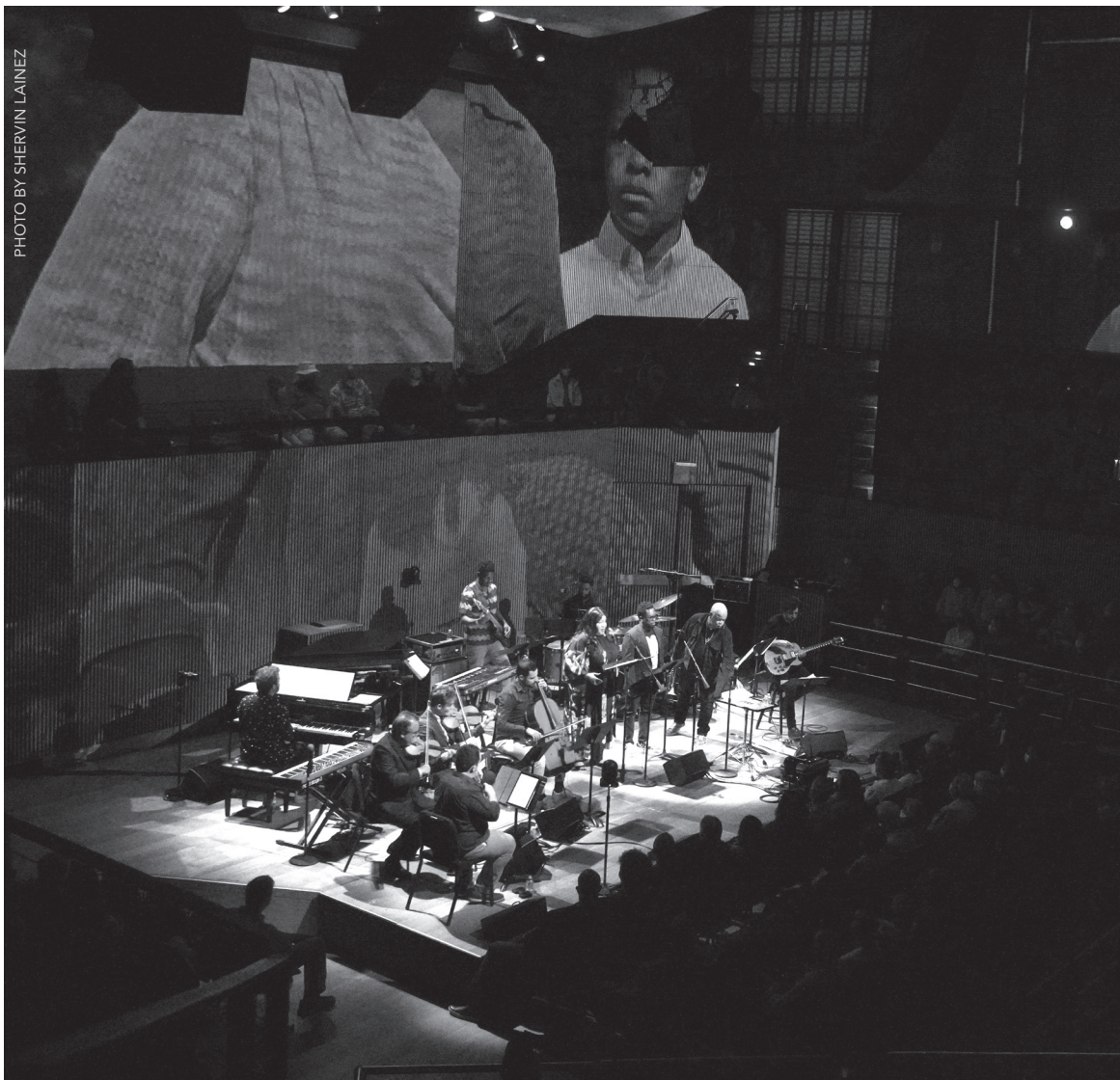


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TERENCE BLANCHARD
FIRE SHUT UP IN MY BONES: EXCERPTS IN CONCERT
featuring the E-Collective, Turtle Island Quartet, and Andrew F. Scott
with guest singers Norman Garrett and Adrienne Danrich
Thursday, February 27, 2025, at 7:30pm
Colwell Playhouse

PROGRAM

TERENCE BLANCHARD

FIRE SHUT UP IN MY BONES: EXCERPTS IN CONCERT

*Featuring the E-Collective, Turtle Island Quartet, and Andrew F. Scott
with guest singers Norman Garrett and Adrienne Danrich*

E-COLLECTIVE

Terence Blanchard, trumpet/synths
Charles Altura, guitar
Taylor Eigsti, piano/keyboard/synths
David Ginyard Jr., electric bass
Oscar Seaton, drum

TURTLE ISLAND QUARTET

David Balakrishnan, violin
Gabriel Terracciano, violin
Benjamin von Gutzeit, viola
Naseem Alatrash, cello

In September 2021, after The Metropolitan Opera had been shuttered for over a year, the world-renowned institution opened its season with the first work in its 138 years written by an African American composer—Terence Blanchard’s masterpiece *Fire Shut Up In My Bones*. The production, which was a remount of the premiere at Opera Theatre of Saint Louis in 2019, was performed eight times for almost 30,000 people, not to mention the hundreds of thousands that watched *The Met: Live in HD* in theaters all over the world. To bring this full circle, in December 2022, Peter Gelb announced that his internationally acclaimed company would be staging *Fire Shut Up In My Bones* again in the 2023–2024 season due to its unparalleled success. This work has surpassed the realm of masterpiece and entered that of a new cultural paradigm. The overarching theme of this new moment is that opera and classical music are for EVERYONE. In an effort to continue that message, Blanchard and the E-Collective have teamed up with David Balakrishnan and his double-Grammy-winning Turtle Island Quartet and visual artist Andrew F. Scott to create a concert production that features excerpts from the opera performed by the composer, this incredible ensemble, and two guest singers. The music and Scott’s video projections give the audience a look inside the mind of Blanchard and the gravitational pull of the moment that he has created.

1. Tears of Anger & Shame
2. Don’t Be In Such A Rush
3. Leave It In The Road
4. Golden Button
5. Peculiar Grace
6. Peculiar Grace (Instrumental)
7. There Was A Storm
8. A Piece for Billie
9. In the Car
10. Peculiar Grace Reprise

This performance addresses adult themes and contains adult language.

This performance will be presented with no intermission.

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PROGRAM NOTES

TERENCE BLANCHARD

(b. 1962)

excerpts from *Fire Shut Up in My Bones*

- Tears of Anger & Shame (Charles)
- Don't Be in Such a Rush (Billie & Charles)
- Leave It In the Road (Billie)
- Golden Button (Charles & Destiny)
- Peculiar Grace (Destiny)
- Peculiar Grace (Instrumental)
- There Was a Storm (Charles)
- A Piece for Billie (Billie)
- In the Car
- Peculiar Grace Reprise

The material for this theatrical concert is taken from Blanchard's opera, which itself is based on the memoir of the same title by *New York Times* Op-Ed columnist Charles Blow. The original story opens with Charles, age 20, driving down a Louisiana backroad with a gun, haunted by memories of his traumatic childhood. Before revealing the source of his grief, the opera flashes back to Charles growing up in poverty with his overwhelmed mother, Billie, and four brothers. Subsequent scenes highlight the turmoil of their family life during his youth, with the most painful moment being Charles's sexual abuse by his older cousin Chester, leaving him with deep, irreparable wounds. Flashing forward, teenage Charles seeks redemption through baptism and a fresh start at Grambling State University, but feelings of isolation persist, especially after a failed romance, which brings the story back to the opening scene. Following a breakup, Charles learns that Chester is visiting his childhood home and decides to confront his past and possibly kill Chester. At a crossroads between revenge and healing, the story culminates in Charles choosing whether to let go of his bitterness or follow a darker path.

Like the opera, this project uses quasi-cinematic transitions into flashbacks to explore memories of childhood trauma that serve as the emotional core of Blow's story. Mirroring the opera's structure, recurring material from the original work changes subtly with each return, reframing the subliminal moods buried in Charles's psyche. The first aria, "Tears of Anger and Shame"—also the opera's opening—features college-aged Charles driving to confront his abuser in a fit of rage. This intense present moment transitions into a flashback of Charles's childhood, where Billie urges him not to grow up too quickly in "Don't Be in Such a Rush." Also part of this flashback, "Leave It in the Road" follows Billie's decision to separate from Charles's father. "Golden Button" is a melancholy, dreamlike scene, suspended in time, in which Charles and Loneliness sing about his loss of innocence and longing for connection. Among the tunes in the opera, "Peculiar Grace" is the most iconic, encapsulating Charles's story—the austere language and setting of previous arias are softened, mirrored by subdued harmonic and melodic lines. The most tumultuous aria, "There Was a Storm," is sung in the present, as Charles recounts his abuse to his love interest, Greta. After framing his mother's story in "A Piece for Billie," the narrative closes with a reprise of "Peculiar Grace," bringing the story full circle in this tale of pain and self-discovery.

This project was developed as a companion work for the opera, to celebrate the cultural impact of the original and to offer the audience the rare catharsis of seeing the creator perform in his own masterpiece.



Terence Blanchard has been a consistent artistic force for making powerful musical statements concerning painful American tragedies—past and present. A true Renaissance man, Blanchard stands tall as one of jazz’s most esteemed trumpeters and defies expecta-

tions by creating a spectrum of artistic pursuits. Boundary-breaking and genre-defying, Blanchard is recognized globally as a dazzling soloist and a prolific composer for film, television, opera, Broadway, orchestras, and for his own ensembles. In fact, leading theatre magazine *TheaterMania* recently cited Blanchard as “the most exciting American composer working in opera today.”

An eight-time Grammy winner and twice Oscar-nominated film composer, Blanchard became only the second African-American composer to be nominated twice in the original score category at the 2022 Academy Awards, duplicating Quincy Jones’ feat from 1967’s *In Cold Blood* and 1985’s *The Color Purple*. Blanchard’s work has placed him at the forefront of giving voice to human rights, civil rights, and racial injustice, including the 2015 album *Breathless*, an elegy for Eric Garner, who was killed by police and whose words “I can’t breathe,” became a civil rights rallying cry.

Blanchard is also heralded as a two-time opera composer whose *Fire Shut Up in My Bones* is based on the memoir of celebrated writer and *New York Times* columnist Charles Blow. The

Metropolitan Opera premiered *Fire Shut Up in My Bones* on September 27, 2021, to open their 2021–22 season in New York, making it the first opera composer by an African-American composer to premiere at the Met in its 138-year history. The recording of those performances received a Grammy Award for Best Opera Recording, and *The New York Times* heralded *Fire* as “inspiring,” “subtly powerful,” and “a bold affecting adaptation of Charles Blow’s work.” Of the historical moment, Blanchard said, “I don’t want to be a token, but a turnkey.” *Fire* has been widely recognized as one of our nation’s most important cultural milestones and returned to the Met for a highly anticipated second run in April 2024.

Blanchard’s first opera, *Champion*, about the troubled life of boxer Emile Griffith, premiered in 2013 and starred Denyce Graves with a libretto from Pulitzer Prize winner Michael Cristofer. *Champion* premiered at the Met in April 2023 to widespread critical acclaim. It too received a 2024 Grammy for Best Opera Recording.

But there is a center of gravity. It’s Blanchard’s beautiful, provocative, inspiring jazz recordings that undergird all these projects. The same holds true now as it did early in his career in 1994 when he told *DownBeat*: “Writing for film is fun, but nothing can beat being a jazz musician, playing a club, playing a concert.”

From his expansive work composing the scores for over 20 Spike Lee projects over three decades—ranging from the documentary *When the Levees Broke* to the recent Lee films, *BlacKkKlansman* and *Da 5 Bloods* (both of which garnered Blanchard Oscar nominations), Terence has interwoven beautiful melodies that create strong backdrops to human stories like Regina

King's *One Night in Miami*; Kasi Lemmons' *Eve's Bayou*; George Lucas' *Red Tails*; the HBO drama series *Perry Mason* (now in its second season); Apple TV's docuseries *They Call Me Magic* (for which Blanchard received an Emmy nomination) and Gina Prince Bythewood and Viola Davis' critically acclaimed film, *The Woman King*.

In his expansive career as a recording leader, Blanchard delivered *Absence*, a collaboration with his longtime E-Collective band and the acclaimed Turtle Island Quartet, which received Grammy nominations in November 2021 for Best Instrumental Jazz Album and Best Improvised Jazz Solo for Blanchard. Recorded in February 2020 just before the Covid-19 lockdowns, *Absence* started out as a project to show gratitude to Wayne Shorter. "I knew that Wayne wasn't feeling well at the time, so I wanted to honor him to let him know how much he has meant to me," says Blanchard who today lives in Los Angeles as well as in his native New Orleans. "When you look at my own writing, you can see how much I've learned from Wayne. He mastered writing compositions starting with a simple melody and then juxtaposing it against the harmonies that come from a different place to make it come alive in a different light."

Born in New Orleans in 1962, Blanchard is a musical polymath who launched his solo career as a bandleader in the 1990s. Since then, he has released 20 solo albums, garnered 15 Grammy nominations, composed for the stage and for more than 60 films, and received 10 major commissions. He has been named an official 2024 NEA Jazz Master as well as a member of the 2024 class of awardees for the esteemed American Academy of Arts and Letters, and currently serves as the Executive Artistic Director for SF Jazz, the largest nonprofit jazz presenter in the world.

Regarding his consistent attachment to artistic works of conscience, Blanchard confesses, "You

get to a certain age when you ask, 'Who's going to stand up and speak out for us?' Then you look around and realize that the James Baldwins, Muhammad Alis, and Dr. Kings are no longer here . . . and begin to understand that it falls on you. I'm not trying to say I'm here to try to correct the whole thing, I'm just trying to speak the truth." In that regard, he cites unimpeachable inspirations. "John Coltrane playing Alabama, even Louis Armstrong talking about what was going on with his people any time he was interviewed. Herbie Hancock and Wayne Shorter, who live by their Buddhist philosophy and try to expand the conscience of their communities. I'm standing on all their shoulders. How dare I come through this life having had the blessing of meeting those men and not take away any of that? Like anybody else, I'd like to play feel good party music but sometimes my music is about the reality of where we are."



Since its inception in 1985, the **Turtle Island Quartet** has been a singular force in the creation of bold, new trends in chamber music for strings. Winner of the 2006 and 2008 Grammy Awards for Best Classical Crossover Album, Turtle Island fuses the classical quartet aesthetic with contemporary American musical styles, and by devising a performance practice that honors both, the state of the art has inevitably been redefined. Cellist nonpareil Yo-Yo Ma has proclaimed TIQ to be “a unified voice that truly breaks new ground—authentic and passionate—a reflection of some of the most creative music-making today.”

The Quartet’s birth was the result of violinist David Balakrishnan’s brainstorming explorations and compositional vision while completing his master’s degree program at Antioch University West. The journey has taken Turtle Island through forays into folk, bluegrass, swing, be-bop, funk, R&B, new age, rock, hip-hop, as well as music of Latin America and India . . . a repertoire consisting of hundreds of ingenious arrangements and originals. It has included over a dozen recordings on labels such as Windham Hill, Chandos, Koch, Telarc, Azica, and Blue Note; soundtracks for major motion pictures, TV and radio credits such as the *Today Show*, *All Things Considered*, *Prairie Home Companion*, and *Morning Edition*; feature articles in *People*

and *Newsweek* magazines; and collaborations with famed artists such as trumpeter Terence Blanchard, clarinetist Paquito D’Rivera, vibraphonist Stefon Harris, guitar legends such as Leo Kottke and the Assad brothers, The Manhattan Transfer, pianists Billy Taylor, Kenny Barron, Cyrus Chestnut and Ramsey Lewis, singers Tierney Sutton and Nellie McKay, the Ying Quartet, and the Parsons and Luna Negra dance companies.

Another unique element of Turtle Island is their revival of venerable improvisational and compositional chamber traditions that have not been explored by string players for nearly 200 years. At the time of Haydn’s apocryphal creation of the string quartet form, musicians were more akin to today’s saxophonists and keyboard masters of the jazz and pop world, i.e., improvisers, composers, and arrangers. Each Turtle Island member is accomplished in these areas of expertise.

As Turtle Island members continue to refine their skills through the development of repertory by some of today’s cutting edge composers, through performances and recordings with major symphonic ensembles, and through a determined educational commitment, the Turtle Island Quartet stakes its claim as the quintessential ‘New World’ string quartet of the 21st century.

Andrew Scott is an artist, and professor working at the intersection of digital fabrication technologies, traditional artistic practices, and collective cultural ideals. Using laser cutters, CNC mills, 3D printers, and scanning technologies as tools, he fabricates sculptures and creates installations and immersive visual experiences by bringing static objects to life using projection mapping. His creative practice spans more than three decades. Working at diverse scales in a variety of materials and digital platforms, he has been exhibited worldwide in galleries, museums, and other venues. He has also created several permanent public art projects and participated on design teams with architects and engineers on major civic projects.

Since 1988, he has taught and developed several academic programs that have combined digital media and traditional fine arts practices. As an assistant professor in the Department of Art, he established the Computing Center for the Arts at Central State University a Historically Black College and University (HBCU) in Wilberforce, Ohio. As the coordinator for Sculpture on the Savannah campus for the Savannah College of Art and Design (SCAD) he took an active role in developing a program that served students from the many diverse disciplines on the Savannah campus. There he taught courses for the School of Foundations, School of Design and The School of Building Arts. His expertise in traditional studio practices and computer-mediated design and building techniques established him as a leader on the campus in digital fabrication.

In 2014, he became an associate professor of art and technology at the University of Texas at Dallas. There he designed and developed the ATEC Fab- Lab and 3d studio. As an extension of his artistic philosophy, the lab focuses on the exploration of art and technology through traditional studio practice in all of its forms.

Andrew Scott has a diverse yet focused creative practice. In 2014, he completed a memorial to fallen police officers for the city of Gainesville, Florida. During the 2015 PULSE Art and Technology Festival at the Jepson Museum in Savannah Georgia, he presented his first projection mapped sculpture, *Reliquary*. In 2012, he was invited as the featured artist for the Cartasia Sculpture Biennial in Lucca Italy. His work *Black Man Grove Resilience* graced the historic Piazza San Michele. During the same year, his sculpture *Follow the Drinking Gourd* was presented at the PULSE festival and remained suspended in the Atrium of the Jepson Museum throughout the year. In 2014, he participated in the "Signs of Life" exhibition at Rush Arts Corridor Gallery in Brooklyn, New York. In 2011 he presented "Digital Sculpture Explorations" at the Jepson Museum. In 2008, he installed the world's largest gavel in the south reflecting pool of the Ohio Supreme Court. In 2015, he designed the cover for Grammy-winning jazz artist and composer Terence Blanchard. Titled *Breathless*, the album was inspired by the words of Eric Garner, "I can't breathe". Nominated for a Grammy, the album established collaboration between the two artists that was thirty years in the making. Using Terence Blanchard's music, Professor Scott created the Terence Blanchard Studio, in which students built applied the philosophy and collaborative approach used by Terence Blanchard to collaboration in art and technology. The culmination of the class was the fabrication of a thirty-foot theatrical backdrop that was used for projection-mapped animation and video that was dynamically responsive to the music of Terence Blanchard and the E-Collective during the live concert.

He worked as the Creative Director within the Surface Transportation Division at Burgess and Niple Limited in Columbus, Ohio on a wide

variety of transportation projects. While there he helped to produce the aesthetics guidelines manual for the State of Ohio's bridge and roadways systems. He worked on several pilot projects, including the Dayton 5th Street bridge over the Little Miami and the Town/Rich Street bridge in Columbus, Ohio.

Professor Scott's work has been recognized and supported through multiple fellowships from the Ohio Arts Council in media and sculpture. He has also been the recipient of fellowships, awards, and artist residencies through the Greater Columbus Arts Council. His teaching and research at the Savannah College of Art and design was supported through Presidential Fellowships for Faculty Development. Since 1914, the ATEC Faculty Development Endowment Fellowship had supported his work at the University of Texas at Dallas. The Office of the Provost is currently supporting his creative work and research.

Andrew Scott was born in Brooklyn, New York. Holding a BFA from Long Island University, Southampton and an MFA from The Ohio State University, he has also studied at its Advanced Computing Center for the Arts and Design (ACCAD).



The voice of Midwest Emmy-winning Soprano **Adrienne Danrich** has been described as "fresh liquid silver" and "meltingly tender in its high, floating vulnerability" by *Opera News*. *La Cronaca del Wanderer* describes her as ". . . soprano lirico spinto autentico" ("an authentic lyric spinto soprano").

Ms. Danrich made her San Francisco Opera stage debut as Micaela in Bizet's *Carmen* after having covered in two of the companies' prior seasons as Elizabeth in the French version of Verdi's *Don Carlos* and Liu in Puccini's *Turandot*.

In 2006, Ms. Danrich received a commission from Cincinnati Opera to write and perform a one-woman show: *This Little Light of Mine: The Stories of Marian Anderson and Leontyne Price*. This production, which is a self-described live documentary, premiered in 2007 at the Cincinnati Opera and has since been presented over fifty times in various venues nationwide, including The Mann Performing Arts Center as the opening act for the Philadelphia Orchestra, Next Act Theater, Antioch College, Central State University, Jackson State University, MEJ Artists Series, University of Southern Mississippi, and Wright State University, and a newly orchestrated version with the Chamber Orchestra of Laredo. PBS Milwaukee (MPTV) filmed and televised *This Little Light of Mine* in February 2011, and Ms. Danrich recently won a Midwest Emmy for Outstanding Achievement for On Camera Talent as a Performer and Narrator. PBS Cincinnati (WCET) filmed a newly envisioned original televised

version of the show, which aired in the Cincinnati area in March 2012.

Ms. Danrich received her second commission from Indiana University of Pennsylvania Lively Arts Concert Series in 2010. The new show, *An Evening in the Harlem Renaissance*, had its debut in February 2011 and was extraordinarily well received. She has since performed *An Evening in the Harlem Renaissance* at the National Underground Railroad Freedom Center in a collaborative production between Cincinnati Opera and the Taft Museum, which included students and faculty from her alma mater, the University of Cincinnati College-Conservatory of Music (CCM). She also performed the show at the University of Wisconsin-Milwaukee and had a four show run of the show at the Next Act Theater.

Ms. Danrich made her professional debut as Pamina in Mozart's *Die Zaubeflöte* with Kentucky Opera while still a part of the Artist Diploma program at CCM. Her vocal finesse and musicality have garnered her much success in the Mozart repertoire. She made debuts with Sarasota Opera, Opera Pacific, and Dayton Opera as the Countess in *Le Nozze di Figaro* and her Lyric Opera of San Antonio debut as Fiordiligi in *Così fan tutte*. Ms. Danrich returned to the Dayton Opera stage as Donna Anna in *Don Giovanni*.

Most recently, Ms. Danrich sang the role of Serena in Gershwin's *Porgy and Bess* with Dayton Opera, Sister Rose in Jake Heggie's *Dead Man Walking* with Fort Worth Opera. Patience in excerpts from Paula Kimper's *Patience and Sarah* with American Opera Projects, and Tamara in a reading of excerpts from Stefania de Kenessey's developing opera *Bonfire of the Vanities*. Ms. Danrich has also sung the role of Rosalinda in Strauss' *Die Fledermaus* with Lyric Opera of San Antonio, Azelia in *Still's Troubled Island* for the William Grant Still Festival, and Mrs. Gloop in the

workshop of Peter Ashe's opera *Golden Ticket*. With Cincinnati Opera, she performed the High Priestess in Verdi's *Aida*, Anna in Verdi's *Nabucco*, Cilla in excerpts from Richard Danielpour's *Margaret Garner* and understudied the role of Mimi in Puccini's *La Bohème*. Ms. Danrich also performed with Kenya Opera in various venues throughout Africa in Nairobi and Mombasa.

On the concert stage, Ms. Danrich has performed selections from *Porgy and Bess* with Sir Willard White and the San Francisco Symphony, the *Rigoletto* quartet and *Porgy and Bess* suite with the Philadelphia Orchestra, the Brahms Requiem with the Cape Cod Symphony, Bryan Symphony and the St. George's Choral Society, *The Ordering of Moses* and selections from *Die Fledermaus* with the Dayton Philharmonic, *Three Divas* with Northern Kentucky Symphony, the *Bachianas Brasilieras* with Fort Wayne Philharmonic and The Orchestra of St. Luke's Outreach, Dido in *Dido and Aeneas* with Orchestra of St. Luke's Outreach, John Carter's *Spiritual Cantata* with Louisville Orchestra, *Home for the Holidays* with Cincinnati Symphony, and opera Galas with the Laredo Philharmonic, Hartt Symphony and Hamilton Fairfield Symphony.

Ms. Danrich made her soloist debut at Carnegie Hall with the New England Symphonic Ensemble in Beethoven's Mass in C and Mozart's Mass in G. She made her Alice Tully Hall debut with The Little Orchestra of New York performing arias and duets by Vivaldi. Ms. Danrich sang her first Beethoven Ninth Symphony with the Cape Cod Symphony Orchestra and the *Cape Cod Times* raved that "Young soprano Adrienne Danrich . . . added a glistening top to the ensemble work and sang solo passages with an unforced bell-like tone that penetrated to the far corners of the hall."

Ms. Danrich is a native of St. Louis, Missouri and is an alumna of Eastman School of Music and the

University of Cincinnati College-Conservatory of Music. Ms. Danrich has recorded *Only Heaven* by Ricky Ian Gordon with PS Classics, *Age to Age* with OCP Publications, *Original Songs of Sacred Slumber and Solitude* with Soli Deo Gloria Productions and *A Tribute to William Warfield* with the Eastman School of Music.



American baritone **Norman Garrett**, who has been called “scene-stealing” by *The New York Times*, is enjoying a varied and exciting career. In the 2024–25 season, Mr. Garrett will return to Washington National Opera as Crown in *Porgy and Bess*, The Reverend in *Blue* with

the Lyric Opera of Chicago, a role debut as Macbeth with Opera Orlando, and Abdul in *Omar* in concert with Quad City Symphony. Additional concert appearances include the Duruflé Requiem with Matthew Halls and the Dallas Symphony, and Beethoven’s Symphony No. 9 with the Phoenix Symphony.

In the 2023–24 season, Norman Garrett made a house debut at San Francisco Opera singing Abdul and Abe in *Omar*, returned to LA Opera as Bob in William Grant Still’s *Highway 1, USA*, Masetto in *Don Giovanni* with Houston Grand Opera, Jochanaan in *Salome* with Des Moines Metro Opera and a residency with Cedar Rapids Opera, where he debuted the role of Scarpia in *Tosca* and later returned for *Carmina Burana*. In concert, he performed *Carmina Burana* with Orchestra of St. Luke’s at Carnegie Hall.

In recent seasons, Norman Garrett has performed Conte in *Le nozze di Figaro* with Seattle Opera;

Garby in the world premiere of *The Factotum* and Dr. T in the world premiere of *Proximity*, both at the Lyric Opera of Chicago; LA Opera as Abdul in *Omar*; with Houston Grand Opera as Ríolobo in Daniel Catán’s *Florencia en el Amazonas*; Escamillo in *Carmen* with Austin Opera, Opera Orlando, Opera Columbus, and Lubbock Symphony; the title role in Chausson’s *Le roi Arthur* with Bard SummerScape; the Metropolitan Opera and Lyric Opera of Chicago as the Foreman/Adult James in *Fire Shut Up in My Bones*; the title role in *Don Giovanni* and Jochanaan in *Salome*, both with Dayton Opera; the title role in Delius’ *Koanga* with the Wexford Festival in Ireland; Larkens in *La fanciulla del West* with the Bayerische Staatsoper; as well as Ned in a new edition of *Treemonisha* with Opera Theatre of St. Louis.

In *Porgy and Bess*, Norman Garrett has sung Crown with Theater an der Wien, Glimmerglass Festival, University of Michigan, and Fort Worth Opera; Jake with Lyric Opera of Chicago, the Elbphilharmonie Orchestra on tour at the Lucerne Festival and the Schleswig-Holstein Musik Festival with Alan Gilbert; and Jim with the Metropolitan Opera.

As a former Cafritz Young Artist at Washington National Opera, Norman Garrett has appeared as Ríolobo in *Florencia en el Amazonas*, Lieutenant Gordon in *Silent Night*, Papageno in *The Magic Flute*, Masetto in *Don Giovanni*, the Father in *Hansel and Gretel*, a Steersman in *Tristan und Isolde*, Captain Gardiner in Jake Heggie’s *Moby Dick*, and the world premiere of Jeanine Tesori’s *The Lion, the Unicorn, and Me*.

Norman Garrett has made many important symphonic appearances, including *Carmina Burana* with Bramwell Tovey with the LA Philharmonic at the Hollywood Bowl and with Donald Runnicles and the Toronto Symphony,

a Gershwin program conducted by Cristian Măcelaru and the Philadelphia Orchestra, a concert of American music with The Cleveland Orchestra, National Philharmonic for Beethoven's Symphony No. 9, Vaughan-Williams' *Fantasia* in Christmas Carols with the Philadelphia Orchestra, *Messiah* with the National Arts Centre Orchestra in Ottawa, and *Belshezzar's Feast* with Phoenix Symphony.

Mr. Garrett is a former winner of the George London Foundation Competition, and has received top prizes in more than a dozen international vocal competitions, including the Gerda Lissner Foundation, the William Matheus Sullivan Foundation, the Jensen Foundation, the Giulio Gari Foundation, Fort Worth Opera's McCammon Competition, and the Licia Albanese-Puccini Competition. He is a graduate of the University of Cincinnati College-Conservatory of Music, Texas Tech University and the Academy of Vocal Arts, where he was a resident artist.

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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.

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Through the Campaign for Young Audiences, students at the U of I enjoy \$10 tickets for nearly every event presented at Krannert Center while other college students and children receive significant discounts.

Campaign for Young Audiences Lead Sponsors



Phyllis Robeson & Family

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Susan & Michael Haney
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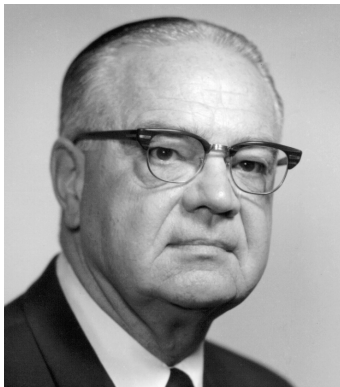


A. Mark Neuman
*80 years ago, in 1945, members
of the United States Armed
Forces liberated my father, Rab-
bi Isaac Neuman, from Ebensee,
Austria.
If US soldiers had not been
there, I would not be here.*

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.

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 Elnora 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)
February 2017



**JANE BUFORD SCHERER & CHRIS
SCHERER**
June 2022



DENA & JIM VERMETTE
June 2022



**HOWARD "CHIP" WALGREN
DONALD LEE ALLEN**
March 2024



LEONARD (LEN) LEWICKI
August 2024

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



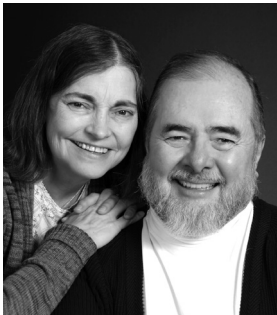
JERALD WRAY & DIRK MOL
March 2016



DAVID A. KROOKS
August 2016



HELEN RICHARDS
(1936-2023)
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



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CARDEN**
June 2022



FRAN & MARC ANSEL
June 2022



TRENT A. SHEPARD
September 2023



DALE STEFFENSEN
(1922-2018)
**MARGARET
STEFFENSEN**
(1936-2024)
August 2024

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



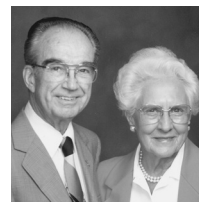
EMILY GILLESPIE
(1909-2000)
JAMES GILLESPIE
(1905-1999)
December 1996



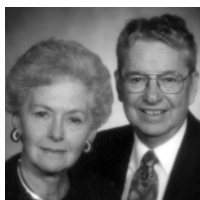
ROSANN NOEL
(1932-2018)
RICHARD NOEL
April 1997



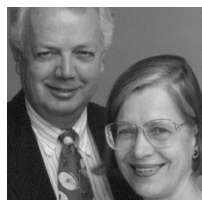
JAMES W. ARMSEY
(1917-2008)
BETH L. ARMSEY
(1918-2019)
February 1998



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



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



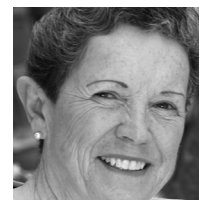
RICHARD MERRITT
(1933-2005)
ANNA MERRITT
November 2006



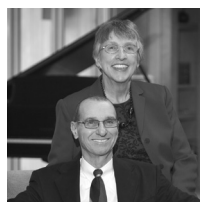
JOHN PFEFFER
(1935-2017)
ALICE PFEFFER
November 2006



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



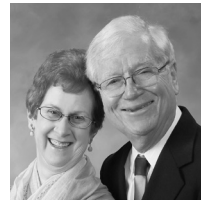
MICHAEL SWINDLE
April 2014



ANONYMOUS
November 2015



LINDA WEINER
(1944-2021)
BARRY WEINER
February 2017



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



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QUISENBERRY**
May 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)



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& CANDACE PENN
FRAME**
April 2019



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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



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& 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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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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2024-2025 GRANTS



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CHARITABLE FOUNDATION

DORIS DUKE CHARITABLE FOUNDATION

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



ILLINOIS ARTS COUNCIL

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

THE AUGUSTINE FOUNDATION

THE AUGUSTINE FOUNDATION

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



THIS PROJECT FUNDED BY
STUDENT SUSTAINABILITY COMMITTEE

THE STUDENT SUSTAINABILITY COMMITTEE

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



GEORGE A. MILLER ENDOWMENT PROGRAMS COMMITTEE

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

MARQUEE PATRON SPONSORS

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

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Programming (Suzi was
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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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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.

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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.

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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!

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