

Photo by Andrej Grlic



Trio Bohémo

Sunday

November 2, 2025

3:00pm

Foellinger Great Hall



PROGRAM

Trio Bohémo

JAN VOJTEK, piano,
MATOUŠ PĚRUŠKA, violin
KRISTINA VOCETKOVÁ, cello

BEDŘICH SMETANA

(1824-1884)

Piano Trio in G Minor, Op. 15

Moderato assai – Più animato

Allegro, ma non agitato

Finale. Presto

20-MINUTE INTERMISSION

BOHUSLAV MARTINŮ

(1890-1959)

Piano Trio No. 2 in D Minor, H.327

Allegro moderato

Andante

Allegro

JOSEPH HAYDN

(1732-1809)

Piano Trio in A Major, Hob. XV:35

Capriccio, Allegretto

Menuet

Finale, Allegro

JAN VIČAR

(b. 1949)

Cycle of Folk Songs "From Moravia"

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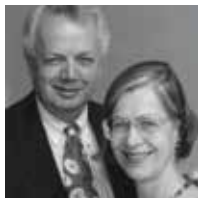
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PROGRAM NOTES

PIANO TRIO IN G MINOR, OP. 15

Bedřich Smetana

Born 1824 in Litomysl, Bohemia

Died 1884 in Prague

Smetana, a champion of nationalism in music, described the Czech countryside in his musical compositions and preserved its songs and dances in his works. He held a leading role in Prague's musical life, serving as principal conductor at the National Theater, a position that gave him considerable power. Smetana not only created a place in the opera house and concert hall for music that expresses the character of the Czech people but also composed symphonic poems that described several aspects of Bohemia and its people.

Among his works are three chamber music compositions: two string quartets and this trio. *Quartet No. 1*, which he described as "a tone-picture of my life," and this trio both directly reflect his personal history. In the *Piano Trio*, he internalizes his experience of a family tragedy. In the period of a little over a year, Smetana's two young daughters both died. The four-year-old, who succumbed to scarlet fever, was a gifted child and her father's favorite, "an angel whom Death has stolen from us," he wrote in his diary. Within two months of her death, he composed this *Trio* as a musical memorial to her, his little Bedřiska.

Smetana played the piano part in the *Trio*'s first performance on December 3, 1855, as the opening work on a program of chamber music that continued with Schubert's *String Quintet*, which had been rediscovered only two years earlier, and Schumann's *Piano Quintet*. The *Trio* did not have a successful reception. "The critics

condemned it harshly," the composer later wrote to a friend, "but a year afterward, when we played it at our home for Liszt, he embraced me." When Smetana spent 10 days with Liszt in Weimar in 1859, his host honored him by taking the piano part in a performance of the work.

The violin opens the first movement, *Moderato assai*, playing the somber principal theme, a chromatic melody with a descending line that falls a fifth. (This grief-laden motive appears again in the second movement and, somewhat disguised, in the third.) The cello presents the second theme, one of tender melancholy, and then passes it to the violin. Recitative solo passages in this movement musically give vent to Smetana's personal anguish. The restless musical development of this intense and lyrical movement, with its chromatic harmony and contrapuntal complexity, reflects the composer's gloomy preoccupation with his recent tragic losses.

Next comes a polka-scherzo, *Allegro, ma non agitato*, the music of a Czech child at serious play. Derived from the main theme of the first movement, it consists of two contrasting sections to which Smetana gave the old name of *alternativi*: a lyrical, pastoral *Andante* and a grave but majestic *Maestoso*. The *Finale, Presto*, an energetic rondo, was written nine years earlier for a *Piano Sonata* that Smetana withheld from publication during his lifetime. He also appropriated a fugato figure from his *Variations on a Czech Folksong* for inclusion here. The trio becomes rich in incident, with contrasting episodes that suggest an elegiac song and a funeral march. At the end, the music turns from the more funereal minor key to the major to close with an optimistic affirmation of life.

PIANO TRIO NO. 2 IN D MINOR, H.327**Bohuslav Martinů****Born 1890 in Policka, Bohemia****(now Czech Republic)****Died 1959 in, Liestal, Switzerland**

The Czech composer Bohuslav Martinů began composing when he was only 10. Later, he studied at the Prague Conservatory and with the composer/violinist Joseph Suk. For 10 years, Martinů played in the Czech Philharmonic, where the conductor encouraged his compositional aspirations. He made his home in Paris from 1923, when he won a scholarship, until the Nazis overran France in 1940. While in Paris, Martinů developed an interest in the music of his homeland and became a nationalist composer.

Living in the United States in the 1940s and 50s, Martinů was invited to teach at Tanglewood, Princeton University, and at the Curtis Institute in Philadelphia. He lived a simple life while he was in the United States, unburdened by possessions, but at times, he actually found himself barely above the level of poverty. In 1956, he returned to Europe to teach at the American Academy in Rome.

Martinů composed *Piano Trio No. 2 in D Minor* in just a few weeks in 1950. His interest in a variety of compositional methods and traditions earned him a reputation for eclecticism. In fact, he never associated with any particular school, finding his own voice in the synthesis of the most diverse influences. *Piano Trio No. 2* radiates the shining energy that characterizes most of Martinů's music, but a darkness or underpinning sense of heaviness also characterizes this lively piece. Contrast and balance are the key concepts in this work.

The thickness of the string writing in the first movement, Allegro, is reminiscent of Schumann's chamber music, while the motivic development references Beethoven. The first and the third movements are almost the same length. The slow second movement is half as long and opens with a modernist rendering of a folk chromatic line with Czech flavor, complicated by the piano's initial refusal to follow the strings' melodic drive. Noteworthy is the bell-like piano mini-chorale towards the center of this movement. The final Allegro is a fantastic ride, a tour-de-force dialogue between the piano and the strings with everything following from the opening idea. Martinů creates brilliance with both the dynamic movement and the corresponding dynamics, but the underlying anxiety that colored the music earlier in the piece seems present here too. Arthur Cohn, in praise of the movement, says: "The surge of this kinetic music is one of the most informative and exciting movements in all contemporary trio literature."

PIANO TRIO IN A MAJOR, HOB. XV:35**Joseph Haydn****Born 1732 in Rohrau, Austria****Died 1809 in Vienna**

The quality of Joseph Haydn's music is as extraordinary as his prolific output. His compositional oeuvre is vast: he is famed as the father of both the string quartet and the symphony, and he wrote 68 string quartets and 106 symphonies. Musicologists and historians earlier thought that Haydn had composed only 31 piano trios, but research by Haydn specialist H.C. Robbins Landon increased that number to 43, while other authorities give the number as 45. In addition, Haydn composed at least

PROGRAM NOTES

20 string trios, as well as 126 trios for the baryton, the instrument played by his royal patron, Prince Nikolaus Esterházy. Charles Rosen, in his book *The Classical Style*, calls Haydn's piano trios a "third great series of works to set beside the symphonies and the quartets," dividing them into two main groups: the 16 early trios composed between about 1760 and the early 1770s, and the 27 composed between 1784 and 1797. In all of them, he finds Haydn is both surprising and innovative. An early critic praised Haydn in 1802: "The inexhaustible genius apparent in his masterworks is a source of wonder and admiration from Lisbon and St. Petersburg and Moscow, beyond the ocean to the shores of the polar seas."

Robbins Landon places the *Piano Trio in A Major*, subtitled *Divertimento (Capriccio)*, as the tenth piano trio Haydn had written, and dates it somewhere between 1755 and 1760. Others date it conjecturally to 1764–65, but definitely, they contend, at least by 1771.

This lesser-known work has been described as a synthesis of a trio sonata and accompanied textures that mark a transitional style. Divertimenti were the first works to establish Haydn's wide European reputation. Divertimento, divertissement, cassation, and serenade, once almost interchangeable designations, were terms used for a kind of occasional music prized by 18th-century Austrian composers and connoisseurs. These works functioned as background for princely patrons' meals, to celebrate patrons or friends' name days, or simply for the musicians' own enjoyment. Divertimenti have characteristics of exhilarating playfulness; they were clearly intended not to awe or enthrall, but to entertain with their interplay of various tonal colors and to challenge performers with technically difficult yet always idiomatic instrumental parts. These divertimenti

were useful to Haydn because they served as grounds for his experimental studies. For us, they provide revelatory illuminations of Haydn's self-education in mastering the idiosyncratic technical and color potentials of the instruments.

In 1765, the Kapellmeister at the court of Prince Esterházy criticized Haydn, then the vice-Kapellmeister, for his negligent attitude, requiring him to "apply himself henceforth with greater assiduousness to composition," especially to pieces for baryton (similar to a viola da gamba), the instrument Prince Esterházy played and which was his favorite. As a result, in the next 10 years, Haydn wrote 125 trios or *Divertimenti per il Pariton (Bariton)*, *Viola e Basso* in addition to his other trio works.

The date of this relatively lesser-known piano trio/divertimento's composition meant it was more than likely first played on and intended for the harpsichord rather than piano, but the more significant factor about it is the remarkable level of accomplishment it displays, the sheer joy that is communicated in this music by a composer still quite young. In the *Trio in A Major*, the violin intermittently has the spotlight, while the cello is in the role of the piano's servant. The reason for this was not a lack of technical ability in the cellists available to Haydn, but rather that Haydn was, at this time, still adherent to the prevailing tradition of not giving the instruments equality in the trio. (The peculiar thing about this is that many of the trios were composed in Haydn's "late" period.) The lack of freedom that the string instruments have did not inhibit Haydn's wealth of ideas; he does not sacrifice the overall thematic harmony and beauty.

Haydn was fond of varying his movement titles. The *Piano Trio in A Major* begins with a colorful Capriccio, Allegretto, a title that aptly describes this engaging music. This opening provides gratifying work for the two main instruments, and especially a display of keyboard technique. A fairly conventional Menuet (minuet and trio) follows, and then the winning, frolicking, and capering Finale, Allegro, which concludes emphatically and decisively.

CYCLE OF FOLK SONGS “FROM MORAVIA”

Jan Vičar

Born 1949 in Olomouc, Czech Republic

Renowned for his contributions to Czech cultural awareness and his research on Czech folk song, Jan Vičar's compositions represent a fusion of tradition and modern musical thinking. His music appeals for its depth and originality, its wit and imagination. Vičar was honored for Lifetime Achievement with the 2023 Olomouc Region Award for Culture.

As a prominent Czech composer, musicologist, and educator, Jan Vičar is a faculty member in the Department of Musicology and Music Education at Palacký University in Olomouc, as well as the Department of Music Theory and History of the Academy of Music and Performing Arts in Prague. He served as editor-in-chief of the leading Czech music journal *Hudební rozhledy* (*Music Review*), and as a member of the central bodies of the Union of Czech Composers and Concert Artists, the Czech Music Council, and the State Culture Fund of the Czech Republic. An honorary member of the Czech Society for Musicology, his 110 compositions have

been published and performed in concert throughout the Czech Republic and abroad. He has also published seven books (including *Imprints, Essays on Czech Music and Aesthetics*, in English) and numerous studies on topics ranging from music aesthetics and criticism to music theory and the history of contemporary music culture.

The *Cycle of Folk Songs “From Moravia”* was written for Trio Bohémo and features not only their accomplished instrumental playing, but also their voices. Real traditional Czech folk music doesn't exist for a piano trio, so Trio Bohémo reached out to Vičar, a composer who has dedicated his life to collecting and researching Czech folk music.

“These folksongs aren't famous,” notes Vičar. “They come from the Moravian Highlands, a region of the Czech Republic between Bohemia and Moravia. The most difficult technical demands are in the instrumental score. This is really a suite with changes of mood – sad, happy, crazy, and so on. It was excellent for me that I have such excellent musicians to perform this music.”

Cellist Kristina Vocetková notes: “The last piece is challenging because we're singing, so it's bringing us out of our comfort zone. Even though it's not a common practice to sing and play, this was our idea. We wanted something fun, something original to add to our concert programs.” She emphasizes that their voices are untrained. “It definitely brings total honesty out of all of us. I love how it really shows us in the most honest and pure form.”

Smetana, Martinů, and Haydn program notes are copyright © Susan Halpern, 2025.

Vičar program notes by Tammey Kikta.

PROFILES

Trio Bohémo (violinist Matouš Pěruška, cellist Kristina Vocetková, pianist Jan Vojtek) has emerged as a force on the international chamber music scene. In just five years, the ensemble has garnered prestigious accolades including First Prize and Audience Prize at the International Joseph Haydn Competition (Vienna), International Parkhouse Award (London), and International Johannes Brahms Competition (Austria). They are prize-winners of the Melbourne International Chamber Music Competition (Australia) and International Joseph Joachim Competition (Germany). The trio was named Ensemble of the Year 2021 by the Italian society Le Dimore del Quartetto and received a prestigious award from the Czech Chamber Music Society.

Debuts followed at leading venues such as the Vienna Musikverein, Wigmore Hall in London, and Stoller Hall in Manchester, as well as major festivals including Prague Spring Festival (Czech Republic), Schwarzwald Musikfestival (Germany), and Gent Festival van Vlaanderen (Belgium). They were repeatedly invited as guests on BBC Radio 3's "In Tune" show.

In 2024, Trio Bohémo released their debut CD, for the label Supraphon, featuring works by Smetana and Schubert. *The Guardian* chose it as the "Classical Album of the Week," alleging the performance to be "utterly convincing." *BBC Magazine* gave it five stars, claiming the performance of Smetana to be an "extraordinary standout." Furthermore, the CD won the Debut Album of the Year at the Presto Music Awards 2024.

In the 2024-2025 season, Trio Bohémo undertook a tour of Australia, appearing in Melbourne, Canberra, Sydney,

and Brisbane, and also two coast-to-coast tours in the United States, performing at places like The Conrad in La Jolla and San Jose, California; Grand Piano Series in Naples, Florida; Rockport Festival in Massachusetts; Vilar Performing Arts Center, Colorado; and multiple concerts in Los Angeles including the Da Camera Society. In Europe, the trio performed two triple concertos with the Brno Philharmonic. Other notable appearances included the Aldeburgh Festival (United Kingdom), Dvořák's Hall of Rudolfinum in Prague, Chamonix Vallée Classics Festival (France), and performances throughout Austria, Netherlands, Denmark, and Germany.

Engagements during the 2025-2026 season will include their New York City debut, concerts in Canada (Vancouver, Montréal, Ontario), Las Vegas Chamber Music Festival, Shandeleer Music Festival (New York), and performances in Honolulu and San Francisco. Upcoming European highlights include multiple performances at the ISA Festival (Austria), where the trio was invited as Ensemble-in-Residence, Dachstein Festival (Austria), Barnes Festival and Shaldon Festival (United Kingdom), a tour of Ireland, and concerts across Denmark, England, and the Czech Republic.

Trio Bohémo was a member of the European Chamber Music Academy from 2020 to 2022, studying under renowned mentors such as Hatto Beyerle, Johannes Meissl, Patrick Jüdt, and Avedis Kouyoumdjian. Thanks to the generous support of Dr. Jan Telenský, Matouš Pěruška performs on an impeccable copy of the Antonio Stradivari "Willemotte" violin by Florian Leonhard. Kristina Vocetková plays a beautifully crafted cello by Fausto Maria Bertucci.



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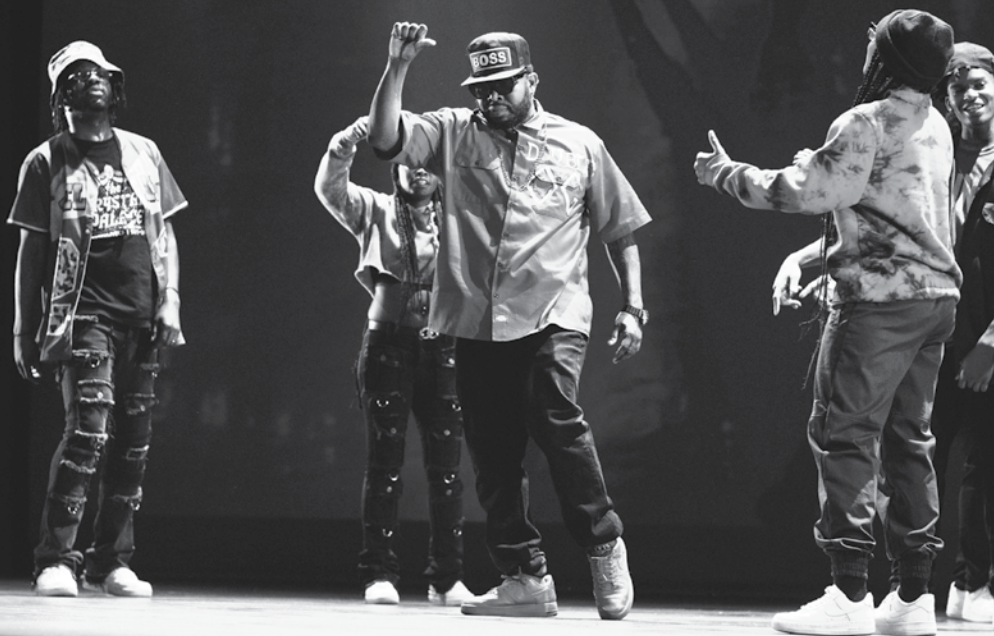




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Endowment support from the Doris Duke Charitable Foundation continues to enhance Krannert Center's presentation of diverse, world-class national and international visiting artistry; supporting the creation of new work; and increasing engagement and 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 provides continued major support for ELLNORA | The Guitar Festival.



Chamber Music America

The Balourdet Quartet is the recipient of Chamber Music America's 2024 Cleveland Quartet Award. The quartet's performance has been made possible by the Cleveland Quartet Award Endowment Fund.



The Student Sustainability Committee

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



Center for Advanced Study

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

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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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Stanley O. Ikenberry
Anita & Larry Dust in memory of
Stanley O. Ikenberry
Rockford Gastroenterology
Associates in memory of Stanley
O. Ikenberry
Margaret & Scott Cline in memory
of Stanley O. Ikenberry
William Forsyth in memory of
Stanley O. Ikenberry
Barbara Hundley in memory of
Stanley O. Ikenberry
Judith & Richard Wagner in memory
of Stanley O. Ikenberry
Lorra & Lawrence Prabhakar in
memory of Stanley O. Ikenberry
Denee & Jeff Anderson in memory
of Stanley O. Ikenberry
Staci Provezis & James Smith in
memory of Stanley O. Ikenberry
Richard Noel in memory of Stanley
O. Ikenberry
Lois Resek in memory of Stanley O.
Ikenberry
Iris Swanson in memory of Stanley
O. Ikenberry

MARQUEE CIRCLE AND LOOP MEMBERS

Wayne Mosser in memory of
Stanley O. Ikenberry
Susan Michaels in memory of
Stanley O. Ikenberry
Stephen Wilson in memory of
Stanley O. Ikenberry
Anne & David Sharpe in memory of
Dirk Mol
Mary & Francis Brady in memory of
David Prochaska
Carol Diener in memory of David
Prochaska
Mary Gentry in memory of David
Prochaska
Barbara Kammer in memory of
David Prochaska
Debra & James Busey in memory of
David Prochaska
Penelope & Anthony Soskin in
memory of David Prochaska
Barbara Wilson & John Lammers in
memory of David Prochaska
Laurie & Arthur Kramer in memory
of David Prochaska
Annette & Charles Lansford in
memory of David Prochaska
Catherine Thurston in memory of
David Prochaska
Judith Iversen in memory of David
Prochaska
Emmie Fisher & Shung-Wu Lee in
memory of David Prochaska
Megan & Ronald Guenther in
memory of David Prochaska
Mary Klein in memory of Alvin G.
Klein
Martha & Rhanor Gillette in memory
of Dorothy H. Ulbrick
Kathleen Roush in memory of Terry
D. Roush
Kira & Chad Swanson in memory of
Joanne J. & Charles J. McIntyre

Kristin Patton & John Coleman in
memory of Patricia A. Coleman
Helen Zhang & Tony Wong in
memory of Jane M. Barrett
Cecile Steinberg in memory of Dirk
V. Mol
Martha & Thom Moore in memory
of Dirk V. Mol
Deborah & James Smith in memory
of Peter Feuille
Peter Tomaras in memory of Ina
Thomas
Diana Sheets in memory of Dirk
V. Mol
Lesley Rubin in memory of Melvin
Rubin
Janet & Douglas Nelson in memory
of Dirk V. Mol
Camille & Robert Born in memory
of William J. Wilkinson
Paula & Kenneth Weissman in
memory of William J. Wilkinson
Linda Van Dyke in memory of
William J. Wilkinson
Brenda & Morgan Lynge in memory
of Robert W. Resek
Donna & J. Fred Giertz in memory
of Robert W. Resek
Karen & David Hyman in memory of
Stephen E. Levinson
Faye Lesht in memory of Joyce D.
Meyer
Martha Green in memory of Robert
W. Resek
Audrey Wells & Jeff Zolitor in
memory of Peter S. Kimble
Maxine & David Kuehn in memory
of Peter S. Kimble
Reeva & Daniel Kimble in memory
of Peter S. Kimble
Carol & Carl Belber in memory of
Sandy I. Helman

Rose & Daniel Sloven in memory of
Sandy I. Helman
Sandra Hamm in memory of Peter
S. Kimble
Bernadine & Charles Hines in
memory of Atron Regen
Jan Porterfield-Keenan in memory
of Peter S. Kimble
Elizabeth Simmons-O'Neill &
John O'Neil in memory of Peter
S. Kimble
Nancy & Edward Tepper in memory
of Sandy I. Helman
Adriane Powell in memory of
Morgan E. Powell
Mary Walker & Wendy Heller in
memory of Mark A. Heller
Faye Lesht in memory of Joyce D.
Meyer
Jeffrey Gordon in memory of Joyce
K. Gordon
Michael Klein in memory of Joan R.
Zernich
Ann & Ronald Webbink in memory
of Maxine G. Kaler
Jane & Walter Myers in memory of
Shozo Sato
Peter T. Tomaras in memory of Ina
Tomaras
Karin & David Zink in memory of
James J. Kraatz

KRANNERT CENTER VOLUNTEERS

Krannert Center Community Volunteers

K. Rae Ambroz
Rick Balsbaugh
Jane Barry
Ann Bergeron
Deborah Bramowicz
George Brock
Jonne Brown
Julian Carrero
Felix Chan
Molly Chartrand
Yvonne Chen
Kathy Cimaskasy
Pamela De Ley
Karen Decker
Lori Deyoung
Sun Dieker
David Dorman
Debra Eichelberger
Roger Epperson
Pat Fang
Judy Federmeier
Roger Fredenhagen
Robin Goettel
Barbara Gordon
Gene Grass
Katherine Hansen
Sophia He
Kathleen Henry
Jill Hieronymus

Marcy Joncich
Mary Ann Judd
Carl Kagawa
Bruce Kruger
Rudy Leon
Lynda Lopez
Penny Lopez
Pezz Lopez
James McEnerney
Linda Meachum
Brenda Mehnert
Kathleen Metcalf
David Mies
Sharron Mies
Carol Miles
Carol Miller
Julie Mills
Patrick Mills
Frank Modica
Heather Munro
Christina Myers
Marjorie Olson
Natalia Ospina-
Munoz
Brenda Pacey
Jane Pica
Jerry Pica
Renee Potter
Rosa Pullen
Carol Sato
Barbara Schleicher
Christel Seyfert
Lei Shanbhag

Carrie Storrs
Neil Sullivan
Alice Taylor
John Taylor
Rodney Vanous
Yuankun Wang
Kelly Warner
Jay Weber
Jean Weigel
Liesel Wildhagen
Benjamin Williams
Douglas Williams
Julie Wirth
Krystal Ye
Hahwi Yoon
Joseph Zumalt

Krannert Center Student Ambassadors

Kaitlyn Adaya
Fiyin Adekoya
Saksham Aggarwal
Emily Aldrich
Smaya Anand
Aditya Barman
Zuzana Bielak
Ann Biju
Thomas Bobitz
Zoe Bohannon
Zach Bottoms
Lexi Cao

Kayla Cash
Xixi Chen
Leon Chien
Iyesha Childress
Rachel Choi
Leanna Cui
Nooriyah Doriwala
Nicole Dudek
Joseph Edamala
Nia Ellis
Maricruz Figueroa
Myra Gallant
Andros Gao
Shuoyuan Gao
Jada Giddens
Finn Gray
Vedansh Gupta
Jiho Han
Grace He
Atalhea Herman
Kaye Hidalgo
Yanshu Hou
Justin Huff
Hemanth Itte
Uma Iyer
Fasih Javed
Hyorim Jin
Yixuan Jin
Jade Johnson
Rachana Kanathur
Asheera Kaul
Sophie Kim
Ellen King

Pallavi Kochar
Kyle Krisdakumtorn
Amelia Lamis
Maddie Lawson
Irie Lee
Isabella Lee
Julianna Lee
Jungeun Lee
Leo Lee
Tristan Lee
Zachary Lee
Ava Lendman
Tavisha Lijhara
Hanning Lin
Sara Lin
Marlo Lindquist
Chenzhi Liu
Chunyu Lu
Yamini Malli
Julian Martinez
Maddie McCammon
Margaret Meagher
Daniel Mend
Zixiang Meng
Audrey Miller
Francis Moffatt
Emily Murawski
Samuel Naatz
Ruka Nakatani
Stuti Pai
Dhairya Vibhav
Parikh

Diana Patiño-	Lixin Wu
Carreon	Sissi Wu
Karol Penuelas	Lily Xie
Christopher Perez	Ziruo Yang
Niranjan Pillai	Qingping Ye
Adithya Raman	Haelly Young
Carolina Rosas	Qihao Zhan
Sukhbir Singh Saggi	Canwen Zhang
Ava Saldana	James Zhang
Eva Santoyo	Jie Zhang
Ellie Schmidgall	Qi Zhang
Santino Schrieber	William Zhang
Carissa Schultz	Xinyu Zhang
Megna Sivakumar	Yijia Zhang
Julia Stern	Jiesheng Zheng
Cliff Sun	Ryan Zhou
Aiki Suzuki	Yifna Zhu
Mann Talati	Margaret Zywicki
Greyson Talkington	
Thomas Valerius	
MacKenzie Van	
Ryne	
Alex Von Holten	
Connor Waddell	
Rebekah Wakayama	
Archie-Em Walker	
Tess Walker	
Jiaxin Wan	
Xile Wang	
Elodie Ward	
Ari Warner	
Jastina Washington	
Trey Weitner	

KRANNERT CENTER STAFF

Mike Ross, Director
Cheryl Snyder, Director of Advancement
Terri Anne Ciofalo, Associate Director for Production
Maureen V. Reagan, Associate Director for
Administration and Patron Experience
Lindsay Dalrymple, Assistant Director for Operations
Julianne Ehre, Assistant Director for Programming
and Engagement
Craig Miles, Assistant Director for Marketing and
Communications

EVENTS

Andrew Almeter, Senior Production Coordinator
for Events
Bree Brock, Production Coordinator for Events
Rachel Gladd, Performing Arts Events Coordinator

PROGRAMMING AND ENGAGEMENT

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

ADVANCEMENT

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

OPERATIONS

Lindsay Dalrymple, Assistant Director for Operations

Director's Office

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

Building Operations

John O. Williams, Facility Manager
Tony Mapson, Assistant Facility Manager
Joe Butsch, Building Electrician
Steven Lessor, Assistant Chief Building Operations
Engineer
Scott Butler, Eric Carr, Emmett Catlin, Austin Dearth,
Sara Dietrich, Jessica Fancher, Bryan Franzen, Salatheo
Kindle, Jacob Lerch, Chabu Nsokoshi, Chad Schwenk,
Robert Shaw, Attendants

MARKETING AND COMMUNICATIONS

Craig Miles, Assistant Director for Marketing and
Communications
Sean Kutzko, Assistant Communication Director
Nicholas Mulvaney, Art Director

ADMINISTRATION AND PATRON SERVICES

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

Food Services

Amy Thomas, Food Services Director
Michael Bunting, Hospitality Supervisor

Elizabeth Henke, Stage 5 Bar Manager
John Ingalls, Intermezzo Kitchen Lead

Ticketing and Patron Services

Whitney Havice, Ticketing and Patron Services Director
Ann-Marie Dittmann, Patron Services Assistant Director
Ty Mingo, Assistant Ticket Services Director
Jon Proctor, Ticket Sales Supervisor
Adrian Rochelle, Front of House Performance Supervisor

PRODUCTION

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

Audio Department

Rick Scholwin, Audio Director
Alec LaBau, Associate Audio Director and Video Director
Tyler Knowles, Assistant Audio Director, Live Stream Engineer

Costume Shop

Andrea Bouck, Costume Director
Richard Gregg, Costume Rentals Director and Associate Costume Shop Director
Paige Stewart-Rankins, Hair and Makeup Supervisor
Julianna Steitz, First Hand
April McKinnis, EB McTigue, Cutters/Drapers
Kari Little-McKinney, Theatrical Stitcher

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director

Properties Department

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

Scene Shop

Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Office Administrator
Bobby Reynolds, Theatrical Scene Shop Coordinator
Anna Atkinson, Theatrical Scene Shop Assistant
Rebecca Russell, Acting Crew Head
Kayley Woolums, Theatrical Scene Shop Assistant

PERFORMING ARTS BUSINESS SERVICE CENTER

Jenell Hardy, Director of Business Services
Macauley Allen, Business Services Specialist
Debbie Delaney, Accounting Staff
Angela Wang, Business Services Specialist

WE'RE SO GLAD YOU'RE AT THE CENTER

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

Necessaries

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

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

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

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

Phones and Devices

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

Late Arrivals

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

Lost Items

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

Ticket Returns

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

Accessibility

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

For assistance regarding your visit please contact patronservices@krannertcenter.illinois.edu or 217.333.9716 or visit go.KrannertCenter.com/Accessibility.

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

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

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

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

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217.333.9716



COME BE MOVED.

Art at Krannert Center isn't something you just watch—it's something you feel.

COME ON IN.
WE'LL SAVE A SEAT FOR YOU.



 krannert center

A black and white photograph of the Chicago Symphony Orchestra members seated on a stage. The musicians are arranged in several rows, with some standing in the back. They are holding various instruments, including violins, violas, cellos, and double basses. The stage is a large, open space with a wooden floor. The background shows the architecture of the concert hall.

TUES NOV 4 AT 7:30PM

CHICAGO SYMPHONY ORCHESTRA

 krannert center