

Photo by Todd Rosenberg



JUPITER STRING QUARTET

Thursday
March 12, 2026
7:30pm

Foellinger Great Hall



PROGRAM

Jupiter String Quartet

MÉLANIE CLAPIÈS, violin
MEG FREIVOGEL, violin
LIZ FREIVOGEL, viola
DANIEL MCDONOUGH, cello

JOSEPH HAYDN

(1732 – 1809)

String Quartet in C Major,

Op. 33, No. 3, "The Bird"

Allegro moderato

Scherzo: Allegretto

Adagio ma non troppo

Finale: Rondo – Presto

ALBERTO GINASTERA

(1916 – 1983)

Quartet No. 1, Op. 20

Allegro violento ed agitato

Vivacissimo

Calmo e poetico

Allegramente rustico

20-MINUTE INTERMISSION

LUDWIG VAN BEETHOVEN

(1770 – 1827)

String Quartet No. 7 in F Major,

Op. 59, No. 1, "Razumovsky"

Allegro

Allegretto vivace e sempre scherzando

Adagio molto e mesto

Allegro

The Jupiter Quartet is supported by the Joyce Dustan Baltz Professor Endowment.

As artists-in-residence at the University of Illinois School of Music and Krannert Center for the Performing Arts, the Jupiter String Quartet performs a series of three concerts each season. Their final performance of the 2025-2026 season will take place on April 25, 2026.

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PROGRAM NOTES

STRING QUARTET IN C MAJOR, OP. 33, NO. 3, "THE BIRD"

Joseph Haydn

Born 1732 in Rohrau, Austria

Died 1809 in Vienna

When the Grand Duke Paul of Russia arrived at the Imperial Court in Vienna in November 1781, Haydn dedicated a set of six string quartets, his first in nine years, to the royal visitor. At least one of them was probably performed for the first time at a private concert for the Duke and Duchess on Christmas Day. The quartets were published in 1782 as Haydn's Op. 33, but they became widely known as the "Russian Quartets" after 1796, when the Duke took the throne as Czar Paul I.

Haydn said that these works were written "in an entirely new and special manner," because since his last quartets, Op. 20, he had acquired a new rhythmic freedom and mastery of form, had learned how to make each instrumental voice more independent, the music more expressive and personal. In addition, the Op. 33 quartets introduce a new compositional procedure that makes them crucial works in the history of music.

It is here that Haydn finally establishes the principle of thematic development as the essence of the sonata form movement that always opens a symphony, quartet, or sonata. Until then, little structural apparatus or technique had been required than a way of moving around among related tonalities with some degree of musical fluency. Haydn's new idea was to base his movements on melodies that could be fragmented and analyzed while moving from one musical place to another, in a new intensifying process that we call development.

Haydn's new music made so powerful an impression on young Mozart that, during the next three years, he composed six quartets in which he tried out these new procedures, and in 1785, at the age of 29, he sent them to the older composer with a touching letter of dedication that expressed his admiration and respect.

The Op. 33 quartets are sometimes called the Scherzi for more than one reason: they are some of the earliest works in which the dancing minuet begins its transformation into the jesting scherzo that the next generations of composers—Beethoven, Schubert, Mendelssohn, and Schumann—will write. In addition, "scherzo" is the Italian word for "joke," and each work in the set has jokes or tricks of some kind that it plays on the performers or listeners or both. There are rhythmic jokes in which measures and phrases fall together in irregular sizes and shapes, sometimes with funny gaps in them. This quartet is sometimes given still another descriptive title, "The Bird," because its ornamental opening melodic figure and the trilling violin duet of the trio were thought to imitate birdsongs.

Despite the new complexities it introduced, this is brilliant music of perfect clarity and absolute equilibrium. The first movement, *Allegro moderato*, is a model of classical symmetry and contrast in which Haydn displays his ability to take a small motif and expand it throughout the movement. While the second violin and viola utter soft pulses, the first violin begins with a soft sustained high note, which is repeated and embellished, and becomes more and more animated, perhaps with a hint of bird song, before it descends two octaves against an emotional ascending cello motive. The violin's bird-like chirpings become a dominant part of the texture of the music even in the second theme. In the development section, the bird sounds become mysterious.

Haydn headed the second movement simply Scherzo, but it is now known as Scherzo and Trio. It is written for the low registers of the instruments and, except for some accents near the ends of its long phrases, it is to be played quietly throughout. It does not sound at all like what we have come to expect from a scherzo. The contrasting trio section is a solo for the first violin, accompanied only by the second, and the following slow movement is an extended serene violin solo, a gloriously extended melody, Adagio. Embedded in the movement are hints of the first movement's twittering bird songs.

In the Finale: Rondo – Presto, Haydn again writes richly and freely for all four instruments, and adds to the jokes and birdsongs a minor key episode in the manner of a Hungarian, or perhaps Croatian, folk dance.

STRING QUARTET NO. 1, OP. 20

Alberto Ginastera

Born 1916 in Buenos Aires

Died 1983 in Geneva

Alberto Ginastera was educated as a musician in his native Argentina, and as early as 1934, when he was only 18, he began to compose the music of his Op. 1, the ballet *Panambi*, which was first performed in a concert in 1937. He came to the United States in 1945 for a long period of work and study. Later, when political differences with ruling regimes in Argentina periodically resulted in his being removed from his teaching posts and other official positions, he returned to spend a large part of his time in North America and went, as well, to Europe. His career was a fruitful one, in which he composed large works, operas, ballets, chamber music, choral compositions, several concertos, and other orchestral works, but no

symphonies. Through the years, his technique and style were developed, sharpened, and refined, while certain elements remained constant.

By his own account, Ginastera saw his career breaking into three separate creative periods. The first, from 1937 to 1948, he called "Objective Nationalism." In it, he primarily drew his inspiration from direct quotation of Argentinean folk music that is made up of an amalgam of Native Indian, African, European, and *criollo* or Latin American, (specifically Argentinean cowboy) parts.

His second period, which he dubbed "Subjective Nationalism," spanned the period from 1948 to 1956, during which he composed his *String Quartet No. 1*. In this period, the composer utilized folk-like melodies and rhythms to create his themes, but he did not use actual quotation. The freedom of his harmonic structures, the suppleness of his rhythms, and the brilliance of his instrumental colors are plainly evident in the relatively austere medium of the string quartet.

Ginastera composed the first of his four string quartets in 1948, and on October 14, 1949, in Buenos Aires, an ensemble named the Mozart Quartet gave it its first public performance. Folk music is most evident in this quartet in its dance rhythms and the contemplative, pensive melodies. "All four movements," Ginastera said in describing this work, "are based on rhythmic and melodic motives from the music of the pampas," the far-reaching, fertile Argentine plain. "Every time I have crossed the pampas, or when I have spent a season there, my mind has been invaded by the different, changing impressions, gay or melancholy, euphoric or calm, produced by its immensity and by its changing aspects."

PROGRAM NOTES

The first movement has an intense rhythmic drive that Ginastera associated with *gauchos*, the cowboys of the Argentine plains. Marked *Allegro violento ed agitato*, it begins with a brief introduction that supplies the idea for the first of its two themes and also returns at the very end. The great power of the rhythmic impulse with which Ginastera furnishes this movement is distinctly modern, but the shape of the musical structure here, and indeed, throughout the work, is purely Classical. Next comes a speedy scherzo, *Vivacissimo*, in which Ginastera uses the *malambo*, an Argentinian dance that he often had inserted in his early compositions. In this dance, which traditionally can last several hours, two men compete with each other to the accompaniment of guitars in an antagonistic display of their dancing skills. Third comes the lyrical, slow, *Calmo e poetico* movement, an emotionally touching section in which Ginastera uses the pulsing *malambo* dance form again, but this time in a much gentler fashion. This movement features a cello solo and varied tone color. The finale, a rondo, *Allegro rustico*, according to the musicologist Arthur Cohn, is again illustrative of Ginastera's acute color intuition: "It is swept with harmonic glissandos, bariolage, and the rough-edge of ponticello." The energy of the first movement returns here as Ginastera writes two contrasting themes, one of which hints at the tuning of guitars, while the other is drawn from the *criollo* folksong tradition.

The String Quartet No. 1 was honored with the prize of the Wagner Society of Buenos Aires and by a performance at the 25th Festival of the International Society for Contemporary Music in Frankfurt, Germany, in 1951. Its great tensions and highly-charged emotions made a powerful impression on European critics, who, in the words of one of the composer's countrymen, had thought of Argentina as nothing but "a huge beef factory, inhabited only by livestock and Indians."

STRING QUARTET NO. 7 IN F MAJOR OP. 59, NO. 1, "RAZUMOVSKY"

Ludwig van Beethoven

Born 1770 in Bonn

Died 1827 in Vienna

Beethoven completed the three quartets that make up his Opus 59 in 1806 for Count André Kirilovich Razumovsky, the Russian Ambassador to Vienna, an amateur musician who kept three of Vienna's best string players on retainer so that he could play second violin in quartets with them. Beethoven, in a good-willed gesture to the Count, included popular Russian melodies, which he borrowed from a printed collection of folk tunes, in the first two of the three quartets.

Ignaz Schuppanzigh was a gentleman who Beethoven knew as the most outstanding quartet leader in Vienna, and in the year that Beethoven composed this quartet, Schuppanzigh's quartet received a salaried appointment to Count Razumovsky's household. It is likely that Beethoven also had Schuppanzigh in mind when he composed this work, as it was for him that he wrote all the rest of his quartets as well.

This new work (and the other two in the series) showed such radical advances over Beethoven's previous quartets, the six he had published five years earlier as his Op. 18, that traditional and conservative musicians were highly wary about it and the future course of Beethoven's musical development. There is no doubt that his vision and aesthetic did radically change in those intervening years. His writing speaks with great individuality, and he composed with such broadness that his chamber works have an almost quasi-symphonic feel. Some of Beethoven's musical maturity gained in those few years since he last took up the quartet form could be credited to his composition of the *Symphony No. 3, "Eroica,"* and the opera *Fidelio*.

Even Beethoven's friends were puzzled by his innovations. When they played the opening of this quartet for the first time, some laughed, thinking perhaps it really was some kind of a joke. From London to Moscow, serious and experienced cellists considered the repeated-note figure that initiates the second movement to be an absurdity. Some called the quartet "crazy music." An Italian violinist who helped Beethoven with some string fingerings reported that when he questioned Beethoven about certain passages, the composer told him: "They are not for you, but for a later age."

Beethoven's contemporaries were not only troubled by what they termed his "willful" writing and by the technical difficulties of the works, but also by the outsized dimensions of the Razumovsky Quartets. *Quartet No. 7, Op. 59, No. 1* is almost twice as long as any of Beethoven's earlier quartets, and longer than five of his nine symphonies. Beethoven used a huge sonata form for the structure of every one of its four movements, not just for the first as was then traditional.

Where convention allowed the statement of a single, relatively compact theme, he created groups of themes that are extended, are expansive, and are constantly being developed. There is no question but that he had developed his art monumentally since his completion of the first six quartets.

The first movement of this quartet, Allegro, begins with what has come to be considered one of Beethoven's most noble opening themes with its feeling of serenity and the beauty of its melody. In a new theory of voicing, Beethoven features two instruments at a time, with one justifying the other in dialogue. The cello and the first violin initially manage the main material in this movement, but in the central fugal episode in the center of the development section, the viola and the second violin take center stage.

The first movement has become famous as the first sonata allegro form movement to eschew the customary repeat of the exposition, made necessary here because of the length of what had already occurred up until the point where the recapitulation would have begun. It is the longest quartet first movement Beethoven ever wrote, and he filled it with many surprises. As the critic Paul Griffiths comments in his book on the string quartet: "On a more deeply structural level, the absence of repeats makes the movement a single broad sweep, since the beginning is now only a beginning, never to be rediscovered (the momentary rediscovery at the start of the development merely emphasizes the fact that a repeat is to be expected here but not granted)." Griffiths goes on to say that the repetition is not necessary because of the new formal balance and the increased size of the movement; it was also less essential because the composer could be certain of reaching an audience of "cognoscenti."

PROGRAM NOTES

Since the first movement is so completely developed and so grand in scale, it would have been very difficult to follow it with a slow movement of any gravity. The second movement, *Allegretto vivace e sempre scherzando*, does not take the conventional form of a scherzo either, but still has the character of one; Arthur Cohn even calls it one of the greatest scherzos in all of musical literature. This movement is distant from the simple ABA style form of the earlier quartets' scherzi; instead, Beethoven composes it in sonata allegro form, a form, until then, that was associated only with the outer movements of a quartet. Beethoven, here using the sonata form in an unprecedented way, begins with a tender theme of cajoling yet turbulent character. One of the other salient characteristics of this movement is the subtle differentiation of the dynamic levels; another is what Griffiths calls the "crazily humorous interchange" between instruments. Yet another is the importance Beethoven accords to the rhythm, which has such distinction that it is the distinguishing factor of many of the themes.

The hauntingly beautiful slow movement, *Adagio molto e mesto*, ("very slow and sad"), is one of the most richly expressive in all of Beethoven's chamber music. Historians have suggested this poignant and anguished movement may have been associated in the composer's mind with the death of one of his brothers, yet that is quite unlikely, even though he wrote "A weeping willow or acacia tree on my brother's grave" on the manuscript at the position of this movement. Both of his brothers were alive when he penned this inscription. In this movement, Beethoven uses sonata form again. The *Allegro* finale follows without pause, the link to the last movement being a violin cadenza.

Count Razumovsky requested Beethoven's use of Russian melodies, either "real or imitated," and the Russian folk tune used for the finale's first theme might have been a simple gesture of friendship. The "theme Russe" is *Akh! Talan li moi, talan takoi* ("Ah my luck, such luck!"). In this movement, as in the first, Beethoven gives the statement of the theme to the cello, which acts to give a sense of balance and symmetry to the work as a whole. Rhythmic concerns hold the center of attention again in this exhilarating final movement.

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PROFILES

Photo by Todd Rosenberg



JUPITER STRING QUARTET

“The Jupiter String Quartet, an ensemble of eloquent intensity, has matured into one of the mainstays of the American chamber-music scene.” *(The New Yorker)*

The Jupiter String Quartet is a particularly intimate group, consisting of violinists Mélanie Clapiès and Meg Freivogel, violist Liz Freivogel (Meg’s older sister), and cellist Daniel McDonough (Meg’s husband, Liz’s brother-in-law). Founded in 2001, the ensemble is firmly established as an important voice in the world of chamber music, and exudes an energy that is at once friendly, knowledgeable, and adventurous.

The quartet has performed across the United States, Canada, Europe, Asia, and the Americas in some of the world’s finest halls, including New York City’s Carnegie

Hall and Lincoln Center; London’s Wigmore Hall; Boston’s Jordan Hall; Mexico City’s Palacio de Bellas Artes; Washington, DC’s Kennedy Center and Library of Congress; Austria’s Esterhazy Palace; and Seoul’s Sejong Chamber Hall. Their major music festival appearances include the Aspen Music Festival and School, Bowdoin International Music Festival, Cape Cod Chamber Music Festival, Rockport Music Festival, the Banff Centre, Taos School of Music Summer Festival, Virginia Arts Festival, Music at Menlo, Maverick Concerts, Caramoor International Music Festival, Lanaudiere Festival, West Cork (Ireland) Chamber Music Festival, Tucson Winter Chamber Music Festival, Skaneateles Festival, Madeline Island Music Festival, Yellow Barn Festival, Encore Chamber Music Festival, the inaugural Chamber Music Athens, and the Seoul Spring Festival, among others.

The Jupiter Quartet’s chamber music honors and awards include the grand prizes in the Banff International String Quartet Competition and the Fischhoff National Chamber Music Competition in 2004. In 2005, they won the Young Concert Artists International Auditions in New York City, which quickly led to a busy touring schedule. They received the Cleveland Quartet Award from Chamber Music America in 2007, followed by an Avery Fisher Career Grant in 2008. From 2007 to 2010, they were in residence at the Chamber Music Society of Lincoln Center’s Chamber Music Two and, in 2009, they received a grant from the Fromm Foundation to commission a new quartet from Dan Visconti for a CMSLC performance at Alice Tully Hall. In 2012, the Jupiter Quartet members were appointed artists-in-residence and faculty at the University of Illinois at Urbana-Champaign, where they continue to perform regularly in the beautiful Krannert Center for the Performing Arts, maintain private studios, and direct the chamber music program.

PROFILES

Feeling a strong connection to the core string quartet repertoire, the Jupiter Quartet has presented the complete Bartók string quartets at the University of Illinois and the complete cycle of Beethoven string quartets at the Aspen Music Festival and School, the Massachusetts Institute of Technology, and the Lanaudiere Festival in Quebec. Also deeply committed to new music, they have commissioned string quartets from Nathan Shields, Stephen Andrew Taylor, Michi Wiancko, Syd Hodkinson, Hannah Lash, Dan Visconti, and Kati Agócs; a quintet with baritone voice by Mark Adamo; and a piano quintet by Pierre Jalbert. They are also part of a commission for chamber choir and string quartet, with music by Su Lian Tan and words by Robin Wall Kimmerer.

The Jupiters place a strong emphasis on developing relationships with future audiences through educational performances in schools and other community centers. They believe that, because of the intensity of its interplay and communication, chamber music is one of the most effective ways of spreading an enthusiasm for classical music to new audiences. The quartet has also held numerous masterclasses for young musicians, including at the San Francisco Conservatory of Music, Cleveland Institute of Music, Northwestern University, Eastman School of Music, the Aspen Music Festival, Encore Chamber Festival, Madeline Island Music Festival, and Peabody Conservatory.

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

The Arts Fuse exclaimed: "This joint album from the Jupiter String Quartet and Jasper String Quartet is striking for its backstory but really memorable for its smart program and fine execution." The quartet's discography also includes numerous recordings on the Azica Records and Deutsche Grammophon labels. In fall 2024, the Jupiter Quartet recorded a second album with Judith Sherman, featuring the world premiere recordings of Michi Wiancko's *To Unpathed Waters, Undreamed Shores*; Stephen Taylor's *Chaconne/Labyrinth*; and Kati Agócs's *Imprimatur*, which were all composed for the Jupiters.

Recent and upcoming highlights include residencies at Taos School of Music Summer Festival, San Francisco Conservatory of Music, the Adam Chamber Music Festival in New Zealand, and the University of Idaho, as well as performances presented by the Library of Congress, University of Florida Performing Arts, Bay Chamber Concerts, Calgary Pro Musica, San Antonio Chamber Music Society, Buffalo Chamber Music Society, and many more. As artists-in-residence at the University of Illinois at Urbana-Champaign, the Jupiter Quartet performs a series of concerts at Krannert Center for the Performing Arts each year.

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



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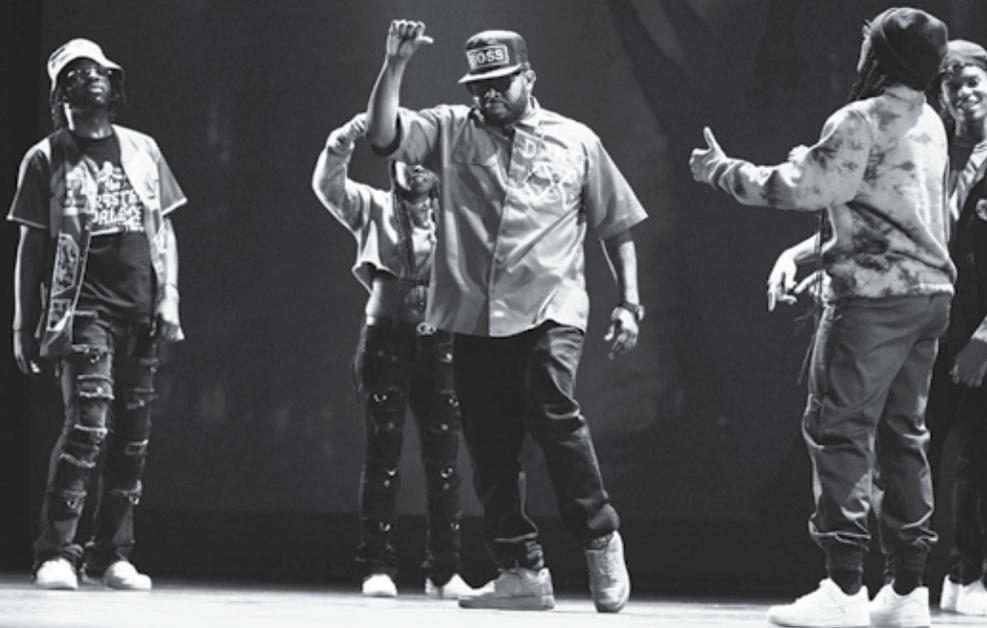
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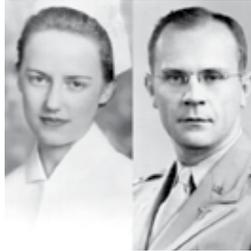
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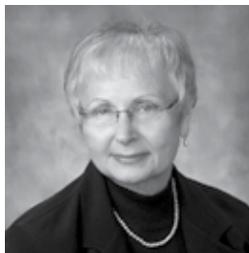
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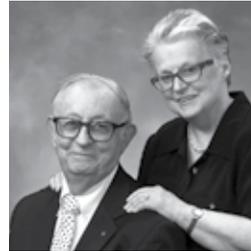
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HELEN RICHARDS
(1936-2023)

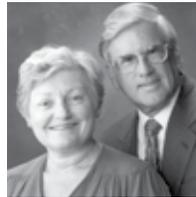
DANIEL RICHARDS
June 2016



**HOLLY & KURT
HIRCHERT**
February 2017



ANONYMOUS
May 2018



JOAN & PETER HOOD
November 2018



**SUSAN & MICHAEL
HANEY**
April 2019



JOHN & KAY SHANER
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**LYNN WEISEL WACHTEL
& IRA WACHTEL**
June 2019



**TIMOTHY TEMPLE
& JERRY CARDEN**
June 2022



FRAN & MARC ANSEL
June 2022



TRENT A. SHEPARD
September 2023



DALE STEFFENSEN
(1922-2018)

.....
**MARGARET
STEFFENSEN**
(1936-2024)
August 2024



**JILL & JAMES
QUISENBERRY**
September 2025



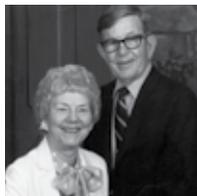
A. MARK NEUMAN
January 2026

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DOLORIS DWYER
(1918-1997)
April 1996



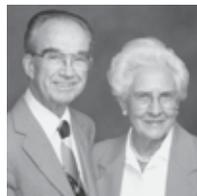
EMILY GILLESPIE
(1909-2000)
.....
JAMES GILLESPIE
(1905-1999)
December 1996



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
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HEILES**

May 2017



**CECILE & IRA
LEBENSTON**
December 2017



BURT SWANSON
(1939-2020)

.....
IRIS SWANSON
December 2017



**TERRY & BARBARA
ENGLAND**
April 2018



**PHYLLIS ROBESON
& FAMILY**
February 2019

.....
KYLE ROBESON
(1929-2021)



**JAMES R. FRAME
& CANDACE PENN
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April 2019



**MICHAEL &
MARGARET ROSSO
GROSSMAN**
July 2019



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TUCHMAN**
April 2021



VICTOR FELDMAN
(1935-2018)
.....

JUDITH FELDMAN
(1938-2021)
September 2021



**SUSAN & RICHARD
SCHNUER**
November 2021



**JUDITH & RICHARD
KAPLAN**
February 2022



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& MICHAEL J.
ANDRECHAK**
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KENNETH SUSLICK**
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January 2023



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



WILLIAM K. ARCHER
(1927-1997)
.....

FOROUGH ARCHER
July 2023



**KENNETH
BENGOECHEA**
(1937-2022)
.....

NANCY L. JOHNSON
September 2023

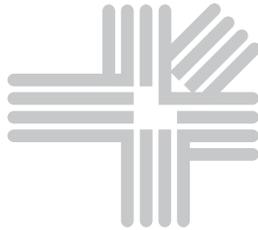


**MELANIE LOOTS &
GEORGE GOLLIN**
March 2025



LOIS RESEK
October 2025
.....

ROBERT RESEK
(1935-2024)



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The Augustine Foundation

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Balázs, Zsolt, and Bálint Bognár in
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Cynthia Sherbert in honor of
Retha J. Sherbert
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of Marilynne B. Davis
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Lisa Kenz in memory of James J.
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of James J. Kraatz
Merri & Ryan Guggisberg in
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Mary Ann & Jerry Jones in memory of Stanley O. Ikenberry
Lori & Donald Koontz in memory of Stanley O. Ikenberry
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Catherine Thurston in memory of David Prochaska
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Charles J. & Joanne J. McIntyre
Elon Slaughter in memory of

Bessie Ziegler
Stephen Follis & Daniel Jensen in
memory of Jennifer Dillavou
Martha & Rhanor Gillette in memory
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Kelly Warner
Jay Weber
Jean Weigel
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Saksham Aggarwal
Emily Aldrich
Smaya Anand
Aditya Barman
Zuzana Bielak
Ann Biju
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Zoe Bohannon
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Leanna Cui
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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
Rebecca Russell, Assistant Technical Director 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

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, John Ekstrom, 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 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
Chantel Renee, Costume Crafts

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director
Nicole Rataj, Assistant 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

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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.

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