Quartet. The session will be moderated by Dr. Smitha Viveshwara, Professor of Physics at the University of Illinois.

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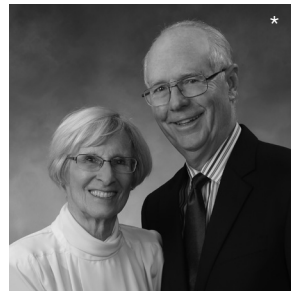
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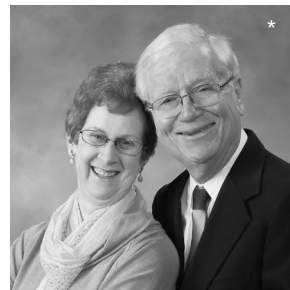
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SINGING LAND

1

Once was a time of leafy gold
When birdsong hung silver from the trees
The air was alive with wings and breath
Once was a time of rain
The people sang their love to the land
and the land sang back to them.

2

My breath is your breath sang the berries
My breath is your breath sang the bees
Sang the bullfrogs jugarumming from the bog
And the pine and the bear and the boy
My breath becomes your breath in the holy poem
of air
Forever and ever amen

3

The sun, the sun, the sun
In a faultless blue sky
The sun made the grasses, the grasses made
buffalo
The buffalo made people and the people made
fire
The fire made prairie and the prairies made soil
Grass made the crickets and the crickets made
larks
the larks brought the seeds and the seeds made
the voles
The voles made the hawk and the hawk called the
warning
And we
We have unmade it all.

4

All this time they have stood for us
Fed us, healed us brought us joy
Made for us a home

And we have paid them with betrayal
With silence as destruction reigns

5

What will it be like in the smoky twilight
When we understand what we have done?
“Weep! Weep!” calls a toad from the waters
edge.
And we do.

What will it be like on that golden morning
When we understand what we could be?
People singing their thanks to the land
And the land singing thanks back to them
That is the song that could save us
Maybe too late
Or maybe just in time
let us weep for the world we have broken apart and
love her back to wholeness

—Robin Wall Kimmerer

EASY ON THE EARTH

(refrain)

Easy on the earth, lightly on the water,
Remember this place is for your sons and
daughters,

Easy on the earth, lightly on the water,
remember who this place is for.

—Luke Wallace

PROGRAM NOTES

ANDREW BALFOUR

(b. 1967)

“Vision Chant”

Winnipeg composer Andrew Balfour has written a body of choral, instrumental and orchestral works, including *Take the Indian, Empire Étrange: The Death of Louis Riel, Migiis: A Whiteshell Soundscape, Bawajigaywin, Gregorio’s Nightmare, Wa Wa Tey Wak (Northern Lights), Fantasia on a Poem by Rumi, Missa Brevis, and Medieval Inuit*. He has been commissioned by the Winnipeg, Regina, and Toronto Symphony orchestras, Ensemble Caprice, the Winnipeg Singers, the Kingston Chamber Choir, and Camerata Nova, among others, and he is the Artistic Director of Winnipeg’s Camerata Nova, known for their inter-genre and interdisciplinary collaborations. Of Cree descent, he is passionate about music education and outreach, particularly in schools located in low-income areas of Winnipeg and in northern communities.

“Vision Chant” is excerpted from the larger composition *Bawajigaywin*, commissioned by the Kingston Chamber Choir, and is based on an Indigenous chant style. The piece opens with two soprano voices, similar but separate, followed by male voices entering in the active middle section, then closing with the soprano voices uniting as a melody. The text in “Vision Chant” is sparse, including the Ojibwe words *babamadizwin* (journey), *windingo* (a fearsome mythical creature in North American Indigenous folklore), *Mishomis* (Grandfather), and *Nokomis* (Grandmother).

MICHI WIANCKO

(b. 1976)

To Unpathed Waters, Undreamed Shores

This work was written for the Jupiter String Quartet with commissioning support from Bay Chamber Concerts, in celebration of the organization’s 60th anniversary, along with support from Krannert Center for the Performing Arts. The Quartet premiered *To Unpathed Waters, Undreamed Shores* in August 2020 via livestream presented by Bay Chamber Concerts, and they presented a second virtual performance of the piece from the University of Illinois’ Smith Hall on November 6, 2020.

California native Michi Wiancko is a versatile and highly imaginative composer, violinist, and collaborator whose multi-faceted creative projects and organizational work prioritize artistic discovery, as well as community resilience and social change. She has been commissioned by the Metropolitan Museum of Art, Carnegie Hall, American Lyric Theater, On Site Opera, Experiments in Opera, American Ballet Theater, Boston Chamber Music Society, Orpheus Chamber Orchestra, The Knights, Ecstatic Music Festival, Saint Paul Chamber Orchestra, among many others, and has also composed for films, commercials, and her own band, Kono Michi.

About *To Unpathed Waters, Undreamed Shores*, she writes:

“*To Unpathed Waters, Undreamed Shores*, a multi-movement work for string quartet, celebrates the beauty and vitality of the natural world, suggesting hope and inspiration as

humanity addresses fears and worries for our planet. The central themes of regeneration and resilience highlight the need to protect each other and our most vulnerable populations.”

Movement 1: Pelagic Within

Our journey begins on the water, as we travel from shoreline to open sea.

Movement 2: Dream of the Xerces Blue

Dedicated to the magic of pollinators, and specifically to the gossamer-winged butterfly, Xerces Blue, which became extinct after loss of its coastal sand dune habitat in San Francisco’s Sunset District. It was last spotted in the Bay area in 1943.

Movement 3: Central Park Microbial

A tribute to the microbiome of the soil beneath New York City’s Central Park, discovered only in recent years to be shockingly diverse and resilient. The vast majority of the park’s microbes have yet to be studied or even named.

Movement 4: Invisible Eviction

The world is on fire.

Movement 5: Crying, Together

A song of mourning dedicated to our most vulnerable populations.

Movement 6: Follow the Water

A return to the ocean and the rivers that flow into it.

Movement 7: Rise Up

A celebration, a call to action and a meditation on our collective humanity.

SU LIAN TAN

(b. 1964)

Singing Land

From the first moments, Robin and I found our aspirations and passions to be closely united.

“We breathe because of the trees,” she declared, and “My breath is your breath.” Both become important refrains in the work. Her text paints the portrait of connections to wilderness, science, and life that are imperiled or under threat. It also points to those same connections being the way forward, a cautious optimism that we can, if we dare, breathe freely again.

Within the music, the string quartet’s role is that which is air and airborne, sometimes the thrust behind the singing, at other times the leitmotif for flight. The choir expresses through its many voices of community the recall of a golden era “where birdsong hung silver,” a telling of the formation of the world, a shouted warning, and yet also provides a measure of hope. Connecting Robin’s text with the Eastern and Western musical structures is inspiring and joyous. Western music offers familiarity in a text that points up the dislocation of our world from our humanity, and Eastern traditions make the familiar unusual, symbolic, and full of portent regardless of where you are in the world. Finding the common ground musically between these forces enables a coming together and represents this vital message of caring for the planet, its final chorus “and love her back to wholeness.”

—Su Lian Tan

KEVIN PUTS

(b. 1972)

Home

Pulitzer Prize- and Grammy-winning composer Kevin Puts has established himself as one of America’s leading composers, gaining international acclaim for his “plush, propulsive” music (*The New York Times*), and described by *Opera News* as “a master polystylist.” He has been commissioned and performed by leading

organizations around the world, including the Metropolitan Opera, Philadelphia Orchestra, Carnegie Hall, Opera Philadelphia, Minnesota Opera, and many more, and has collaborated with world-class artists such as Renée Fleming, Yo-Yo Ma, Yannick Nezet-Seguin, and Marin Alsop, among others.

About *Home*, he writes:

“The refugee crisis in Europe, documented in recent media by horrific stories and photos of displaced families, led me to compose *Home*.

“The work begins in what is essentially C Major, or with a tonal center of C, which I intended as a sonic representation of ‘home’ and one which is abandoned after the idyllic atmosphere of the work’s first several minutes in search of new and unfamiliar harmonic terrain. As is my way, I worked through the piece in a linear fashion, never certain what lay around each corner. My only hope was that I would find my way back to the musical idea heard at the opening, and that it would present itself in a way that suggested this material (or one’s perception of it) had been altered in some way by the journey the work represents.”

UNIVERSITY OF ILLINOIS CHAMBER SINGERS

Andrea Solya, conductor
Seungah Kwon, assistant conductor
Zixin Zhang, collaborative piano

SOPRANO

Lila Dettelback
Isabella Dippel
Yoo Jin Jung
Grace Kreps
Seungah Kwon
Emma Perisho
Levi Petrine
Elizabeth Poston
Bridget Ravenscraft
Chan Pui To

BASS

Ethan Coronelli
Matthew Felbein
William Murphy
Christopher Pettersen
Nick Schroder
Kasey Sliwinski
Wilmer Smilde
Albert Tay
Jack Vest

ALTO

Adeline Arana
Diya Ghayal
Frida Guerra
Sarah Heidorn
Kathryn King
Marley Lammers
Bonnie Martin
Jessica Mattiace
Ariel Williams
Kristina Vezmar

TENOR

Jaykob Archer
Christopher Commiso
Santiago He
Zihao Liu
Alex Pacheco
Nick Pierle
Evan Stoor
Simon Tiffin

PROFILES

Su Lian Tan is a much sought after flutist and composer. Her music has received rave reviews internationally, including “the stunner of the evening” (*Washington Post*); “refined, cultured compositions. Rewarding for everyone . . . a must own” (*Fanfare*); “*Lotus Lives* demonstrates that Montreal takes its place in the modernity of opera” (Frederic Cardin, CBC Radio Canada); and “Wonderfully dramatic music . . . a spike of energy recalls the trio in Beethoven’s second Razumovsky” (*Gramophone*).

Since making her first recordings at the age of 14, she has been featured in *Flute Talk*, *Gramophone*, *Fanfare* and *American Record Guide*. Tan has been commissioned by groups such as the Grammy-winning Takacs String Quartet, Da Capo Chamber Players, and the Vermont Symphony. Recordings of her music include a recent release, *PanSync*, featuring Carol Wincenc performing *Autumn Lute-Song* and Tan as a flutist. Other recent releases include *The Other Pictures*, commissioned and performed by pianist May Phang, and the album *Revelations* (ARSIS), named for a piano quintet commissioned for cellist Sophie Shao. Her intermedia chamber opera *Lotus Lives* was performed to great acclaim. *Ming*, composed for Joe Burgstaller (trumpet) had its premiere performance in Singapore. Recent commissions include *Legends of Kintamani*, a cello concerto for Darrett Adkins and Oberlin Conservatory. Her Concerto for Piccolo and Orchestra for Nicola Mazzanti, which premiered at the Galway Flute Festival and the International Piccolo festival in Italy, is described by *Fanfare* magazine as “a true gem in this repertoire.” Her music is published by ECS Publishing and Theodore Presser.

A dedicated teacher, Tan is Fletcher Professor

of the Arts at Middlebury College where she continues to be a mentor to talented young musicians. She was also the Slee Distinguished Chair of Composition at the University of Buffalo during 2023–2024. She has given seminars and masterclasses at Oberlin College, Boston University, and the Yong Siew Toh Conservatory of Music in Singapore, to name a few. She has received numerous accolades and citations for teaching as well as for her music, including awards from ASCAP, The Academy of Arts and Letters of Quebec, and the Toulmin and Naumburg foundations. She was awarded several residencies from the Yaddo and MacDowell colonies. She holds degrees from the Trinity College, London (FTCL), Bennington College (BA), The Juilliard School (MM) and Princeton University (PhD).

Robin Wall Kimmerer is a mother, scientist, decorated professor, and enrolled member of the Citizen Potawatomi Nation. She is the author of *The Serviceberry: Abundance and Reciprocity in the Natural World* and *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*, which has earned Kimmerer wide acclaim. Her first book, *Gathering Moss: A Natural and Cultural History of Mosses*, was awarded the John Burroughs Medal for outstanding nature writing, and her other work has appeared in *Orion*, *Whole Terrain*, and numerous scientific journals. In 2022, *Braiding Sweetgrass* was adapted for young adults by Monique Gray Smith. This new edition reinforces how wider ecological understanding stems from listening to the earth’s oldest teachers: the plants around us.

Robin tours widely and has been featured on NPR’s *On Being* with Krista Tippett, and in

2015 she addressed the general assembly of the United Nations on the topic of “Healing Our Relationship with Nature.” Kimmerer is a SUNY Distinguished Teaching Professor of Environmental Biology, and the founder and director of the Center for Native Peoples and the Environment, whose mission is to create programs which draw on the wisdom of both indigenous and scientific knowledge for our shared goals of sustainability. In 2022 she was named a MacArthur Fellow.

As a writer and a scientist, her interests in restoration include not only restoration of ecological communities, but restoration of our relationships to land. She holds a BS in botany from SUNY ESF, an MS and PhD in botany from the University of Wisconsin and is the author of numerous scientific papers on plant ecology, bryophyte ecology, traditional knowledge and restoration ecology. She lives on an old farm in upstate New York, tending gardens both cultivated and wild.

Through his performing career and life-long study of singing, **Nathan Gunn** (Stage Director), has encountered an abundance of expressions of excellence and creativity in the performing arts. He feels it is a privilege to share these experiences with audiences, artists, and communities in order to encourage thoughtful, healthy, and expressive artistry.

His interest in music began in South Bend, Indiana, where he grew up. He sang in his school musicals and his church choir, but it wasn't until his junior year of high school, after being introduced to Mozart's opera *Die Zauberflöte*, that he thought of devoting his life to it. Consumed by a desire to learn more, Nathan went the University of Illinois to study music and was mentored by pianist John Wustman and master teacher William Miller.

As a performer, Nathan is respected as an artist, a musician, and as a singing actor. He has performed on the greatest stages in the world, and television, radio, video recording, and live simulcasts. Nathan's famous portrayal of Papageno (*The Magic Flute*) was brought to the world stage in the first ever live HD broadcast performed at the Metropolitan Opera. In addition to Papageno, Nathan has reinterpreted classic roles such as Billy Budd, Figaro, and Don Giovanni, garnering many awards, including a Grammy award for his portrayal of Billy Budd and the coveted Beverly Sills award. He has also been widely acclaimed for his work in musical theatre. His performances of Billy Bigelow, Lancelot (both for *Live at Lincoln Center*) and most recently Max von Mayerling at the John F. Kennedy Center's Broadway Center Stage have been widely acclaimed as well and have led to collaborations with such Broadway stars as Mandy Patinkin, Stephanie J. Block, Kelli O'Hara, and Audra McDonald.

Nathan believes that music is a living art form and has performed dozens of new songs, operas, and other forms of sung theater in a multitude of venues. Of his latest project, *In Our Daughter's Eyes*—a one-man show of which he was the co-creator with composer DuYun and librettist Michael McQuilken—*Broadway World* said, “Gunn's the real thing, the quintessential performer who lets himself be subsumed by the composer and librettist and his own elements to the painting coming to life in front of us: a kind of ‘Sunday in the Park with Gunn.’” His newest project, which will be premiered in September of this year (2023), is by composer Paola Prestini and librettist Royce Vavrek and is titled *The Old Man and the Sea*, based on Ernest Hemingway's masterpiece of the same name. He frequently collaborates with Hershey Felder Presents, most recently playing the role of Francesco Naclerio in *Il Quarto Uomo* at the 3000-year-old amphitheater in Fiesole, Italy.

Nathan and his wife, Julie, have been married for 31 years and have been partners in music for even more. They are often seen in recital and cabaret settings, where they enjoy creating programs unique to the special event. This past year, "Nathan Gunn: The Art of Opera" was on display at The Peoria Riverfront Museum. This was a curation of famous prints and posters designed to promote the premieres of new operatic and musical theater productions. The display was brought to life through musical performances designed to highlight the pieces. Through their production company, Shot in the Dark, they are creating and producing a new musical by composer Peter Hilliard and librettist Matthew Bosesi. Currently, it's being workshopped with the help of Lyric Theatre @ Illinois and will be premiered in its 2024–25 season.

Nathan is a professor and Swanlund Chair at the University of Illinois. He teaches the art of singing to a full studio of students from freshman year through doctoral degree. He is co-director of Lyric Theatre @ Illinois (a comprehensive program embracing a broad continuum of opera and musical theatre while supporting the development of new works, and centered on his values of flexibility, creativity, and wellness.) He is also one of the program's stage directors. He and Julie developed and founded the first ever Bachelor of Musical Arts in Lyric Theatre curriculum in the nation. It is part of the School of Music at the University of Illinois and housed in the Krannert Center for the Performing Arts.

In addition to life as a performer and educator, Nathan is an avid promoter and advocate of the arts. He and Julie care very much about the younger generation and support programs that help them develop their artistic potential.

Nathan and Julie raised their five children in Champaign, Illinois, where they have lived since 1989.

The **Jupiter String Quartet** is a particularly intimate group, consisting of violinists Nelson Lee and Meg Freivogel, violist Liz Freivogel (Meg's older sister), and cellist Daniel McDonough (Meg's husband, Liz's brother-in-law). Founded in 2001, this tight-knit ensemble is firmly established as an important voice in the world of chamber music, and exudes an energy that is at once friendly, knowledgeable, and adventurous. The *New Yorker* states, "The Jupiter String Quartet, an ensemble of eloquent intensity, has matured into one of the mainstays of the American chamber-music scene."

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

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

The quartet's latest album is a collaboration with the Jasper String Quartet (Marquis Classics, 2021), produced by Grammy-winner Judith Sherman. This collaborative album features the world premiere recording of Dan Visconti's *Eternal Breath*, Felix Mendelssohn's Octet in E-flat, Op. 20, and Osvaldo Golijov's *Last Round*. The quartet's discography also includes numerous recordings on labels including Azica Records and Deutsche Grammophon.

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

For more information, visit www.jupiterquartet.com.

The **University of Illinois Chamber Singers** is the premiere choral ensemble at the U of I, comprised of experienced and outstanding singers from across the entire student body. The ensemble, conducted by Dr. Andrea Solya, explores a broad range of choral music, from Medieval chant to newly commissioned works, while demonstrating the highest level of musical excellence. The Chamber Singers hosts an annual Baroque Festival in the spring that allows students to collaborate with nationally renowned Baroque specialists and performers. In addition to playing an active role in the community, the group regularly reaches out to connect with school programs across the state. The ensemble tours nationally and internationally and can be heard at conventions of America's leading choral organizations.

LAND ACKNOWLEDGMENT

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

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

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

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

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



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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.

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

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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.

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(1928-1996)
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FOELLINGER SOCIETY

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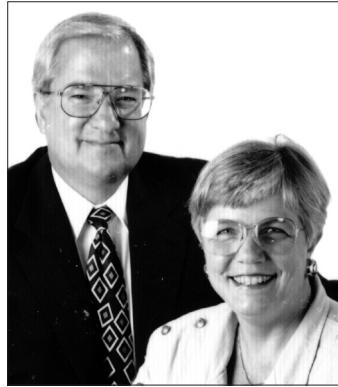
AVIS HILFINGER (1915-2004)
DEAN HILFINGER (1912-2006)
April 2000



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



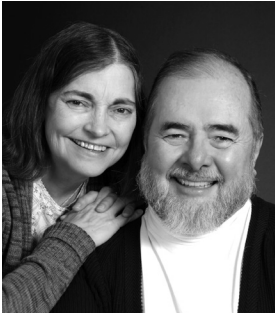
JERALD WRAY & DIRK MOL
March 2016



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



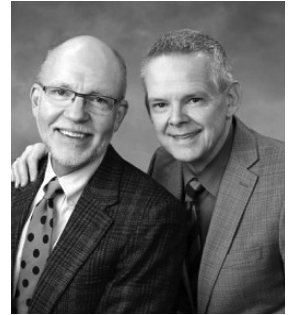
**LYNN WEISEL WACHTEL
& IRA WACHTEL**
June 2019



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



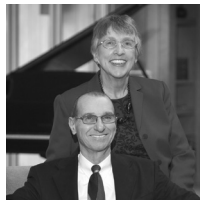
JOHN PFEFFER
(1935-2017)
ALICE PFEFFER
November 2006



ANONYMOUS
November 2006



LINDA M. MILLS
(1940-2006)
October 2007



JUDITH LIEBMAN
(1936-2023)
JON LIEBMAN
January 2008



MICHAEL CARRAGHER
(1946-2009)
September 2008

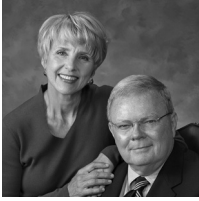


VIRGINIA R. IVENS
(1922-2008)
February 2009

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



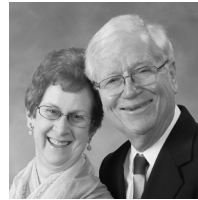
MICHAEL SWINDLE
April 2014



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



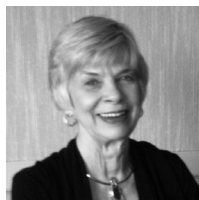
**RICHARD & JAYNE
BURKHARDT**
January 2023



**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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2024-2025 GRANTS



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DORIS DUKE CHARITABLE FOUNDATION

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



ILLINOIS ARTS COUNCIL

The Illinois Arts Council Agency provides general 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.

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

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

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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:

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