

PHOTO: MARC PERLISH



**JESSIE MONTGOMERY
AND THIRD COAST PERCUSSION**
Saturday, April 26, 2025, at 7:30pm
Foellinger Great Hall

PROGRAM

JESSIE MONTGOMERY AND THIRD COAST PERCUSSION

Third Coast Percussion

Sean Connors

Robert Dillon

Peter Martin

David Skidmore

featuring

Jessie Montgomery, violin

Jlin
(b. 1987)

Please Be Still (2024)

Jessie Montgomery
(b. 1981))

Lady Justice/Black Justice, The Song (2024)

Tigran Hamasyan
(b. 1987)

Sonata for Percussion (2024)
1. Memories from Childhood
2. Hymn
3. 23 for TCP

20-minute intermission

Jessie Montgomery

Suite from In Color (2014/2024) (arr. Sean Connors)
Red
The Poet
Purple

Lou Harrison
(1917-2003)

Concerto for Violin and Percussion Orchestra (1940/1959)
1. Allegro Maestoso – Allegro Vivace
2. Largo, Cantabile
3. Allegro, Vigoroso, Poco Presto

Jessie Montgomery, Violin

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PROGRAM NOTES



JLIN

(b. 1987)

Please Be Still

Jlin (Jerrilynn Patton) has quickly become one of the most distinctive composers in America and one of the most influential women in electronic music. Jlin's thrilling, emotional, and multidimensional compositions have earned her praise as "one of the most forward-thinking contemporary composers in any genre" (*Pitchfork*). She is a recipient of a 2023 US Artist award and a 2023 Pulitzer Prize nomination. Her mini-album *Perspective* was released to critical acclaim on Planet Mu 2023. Her much-lauded albums *Dark Energy* (2015) and *Black Origami* (2017) have appeared on "Best of" lists in *The New York Times*, *The Wire*, *Los Angeles Times*, *Rolling Stone*, *The Guardian*, and *Vogue*. Jlin has been commissioned by the Kronos Quartet, Third Coast Percussion, the Pathos Quartet, choreographers Wayne McGregor and Kyle Abraham, fashion designer Rick Owens and the visual artists Nick Cave and Kevin Beasley. Her latest release *Akoma* (Planet Mu March 2024) features collaborations with Philip Glass, Björk and Kronos Quartet.

Third Coast Percussion has worked with Jlin on a number of projects since 2019, including the seven-movement suite *Perspective*, which was a finalist for the 2023 Pulitzer Prize in Music. True to the title of that work, the collaborative process that Jlin and TCP have

developed involves Jlin composing an entire work electronically, sometimes using samples of TCP's instruments, which is then passed to TCP to reimagine through their own lens for live performance on percussion instruments.

Please Be Still

For Third Coast Percussion's 20th anniversary, the quartet asked Jlin to add another layer to the musical chain, by creating a new work that would be a remix or reimagining of a work by another composer that inspires her.

"I'm always so delighted when I get to collaborate with Third Coast Percussion. When they asked me to compose a piece that was Bach-based I, of course, jumped right to it. The Bach piece I chose to derive from is *Kyrie Eleison*, the movement from Bach's *Mass in B Minor*. That piece has so many rhythmic sections with endless possibilities. I've been a lover of Bach's music since I was kid, and always found his work complicated. The percussionist in me hears Bach's keystrokes as if they were individual acoustic drums. I'm always trying to play against the rhythm, and this piece was no different."

Please Be Still was commissioned by Third Coast Percussion for its 20th Anniversary, with support from Carnegie Hall, the Zell Family Foundation, the Robert and Isabelle Bass Foundation, the Maxine and Stuart Frankel Foundation, the Julian Family Foundation, and Steph and Daniel Heffner.

Jlin's *Please Be Still* is featured on Third Coast Percussion's album *Standard Stoppages*, released on Cedille Records in April 2025, along with Tigran Hamasyan's *Sonata for Percussion*,

Jessie Montgomery's Suite from *In Color*, and other works by Montgomery, Zakir Hussain, and Musekiwa Chingodza.



**JESSIE
MONTGOMERY**
(b. 1981)

*Lady Justice/Black
Justice, The Song*

Jessie Montgomery is a Grammy Award-winning composer, violinist, and educator whose work interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness. Montgomery is an acute interpreter of 21st-century American sound and experience. Her profound works have been described as “turbulent, wildly colorful, and exploding with life,” (*Washington Post*) and are performed regularly by leading orchestras and ensembles around the world. In June 2024, she concluded a three-year appointment as the Chicago Symphony Orchestra’s Mead Composer-in-Residence.

Montgomery’s music contains a breadth of musical depictions of the human experience—from statements on social justice themes, to the Black diasporic experience and its foundation in American music, to wistful adorations and playful spontaneity—reflective of her deeply rooted experience as a classical violinist and child of the radical New York City cultural scene of the 1980s and 90s. In response to Montgomery’s Grammy-winning work, *Rounds* (2021), San Francisco’s NPR station KQED stated: “this is what classical music needs in 2024.” A founding member of PUBLIQuartet and a former member of the

Catalyst Quartet, Montgomery is a frequent and highly engaged collaborator with performing musicians, composers, choreographers, playwrights, poets, and visual artists alike.

At the heart of Montgomery’s work is a deep sense of community enrichment and a desire to create opportunities for young artists. During her tenure at the Chicago Symphony Orchestra, she launched the Young Composers Initiative, which supports high school aged youth in creating and presenting their works, including regular tutorials, reading sessions, and public performances. Her curatorial work engages a diverse community of concertgoers and aims to highlight the works of underrepresented composers in an effort to broaden audience experiences in classical music spaces.

Montgomery has been recognized with many prestigious awards and fellowships, including the Civitella Ranieri Fellowship, the Sphinx Medal of Excellence, the Leonard Bernstein Award from the ASCAP Foundation, and Musical America’s 2023 Composer of the Year. Since 1999, she has been affiliated with the Sphinx Organization in a variety of roles, including Composer-in-Residence for the Sphinx Virtuosi, its professional touring ensemble. Montgomery holds degrees from The Juilliard School and New York University and is currently a doctoral candidate in music composition at Princeton University. She serves on the Composition and Music Technology faculty at Northwestern University’s Bienen School of Music.

About *Lady Justice/Black Justice, The Song*, Montgomery writes:

Lady Justice/Black Justice, The Song is inspired by the artwork of Ori G. Carino—a reflection on

*Scan this QR code to view an image of the painting, and Ori’s biography.



his painting *Black Justice* (2020-2022)*, which is a commentary on the injustices Black people continue to face at the heart of US social order and politics. The subject is a Romanesque statue of Lady Justice, depicted as a Black woman, and she is painted using airbrush techniques upon several layers of silk, which are then stretched in staggered alignment across a life-sized canvas. The painting is placed in the center of the room with a light cast through it so that one can view the image on a 360-degree plane and observe the holographic effect that results from the silk layering, revealing her timelessness and multiple hues. The image is staggering, aspirational, and technically virtuosic.

My approach was to try and interpret the painting from several angles, working in concert with Ori's natural sense of beauty and grit, drawing musical correlations with the textures, techniques employed, and emotional qualities that spoke to me in the artwork. The main melody that appears throughout (which harkens to a Brahms-inspired theme that I wrote years ago, inspired by a line in Langston Hughes' epic poem "Ask Your Mama: 12 Moods for Jazz"[†]) serves as a thread, reflecting the changing modalities in each section. I use special effects, such as dipping tuned crotales (weighted metal discs) into bowls of water to sonically reference the tipping of scales; the drum set part holds down an omnipresent breakbeat that bends and shapes the grungier middle section; and I interpret the holographic elements using various analogue musical delay effects. As

the title suggests, this piece can be considered a companion to the painting and vice versa.

This piece represents a deep collaboration and artistic symbiosis between myself, Third Coast Percussion, and Ori. I am privileged to call them friends in music and in life.

Lady Justice/Black Justice, The Song was commissioned by Third Coast Percussion for its 20th Anniversary, with support from the Zell Family Foundation, Carnegie Hall, Hancher Auditorium at the University of Iowa, Stanford Live, Stanford University, The Robert and Isabelle Bass Foundation, the Maxine and Stuart Frankel Foundation, the Julian Family Foundation, Steph and Daniel Heffner, and Third Coast Percussion's New Works Fund.



TIGRAN HAMASYAN

(b. 1987)

Sonata for Percussion

Armenian-born, Los Angeles-raised pianist and composer Tigran Hamasyan is one of the 21st century's true slipstream musicians. His work crosses boundaries between jazz, crossover classical, electronic, Baroque dance, vocal, and Armenian folk musics atop electronic backdrops and hip-hop beats. Hamasyan was born in 1987 in Gyumri, Armenia. He began playing the family's piano at three and was enrolled in music school at six. His jazz tastes early on were informed by Miles Davis's

[†] Passage from "Ask Your Mama: 12 Moods for Jazz," by Langston Hughes:

. . . A whirl of whistles blowing
No trains or steamboats going—
Yet Lyontene's unpacking.

In the quarter of the Negros
Where the doorknob lets in lieder
More than German ever bore . . .

fusion period, and then around the age of 10 his family moved to Yerevan and he came to discover the classic jazz songbook under the aegis of his teacher Vahag Hayrapetyan. Tigran found himself part of the festivities at the Yerevan Second International Jazz Festival in 2000 and, when he was 16, his family immigrated to Los Angeles. Tigran stayed in high school for two months before gaining entrance to the University of Southern California, which he attended for two years. As a teen, he would go on just a few years later to win a number of contests including the 2003 Montreux Jazz Festival and the grand prize at the prestigious 2006 Thelonious Monk Jazz Piano Competition.

While he has built a career as a performer of his own music—known to his fans as a sort of prog rock version of the modern jazz musician—Hamasyan's work has started to be available to other performers in recent years, first as sheet music of his solo piano works transcribed from his recordings, and now in the form of new compositions written for other performers. In particular, he seems a natural choice for composing for a contemporary percussion ensemble, as his creative voice plays with extremely complex rhythmic cycles. Within this rhythmic landscape exists a compelling counterpoint, with different voices supporting or pushing against one another. Hamasyan's great power as a composer is that the individual musical lines are always melodies in their own right, transcending the mathematics of their complex rhythmic skeletons.

His *Sonata for Percussion* is very classical in some ways—it has three distinct movements (fast-slow-fast), and it is abstract music, evoking moods but not telling a specific story. Lilted dance feels, arpeggiated harmonies and ornamented melodies give an additional wink to the classical,

but the vocabulary is pure Hamasyan, with the moments of hard-grooving energy or ghostly lyricism winding their way through an asymmetrical rhythmic landscape. The outer movements both explore different subdivisions of 23-beat rhythmic cycles, while the middle movement is in a (relatively) tame seven.

Working through this material—both in workshops with the composer during the creative process and in rehearsals for the premiere—was an exhilarating but humbling experience for the members of TCP, who had to work to develop the unique skill set that Tigran has built with his band, in order to fit together the rhythmic jigsaw puzzle in a way that grooves and allows the character of the musical lines to shine through.

Tigran Hamasyan's *Sonata for Percussion* was commissioned by Third Coast Percussion for its 20th Anniversary, with support from Elizabeth and Justus Schlichting, the Zell Family Foundation, the Maxine and Stuart Frankel Foundation, the Julian Family Foundation, and Steph and Daniel Heffner.

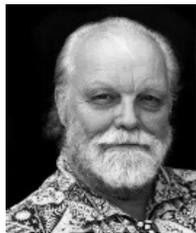
JESSIE MONTGOMERY

In Color

Jessie Montgomery's *In Color* is a 5-movement suite written for tuba and string quartet, commissioned by renowned jazz tuba player Bob Stewart for his record *Connections: MIND-THE-GAP* (Sunnyside Records). The piece is driven by the tuba technique and array of effects and colors that have become part of Stewart's unique palette, and the pursuit of interesting composite sound colors that this uncommon combination of instruments would make possible.

In workshops with Third Coast Percussion for her first percussion ensemble piece, *Study No. 1*, Montgomery brought excerpts from a number of pre-existing works, including *In Color*, as material

to experiment with on percussion instruments as a way to explore timbral possibilities and the blending of sonic colors. TCP member Sean Connors was drawn in by *In Color* in particular, and when Montgomery's Study No. 1 evolved in a very different direction, Connors asked for the composer's blessing to arrange three movements of *In Color* for percussion quartet.



LOU HARRISON
(1917-2003)

Concerto for Violin and Percussion Orchestra

Lou Harrison holds a particularly special place in the heart of percussionists. Along with his friend and collaborator John Cage, Harrison was one of the first generation of classical composers to begin writing percussion ensemble music, with works dating back to the 1930s. While Cage developed his own vocabulary for percussion music that eschewed any attempts at melody or harmony in favor of timbral variety and rhythmic tension, Harrison's style creates surprisingly lyrical lines even from "non-pitched" percussion instruments. Flower pots, brake drums, and cowbells truly sing in Harrison's work, allowing him to create and develop recognizable motives, and blend percussion seamlessly with other instruments.

Harrison was also fascinated with the aesthetics of non-Western musical traditions, and was particularly passionate about Javanese Gamelan. In addition to the works he wrote for Gamelan ensembles and for his "American Gamelan," its influence can be heard in the evocative instrumental colors and personality of many of his other works. The pipes, bell plates, and Thai gongs in the *Concerto for Violin and Percussion Orchestra* create moments of Gamelan-like

fanfare amongst the fluid asymmetrical dances that mark the concerto's outer movements. The more plaintive middle movement is a violin soliloquy accompanied with sparse percussive punctuations that shows Harrison's connection to the classical world; one could easily think it was music by Bartok or Shostakovich.

TCP celebrated Lou Harrison's Centenary in 2017 with performances and an HD video recording of the *Concerto for Violin and Percussion Orchestra* with violinist Todd Reynolds, which can be found online.

PROFILE



Third Coast Percussion (TCP) is a Grammy Award-winning Chicago-based percussion quartet and Grammy-nominated composer collective that made history as the first percussion ensemble to win the revered music award in the classical genre. To date they have gathered seven total nominations. Celebrating its 20th anniversary in 2025, TCP is renowned worldwide for its exciting and unexpected performances that constantly redefine the classical music experience and “push percussion in new directions, blurring musical boundaries and beguiling new listeners” (NPR), with a brilliantly varied sonic palette and “dazzling rhythmic workouts” (*Pitchfork*).

The ensemble has been praised for the “rare power” (*Washington Post*) of its more than 30 recordings, and “an inspirational sense of fun and curiosity” (*Minnesota Star-Tribune*). Third Coast Percussion maintains a busy tour schedule, with past performances in 42 of the 50 states and

Washington, DC, plus international tour dates across four continents and 14 countries, amassing more than 300,000 audience members over two decades.

During its momentous 20th anniversary season in 2024–2025, the ensemble embarks on the most ambitious collaborative projects in its history with leading musicians, choreographers, and composers from around the world. The season includes two collaborative national tours: in a program with tabla player Salar Nader, featuring dates at Carnegie Hall and four other sites, the artists premiere a new work commissioned by TCP from the late Zakir Hussain (Nader’s mentor) before the artist’s passing in December 2024. The ensemble also tours with Twyla Tharp Dance in a newly created piece by the famed choreographer set to Philip Glass’s iconic score *Agua da Amazonia*. Other highlights include TCP performances of Pulitzer Prize-finalist and Grammy-nominated works in their *Metamorphosis* program, choreographed by Lil Buck and Jon Boogz; and a national tour with composer and violinist Jessie Montgomery featuring a brand new work for percussion quartet commissioned by TCP paired with Lou Harrison’s *Concerto for Violin with Percussion Orchestra*, with Montgomery performing the violin solo. In addition, TCP has commissioned new works this season from composers Tigran Hamasyan and Jlin.

A direct connection with the audience is at the core of all of Third Coast Percussion’s work, whether the musicians are speaking from the stage about a new piece of music, inviting the audience to play along in a concert or educational performance, or uniting fans around the world via one of their free mobile apps. The four members

of Third Coast are also accomplished teachers, and make active participation by all students the cornerstone of all their educational offerings, including thoughtfully curated K-12 workshops and family programming.

The quartet's curiosity and eclectic taste have led to a series of unlikely collaborations that have produced exciting new art. Their omnivorous musical appetite, paired with approachable and flexible working methods, remove collaborative boundaries across cultures and disciplines. The ensemble has worked with engineers at the University of Notre Dame, architects at the Frank Lloyd Wright Foundation, dancers at Hubbard Street Dance Chicago, and musicians from traditions ranging from the mbira music of Zimbabwe's Shona people, to indie rockers and footwork producers, to some of the world's leading concert musicians. Third Coast Percussion served as ensemble-in-residence at the University of Notre Dame's DeBartolo Performing Arts Center from 2013–2018, and currently serves as ensemble-in-residence at Denison University.

A commission for a new work from composer Augusta Read Thomas in 2012 led to the realization that commissioning new musical works can be—and should be—as collaborative as any other artistic partnership. Through extensive workshopping and close contact with composers, Third Coast Percussion has commissioned and premiered 110 new works by Zakir Hussain, Jessie Montgomery, Philip Glass, Clarice Assad, Danny Elfman, Jlin, Tigran Hamasyan, Augusta Read Thomas, Devonté Hynes, Missy Mazzoli, Ivan Trevino, Tyondai Braxton, and leading early career composers through their annual Currents Creative Partnership. TCP's commissioned works have become part of the ensemble's core repertoire and seen hundreds of performances around the world. In 2023, Jlin's *Perspective*, commissioned by TCP, was a finalist for the Pulitzer Prize.

Third Coast Percussion's recordings include 19 feature albums and appearances on 14 additional collaborative releases. Besides putting its stamp on iconic percussion works by John Cage and Steve Reich, the quartet has created first recordings of commissioned works by Zakir Hussain, Jessie Montgomery, Philip Glass, Clarice Assad, Danny Elfman, Jlin, Tigran Hamasyan, Augusta Read Thomas, Devonté Hynes, Missy Mazzoli, and more—in addition to recordings of original Third Coast compositions. In 2017, the ensemble won the Grammy Award for Best Chamber Music/Small Ensemble Performance for their recording of Steve Reich's works for percussion. TCP has received five additional Grammy nominations as performers, and in 2021 they received their first Grammy nomination as composers. In their latest Grammy nomination, TCP's 2023 album *Between Breaths* was nominated for Best Chamber Music/Small Ensemble Performance in the 2024 Grammy Awards. In just the last 10 years, TCP has amassed over 5 million listeners and more than 10 million streams on Spotify.

Third Coast Percussion has always maintained strong ties to the vibrant artistic community in their hometown of Chicago. They have collaborated with Chicago institutions including Hubbard Street Dance Chicago, the Uniting Voices Chicago choir, the Civic Orchestra of Chicago, Chicago Humanities Festival, and the Adler Planetarium. TCP performed at the grand opening of Maggie Daley Children's Park; conducted residencies at the University of Chicago, Northwestern University and the Civic Orchestra of Chicago; created multi-year collaborative projects with Chicago-based composers Jessie Montgomery, Clarice and Sérgio Assad, Augusta Read Thomas, Glenn Kotche and chamber ensemble Eighth Blackbird; and taught tens-of-thousands of students through

partnerships with Uniting Voices Chicago, The People's Music School, the Chicago Park District, Rush Hour Concerts, Urban Gateways, Changing Worlds, and others.

The four members of Third Coast Percussion (Sean Connors, Robert Dillon, Peter Martin, and David Skidmore) met while studying percussion music at Northwestern University with Michael Burritt and James Ross, and formed the ensemble in 2005. Settling in Chicago, the four friends have carefully and thoughtfully built a thriving nonprofit organization—including full-time staff, office/studio space, and a board of directors—to support their vision and facilitate their efforts to bring new works to life. Members of Third Coast also hold degrees from the Eastman School of Music, Rutgers University, the New England Conservatory, and the Yale School of Music.

Stay up-to-date and go behind-the-scenes by following Third Coast on Instagram (@ThirdCoastPercussion), YouTube (@thirdcoastpercussion), TikTok (@thirdcoastpercussion), Facebook (@ThirdCoastPercussion) and LinkedIn (linkedin.com/company/third-coast-percussion).

**Third Coast Percussion is a 501(c)3 not-for-profit organization.*

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Robert Dillon, Ensemble Member and Development Director
Peter Martin, Ensemble Member and Finance Director
David Skidmore, Ensemble Member and Executive Director

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

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

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

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If US soldiers had not been there, I would not be here.

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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

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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



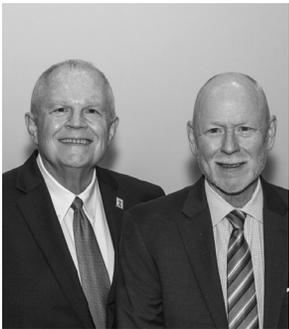
K. SARAH SPAULDING
(1930-2022)
February 2017



**JANE BUFORD SCHERER & CHRIS
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September 2014



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(1936-2023)
DANIEL RICHARDS
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DALE STEFFENSEN
(1922-2018)
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STEFFENSEN**
(1936-2024)
August 2024

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(1918-1997)
April 1996



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(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
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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
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LINDA WEINER
(1944-2021)
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VICTOR FELDMAN
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JUDITH FELDMAN
(1938-2021)
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ANDRECHAK**
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**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
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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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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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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.

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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.

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