



# Royal Philharmonic Orchestra

**Vasily Petrenko, Music Director**

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Thursday, January 29, 2026

7:30pm

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Foellinger Great Hall



# PROGRAM

## Royal Philharmonic Orchestra

VASILY PETRENKO, conductor  
BORIS GILTBURG, piano

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### HECTOR BERLIOZ

(1803-1869)

*Béatrice et Bénédict*, H. 138: Overture

### LUDWIG VAN BEETHOVEN

(1770-1827)

Piano Concerto No. 1 in C Major, Op. 15

Allegro con brio

Largo

Rondo. Allegro scherzando

Boris Giltburg, piano

### DMITRI SHOSTAKOVICH

(1906-1975)

Symphony No. 10 in E Minor, Op. 93

Moderato

Allegro

Allegretto

Andante – Allegro

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### 20-MINUTE INTERMISSION

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# THE ACT OF GIVING

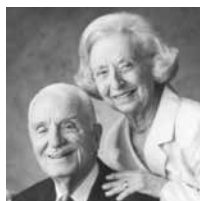
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# PROGRAM NOTES

## ***BÉATRICE ET BÉNÉDICT*, H. 138: OVERTURE**

**Hector Berlioz**

**Born 1803 in La Côte-Saint-André, France**

**Died 1869 in Paris**

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Hector Berlioz was a creative one-off – a genius of such blinding vision that most of his contemporaries didn't know what to make of him. "A thing is never beautiful or ugly for Berlioz," observed the distinguished critic Ernest Newman; "it is either divine or horrible." Celebrated pianist and composer Ferdinand Hiller noticed the same dichotomy in Berlioz's facial features: "...the glance one moment flashing, actually burning, and the next moment dull, lusterless, almost dying – the expression of his mouth alternating between energy and withering contempt, between friendly smiling and scornful laughter!"

Berlioz's maverick genius first became apparent in 1830 with his trailblazing *Symphonie fantastique*, an epoch-defining masterwork that announced a series of bracingly unconventional scores. These included a second symphony (*Harold in Italy*) scored uniquely for solo viola and orchestra, a third (*Romeo and Juliet*) whose dazzling theatricality has one foot in the opera house, and *Le damnation de Faust*, a genre-busting adaptation of Goethe's Gothic tale. Berlioz's five-hour epic opera *The Trojans* defied all attempts to get a complete production staged during his lifetime, and although his light-hearted follow-up, *Béatrice et Bénédicte*, was well received, it proved a sad case of too little too late. Berlioz died a disconsolate and lonely figure. An 1864 diary entry says it all: "My contempt for the folly and baseness of mankind, my hatred of its atrocious cruelty, has never been so intense."

Although Berlioz composed several works which eclectically draw upon theatrical staging and operatic paraphernalia, he completed only three which were indisputably intended for the opera house: *Benvenuto Cellini* (1938), *Les Troyens* (first version, 1858), and *Béatrice et Bénédicte* (1862). The latter, based on Shakespeare's *Much Ado About Nothing*, was Berlioz's last major work, and is uncharacteristically light in tone, or as he himself put it, "written with the point of a needle." The fleet-fingered, rhythmically buoyant Overture anticipates some of the opera's melodic material yet dazzlingly manages to avoid the customary potpourri of edited highlights.

## **PIANO CONCERTO NO. 1 IN C MAJOR, OP. 15**

**Ludwig van Beethoven**

**Born 1770 in Bonn, Germany**

**Died 1827 in Vienna, Austria**

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Ludwig van Beethoven's early musical career was linked inextricably with the piano, both as a performer and composer. His early lessons at the hands of his alcoholic father would have broken many a lesser child – the boy Ludwig was regularly dragged from his bed for an impromptu tutorial or to perform in front of a drunken gathering. Late at night, neighbors reported seeing him practice "standing on a low bench in front of his clavier, sobbing fitfully" as his father looked menacingly on. Despite this appalling abuse, by his early 20s, Beethoven had taken Vienna's salons by storm.

By now, Beethoven was already more than a match for any of his contemporaries in Germany, as can be gathered from an account given in the magazine *Musikal* by Carl Junker in 1791: "I also heard one of the greatest of pianists – the dear, good Beethoven...I heard him extemporize in private; yes, I was even invited to propose a theme for him to vary. The greatness of this amiable, light-hearted young man as a virtuoso may, in my opinion, be safely estimated from his almost inexhaustible wealth of ideas, the altogether unique expression in his playing, and the great powers of execution which he displays."

From this point on, Beethoven's musical development progressed at a staggering rate. He moved to Vienna, had a series of indifferent consultations with Joseph Haydn, and quickly realized that the only way forward was to win sponsorship from wealthy patrons. Accordingly, he dedicated his Opus 1 Piano Trios to that great lover of chamber music, Count Moritz Lichnovsky (brother of Karl). This shameless piece of flattery clearly had the desired effect, for within a month of the publication of the trios, Beethoven was invited to premiere three new piano sonatas (destined to become Nos. 1-3) at the Count's palace.

The resulting triumph led to a series of concerts in the city's salons, throughout which Beethoven amazed all onlookers with his unconventional playing and phenomenal powers of improvisation. On 29 March 1795, Beethoven created a sensation with the premiere of his B-flat Major Piano Concerto (destined to become "No. 2" in its revised form). By now, he had made many personal enemies of pianists who had fallen by the wayside in comparison with his somewhat unruly but prodigious talent. Yet despite his unpredictable behavior and irascible outbursts, the aristocracy had taken him

very much to its collective bosom. Indeed, such was his success that by the turn of the century, Beethoven had become fully established both as an independent pianist and composer, and can therefore be considered the first major freelance musician.

The First Piano Concerto was dedicated to Countess Babette von Keglevics, a gifted pupil with whom the 25-year-old composer was very much enamored at the time. Cast in the standard three movements, it brims over with original touches, such as the very opening, where the militaristic first theme is played not by the trumpets (as would have been customary at the time) but by the strings playing *pianissimo* (very quietly). The second main "theme," announced by the first violins, turns out to be little more than a decorated descending scale answered by a rising/falling chord sequence in the woodwinds. Then, most surprisingly, the piano's very first entry has very little to do with this introductory material at all. Beethoven retained a great deal of affection for this opening movement, for which he wrote no fewer than three versions of the soloist's cadenza.

The central Largo is the longest of all Beethoven's concerto slow movements, its calm, flowing phrases providing the perfect antidote to the opening Allegro con brio's muscular athleticism. For the finale, Beethoven lets his hair down with a scampering main theme introduced by the soloist and immediately taken up by the full orchestra. He saves his best joke for the very end, when just as it sounds as though the music has quietly petered out, he adds a final vivacious outburst that never fails to catch out the unwary listener.

## **SYMPHONY NO. 10 IN E MINOR, OP. 93**

**Dmitri Shostakovich**

**Born 1906 in St. Petersburg**

**Died 1975 in Moscow**

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Dmitri Shostakovich was Russia's finest post-revolutionary composer. Artistically highly complex and enigmatic, nothing in his music is ever quite as it seems. Like Gustav Mahler, Shostakovich viewed the symphony as an all-embracing psychological drama. Unlike Mahler, he spent the greater part of his creative life under an oppressive political regime that denied him absolute freedom of expression and ultimately led him to deal in secret musical codes and ciphers. As a result, much of Shostakovich's symphonic work can rarely be taken at face value. The semantic uncertainty of Shostakovich's musical metaphors is made all the more harrowing by their presentation, with passages of fiery, naked aggression often colliding almost headlong into music of fragile purity.

More than any of his previous symphonies, the Tenth brings to a head the expressive ambiguities inherent in Shostakovich's bewilderingly complex musical personality. It is also the one that lies closest to the claustrophobic, highly introspective world of his string quartets. Following close after the death of Stalin in the spring of 1953, during a period of comparatively relaxed political interference (even *Pravda*, the official Soviet newspaper, openly encouraged increased "independence, courage, and experimentation"), there were many who had expected an optimistic symphonic embracing of new artistic freedoms – they were sorely disappointed.

Shostakovich composed the Tenth Symphony during a spell of intense creative activity in the summer of 1953. Retiring to his favorite country house (or "dacha"), which he rented in Komarovo, he worked from July to September like a man possessed, starting straight after breakfast and working through until late into the following evening, allowing himself only a short break for lunch. Clearly exhausted by such a punishing schedule, the 47-year-old composer later reflected, somewhat self-deprecatingly, that this had been "more of a defect than a virtue, because there is much that cannot be done well when one works so fast."

The premiere was given on 17 December by the Leningrad Philharmonic Orchestra under Yevgeny Mravinsky, Shostakovich's regular symphonic protagonists, and made an overwhelming impression, even if some found the decidedly bleak outlook rather forbidding. Shostakovich's colleague and almost exact contemporary, Dmitri Kabalevsky, revealingly commented: "I am deeply convinced that the conflict it portrays arises from the tension now existing throughout the world," a view that was fully endorsed by Vaclav Dobias: "Few contemporary composers could have reflected the grief and hopes of contemporary man as Shostakovich has in his Tenth Symphony." However, many felt that far from offering a mouthpiece for the hopes, aspirations, and feelings of the Soviet "everyman," Shostakovich had turned in on himself as never before. The result is a severely isolationist musical landscape of almost unremitting pain and anguish, whose unsettling influence underpins even the superficial optimism of the closing pages.

Such was the interest generated by this first major post-Stalinist musical offering that the Moscow branch of the Union of Soviet Composers spent three days debating the work's meaning and impact, and whether it was worthy of an "official" seal of approval. For his part, Shostakovich remained obstinately secretive about the work: "It would be much more interesting for me to know what the listener thinks and to hear his remarks," he insisted, whilst intimating that there was indeed a specific underlying program. When later pushed further to reveal the nature of this "secret story," he remained unmoved: "No! Let them listen and guess for themselves." The only certainty regards the terrifying whiplash Scherzo second movement that appears to have been intended as a musical portrait of Stalin himself.

The opening Moderato, by far the longest of the four movements, is among Shostakovich's most personal utterances, a chilling, desolate musical landscape inhabited by the ghosts of those who suffered and perished under the Stalinist regime. The unrelenting, gloomy intensity of the composer's vision is encapsulated via a supreme economy of material, the entire structure being derived from the tormented juxtapositions of three main themes. The first is announced at the very opening by cellos and basses, rising effortfully from the depths as though it were carrying the burden of Soviet oppression on its back, only to find release in a more lyrically expressive idea introduced initially by the clarinet, whose insidious, winding profile suggests feelings of utter desolation lying behind the thin veil of heightened expressive warmth. A third theme, led by the flute, takes the process still further, the macabre sensation of a slow waltz sustaining such emotional pressure being disturbingly at odds with its normally fragile, salonesque associations.

There follows a bombastic, visceral Allegro that dramatically counterbalances the ambiguities of the opening movement with its unmistakable directness of utterance. Intended as a musical portrait of Stalin, the mind-numbing senselessness of its hurtling forward momentum leaves one in no doubt as to Shostakovich's allegiances. Unquenchable motoric rhythms and throttling outbursts of uncompromising angularity combine to unleash this devastating cry of political outrage.

With the Allegretto third movement, a special sense of personal identity is suggested by the appearance of Shostakovich's musical monogram, DSCH. Derived from the German transliteration of his name (Dmitri SChostakovich), and then converted from Germanic nomenclature (S=Es=E-flat; H=B natural), the resulting four-note motto (D-E-flat-C-B) became a prominent feature in the composer's music, perhaps most notably the autobiographical Eighth String Quartet (1961), which is saturated with it. Here, the SCH motif first appears in the flute and piccolo as an extension of the distorted, almost satirized waltz with which the movement opens. The strangely disembodied nature of this spectral domain makes it the most enigmatic movement of all. In contrast to the clenched-fist impact of the remainder of the work, one encounters a world of uncertainty, an impenetrable sequence of remote musical metaphors, the exact meaning of which lies tantalizingly obscured from view.

## PROGRAM NOTES

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The Finale seeks to resolve these ectoplasmic meanderings with grand gestures of a generally more affirmative nature, yet one still senses an underlying angst which threatens to destabilize the whole structure. Eventually, this erupts in the form of the most biting cynical ending to any of Shostakovich's works, with a major-key transformation that surrealistically sends up this apparently triumphal resolution in a way that recalls the knockabout antics of a Marx Brothers movie. Shostakovich saved his best double-take until last.

*—Program notes © Julian Haylock, edited by the Royal Philharmonic Orchestra*



# PROFILES



## VASILY PETRENKO

### Conductor

Vasily Petrenko is Music Director of the Royal Philharmonic Orchestra, a position he assumed in 2021 and which ignited a partnership that has been praised by audiences and critics worldwide. That same year, he became Conductor Laureate of the Royal Liverpool Philharmonic Orchestra, following his hugely acclaimed 15-year tenure as their Chief Conductor from 2006-2021. He is the Associate Conductor of the Orquesta Sinfónica de Castilla y León, and has also served as Chief Conductor of the European Union Youth Orchestra (2015-2024), Chief Conductor of the Oslo Philharmonic Orchestra (2013-2020), and Principal Conductor of the National Youth Orchestra of Great Britain (2009-2013). He stood down as Artistic Director of the State Academic Symphony Orchestra of Russia "Evgeny Svetlanov" in 2022, having been their Principal Guest Conductor from 2016 and Artistic Director from 2020.

Petrenko has worked with many of the world's most prestigious orchestras, including the Berlin Philharmonic, Bavarian Radio Symphony, Leipzig Gewandhaus, London Symphony, London Philharmonic, Philharmonia, Accademia Nazionale di Santa Cecilia (Rome), St. Petersburg Philharmonic, Orchestre National de France, Czech Philharmonic, and NHK Symphony Orchestra; in North America, he has led the Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Cleveland Orchestra, and the San Francisco, Boston, and Chicago Symphony Orchestras. He has appeared at the Edinburgh Festival, Grafenegg Festival, and BBC Proms. Equally at home in the opera house, and with over 30

operas in his repertoire, Vasily Petrenko has conducted widely on the operatic stage, including at Glyndebourne Festival Opera, the Opéra National de Paris, Opernhaus Zürich, Bayerische Staatsoper, and the Metropolitan Opera in New York.

Recent highlights as Music Director of the Royal Philharmonic Orchestra have included wide-ranging touring across major European capitals and festivals, China, Japan, and the United States of America. In London, recent acclaimed performances have included Mahler's choral symphonies and concerts with Yunchan Lim and Maxim Vengerov at the Royal Albert Hall, performances at the BBC Proms, and the *Icons Rediscovered* and *Lights in the Dark* series. In the 2025-2026 season at the Royal Albert Hall, they will perform three mighty Mahler symphonies alongside Bernstein's *Chichester Psalms* and Korngold's *Violin Concerto*. At the Royal Festival Hall, highlights include Shostakovich's *Symphony No. 10*, Messiaen's *Turangalila-Symphonie*, orchestral music from Wagner's *Parsifal*, and Scriabin's *Symphony No. 3*, "*The Divine Poem*."

Petrenko has established a strongly defined profile as a recording artist. Amongst a wide discography, his Shostakovich, Rachmaninov, and Elgar symphony cycles with the Royal Liverpool Philharmonic Orchestra have garnered worldwide acclaim. With the Oslo Philharmonic Orchestra, he has released cycles of Scriabin's symphonies and Strauss' tone poems, and an ongoing series of the symphonies of Prokofiev and Myaskovsky. In autumn 2025, he launched a new partnership between the Royal Philharmonic Orchestra and the Harmonia Mundi label, with Elgar's *Falstaff* and Rachmaninov's *The Bells* to be followed by subsequent releases of Strauss, Bartók, and Stravinsky.

## PROFILES

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Born in 1976, Vasily Petrenko was educated at the St. Petersburg Capella Boys Music School and St. Petersburg Conservatoire. He was Gramophone Artist of the Year (2017), Classical BRIT Male Artist of the Year (2010), and holds honorary degrees from Liverpool's three universities. In 2024, Petrenko also launched a new academy for young conductors, co-organized by the Primavera Foundation Armenia and the Armenian National Philharmonic Orchestra.

[vasilypetrenkomusic.com](http://vasilypetrenkomusic.com)



### BORIS GILTBURG

Piano

Boris Giltburg is lauded across the globe as a deeply sensitive, insightful, and compelling interpreter for his narrative-driven approach to performance.

Critics have praised his "interplay of spiritual calm and emphatic engagement" as "gripping... one could not wish for a more illuminating, lyrical, or more richly phrased interpretation" (*Suddeutsche Zeitung*).

During the 2025-2026 season, Giltburg appears with the Leipzig Gewandhaus Orchestra, Frankfurt Radio Symphony, Philharmonia Orchestra, Helsinki Philharmonic, Salzburg Mozarteum, Warsaw Philharmonic, Essen Philharmonic, Basque National, and Taipei Symphony Orchestras. Throughout the season, Giltburg is Artist-in-Residence at the Dresdner Philharmonie, returning to the orchestra on three occasions and embarking on a tour to Italy. This season sees Giltburg collaborating with leading conductors including Jukka-Pekka Saraste, Krzysztof Urbanski,

Dima Slobodeniouk, Dalia Stasevska, Kahchun Wong, Jun Märkl, and Anja Bihlmaier. Giltburg's long list of orchestra collaborators extends to the Czech Philharmonic, Orchestra dell'Accademia Nazionale di Santa Cecilia, Finnish Radio Symphony, Orchestra National de France, Oslo Philharmonic, Philharmonia Orchestra, NHK Symphony, and Seoul Philharmonic, among others.

Giltburg regularly gives recitals in the world's most prestigious halls, including Concertgebouw, Amsterdam; BOZAR, Brussels; Elbphilharmonie, Hamburg; Southbank Centre and Wigmore Hall, London; Carnegie Hall, New York; Rudolfinum, Prague; and Konzerthaus, Vienna. Following the success of his Beethoven Piano Sonatas cycle across eight sold-out concerts at Wigmore Hall, he continues the project at Flagey, Brussels; Palau de la Música, Valencia; and Teatro Municipal in Santiago de Chile. In recent years, Giltburg has also engaged in a series of in-depth explorations of other major composers such as Ravel and Chopin.

Giltburg is widely recognized as a leading interpreter of Rachmaninov: "His originality stems from a convergence of heart and mind, served by immaculate technique and motivated by a deep and abiding love for one of the 20th century's greatest composer-pianists." (*Gramophone*) This season sees Giltburg perform the complete Rachmaninov Preludes during the opening weekend of the Southbank Centre's 2025-2026 season and Rachmaninov's Third Piano Concerto with the Philharmonia Orchestra at Bold Tendencies. In 2025, Giltburg released an album of Rachmaninov's landmark *Piano Sonatas Nos. 1 and 2* alongside his own version of *The Isle of the Dead*, based on Krikor's arrangement, which received the Preis der Deutschen Schallplattenkritik/German Record Critics' Award.

A consummate recording artist, Giltburg has recorded exclusively for Naxos since 2015. He was awarded the Opus Klassik Award for Best Soloist Recording of Rachmaninov's concerti and *Etudes Tableaux*, and a Diapason d'Or for Shostakovich concerti and his own arrangement of Shostakovich's Eighth String Quartet. Among others, he has won a Gramophone Award for the Dvorák *Piano Quintet* on Supraphon with his regular collaborators, the Pavel Haas Quartet, as well as a Diapason d'Or and Choc de Classica for their joint release of the Brahms *Piano Quintet*.

Giltburg feels a strong urge to engage audiences beyond the concert hall. His blog, "Classical Music for All," is aimed at a non-specialist audience, which he complements with articles in publications such as *Gramophone*, *BBC Music Magazine*, *The Guardian*, and *The Times*.

[www.borisgiltburg.com](http://www.borisgiltburg.com)



## THE ROYAL PHILHARMONIC ORCHESTRA

The Royal Philharmonic Orchestra (RPO), with Music Director Vasily Petrenko, is on a mission to bring the thrill of live orchestral music to the widest possible audience.

The RPO's musicians believe that music can – and should – be a part of everyone's life, and they aim to deliver on that belief through every note. Based in London and performing around 200 concerts per year worldwide, the RPO brings the same energy, commitment, and excellence to everything it plays, be that the great symphonic repertoire, collaborations with pop stars, or TV, video game, and movie soundtracks. Proud of its rich heritage yet always evolving, the RPO is regarded as the world's most versatile symphony orchestra, reaching a live and online audience of more than 70 million people each year.

Innovation is in the RPO's genes. Sir Thomas Beecham, who founded the RPO in 1946, was a force of musical nature: an entrepreneur, a wit, and a conductor of great integrity. He believed that great music-making belonged to everyone and that Britain needed an orchestra that was as adaptable as it was brilliant. This vision has remained integral to the RPO's approach. The RPO was one of the first orchestras to set up a community and education program, RPO Resound, and the first orchestra to create its own record label, as well as the first to travel to America post-COVID-19.

Throughout its history, the RPO has performed with the world's most inspiring musicians, including André Previn, Yehudi Menuhin, Yuri Temirkanov, and Vladimir Ashkenazy, as well as icons such as Kylie Minogue, Shirley Bassey, Deep Purple, Def Leppard, and Rod Stewart. And not just musicians, either. From British movie classics such as *The Red Shoes* and *The Bridge on the River Kwai* to the anthem for the UEFA Champions League, the RPO has been part of the soundtrack to

## PROFILES

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millions of lives, sometimes without people knowing it. The Orchestra has continued to embrace advances in digital technology and attracts a growing global audience for its streamed performances, artist interviews, behind-the-scenes insights, and other digital output. Each year, the RPO's recorded music is streamed over 50 million times, has 17 million views on YouTube, and the Orchestra welcomes around 200,000 audience members to its live performances.

But live performance has always been at the heart of what the RPO does, and through its thriving artistic partnership with Vasily Petrenko, the RPO has reaffirmed its status as one of the world's most respected and in-demand orchestras. In London, that means flagship concert series at Cadogan Hall (where the RPO's residency is 21 years young this season), the Southbank Centre's Royal Festival Hall, and the iconic Royal Albert Hall, where the RPO is proud to be Associate Orchestra. The Orchestra is also thrilled to be resident in four areas of the United Kingdom, performing at The Hawth in Crawley, Hull City Hall, Northampton's Royal & Derngate, and The Hexagon in Reading.

Recent concert highlights have included performances of all three of Mahler's epic choral symphonies at the Royal Albert Hall, appearances at the BBC Proms and Edinburgh International Festival, and concerts within leading European festivals such as the George Enescu, Lucerne, Merano, and Grafenegg festivals. Artistic partners have included Joe Hisaishi (RPO Composer-in-Association), Anne-Sophie Mutter, Yunchan Lim, Julia Fischer, Eric Lu, Maxim Vengerov, Roderick Williams OBE, and the RPO's 2024-2025 Cadogan Hall Artist-in-

Residence Johan Dalene, among many others. During the 2025-2026 season, the Orchestra looks forward to welcoming Ray Chen, Midori, Benjamin Grosvenor, Boris Giltburg, Artist Laureate Sir John Rutter, Principal Associate Conductor Alexander Shelley, Associate Conductor Emilia Hoving, and Cadogan Hall Conductor-in-Residence Kevin John Edusei. Around the world, the RPO will be flying the flag for the best of British music-making, with tours to Japan and South Korea, Germany, Italy, Spain, Switzerland, and the United States of America.

The RPO remains true to its pioneering, accessible roots. Now in its fourth decade, the RPO Resound community and education program continues to thrive as one of the UK's – and the world's – most innovative and respected initiatives of its kind. And in 2025, the RPO moved its headquarters to Wembley Park in the London Borough of Brent – the realization of a long-held ambition to become part of the everyday life of a diverse community and audience that the Orchestra is seeking to serve.

Passionate, versatile, and uncompromising in its pursuit of musical excellence, and with the patronage of His Majesty King Charles III and the artistic leadership of Vasily Petrenko, the Royal Philharmonic Orchestra continues to build on an enviable heritage to scale new heights. The Orchestra looks to the future with a determination to explore, to share, and to reaffirm its reputation as an orchestra with a difference: open-minded, forward-thinking, and accessible to all. Sir Thomas Beecham would have approved.

Discover more online at [rpo.co.uk](https://rpo.co.uk)

# THE ROYAL PHILHARMONIC ORCHESTRA



**HM KING CHARLES III,**  
**Patron**

**VASILY PETRENKO,**  
**Music Director**

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Janice Graham  
Esther Kim  
Lauren Bennett  
Savva Zverev  
Andrew Klee  
Kay Chappell  
Anthony Protheroe  
Erik Chapman  
Adriana Iacovache-Pana  
Imogen East  
Momoko Arima  
Judith Choi-Castro  
Joanne Chen  
Izzy Howard

## SECOND VIOLINS

**Andrew Storey**

Alexandra Lomeiko  
Charlotte Ansbergs  
Jennifer András  
Peter Graham  
Stephen Payne  
Manuel Porta  
Inês Soares Delgado  
Sali-Wyn Ryan  
Charles Nolan  
Susie Watson  
Matthew Oshida  
Clare Wheeler  
Susan Evans

## VIOLAS

**Abigail Fenna**

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Liz Varlow  
Joseph Fisher  
Ugne Tis'kutė  
Esther Harling  
Jonathan Hallett  
Pamela Ferriman  
Gemma Dunne  
Raquel Lopez Bolívar  
Kate Correia De Campos  
Annie-May Page

## CELLOS

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### Rosie Biss

Jonathan Ayling  
Chantal Woodhouse  
Roberto Sorrentino  
Jean-Baptiste Toselli  
Rachel van der Tang  
Naomi Watts  
Anna Stuart  
Emma Black  
George Hoults

## DOUBLE BASSES

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### Jason Henery

Alice Durrant  
Ben Wolstenholme  
Joe Cowie  
Martin Lüdenbach  
Lewis Reid  
Guillermo Arevalos  
James Goode

## FLUTES

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### Amy Yule

Joanna Marsh  
Diomedes Demetriades

## PICCOLOS

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### Diomedes Demetriades

Joanna Marsh

## OBOES

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### Tom Blomfield

Hannah Condliffe  
Patrick Flanagan

## COR ANGLAIS

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### Patrick Flanagan

## CLARINETS

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### Sonia SIELAFF

Katy Ayling  
James Gilbert

## E-FLAT CLARINET

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### James Gilbert

## BASSOONS

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### Richard ION

Ruby Collins  
Fraser Gordon

## HORNS

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### Alexander Edmundson

### Ben Hulme

Finlay Bain  
Zoë Tweed  
Paul Cott

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### Matthew Williams

Kaitlin Wild  
Mike Allen  
Toby Street

## TROMBONES

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### Roger Cutts

Ryan Hume

## BASS TROMBONE

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Josh Cirtina

## TUBA

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Kevin Morgan

## TIMPANI

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James Bower

## PERCUSSION

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### Stephen Quigley

Martin Owens  
Gerald Kirby  
Richard Horne

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Huw Davies, Business Development Director / Deputy  
Managing Director  
Ann Firth, Finance Director  
Tom Philpott, Director of Artistic Planning and  
Partnerships  
Frances Axford Evans, Concert Director  
Rose Hooks, Tours Manager  
Victoria Webber, Tours Coordinator  
Chris Stones, Director of Community and Education  
Kathy Balmain, Senior Orchestra Manager  
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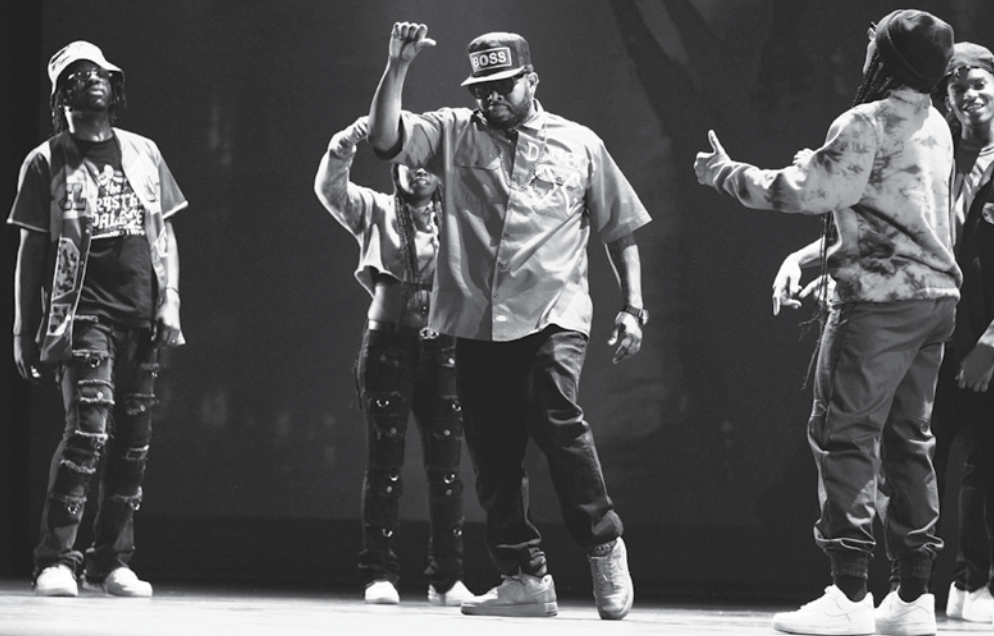
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The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

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

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

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



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Experience the rejuvenating power  
of the performing arts.

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Krannert Center is a place of renewal—a space where the performing arts bring fresh perspectives, new energy, and moments of individual and collective healing. Through music, movement, and storytelling, we rediscover hope, embrace transformation, and celebrate the endless possibilities of artistic expression.

The generosity of our donors and friends makes this renewal possible. Your support sustains the Center's commitment to enriching lives, fostering creativity, and ensuring that all who enter our doors can experience the rejuvenating power of the arts.

Please consider making a gift to Krannert Center today. Your contribution is essential in maintaining the high standards of excellence that define us while expanding the Center's enduring impact for seasons to come.



#### **MAKE YOUR GIFT TODAY**

[advancement@krannertcenter.illinois.edu](mailto:advancement@krannertcenter.illinois.edu)

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# KRANNERT CENTER PHILANTHROPY & ADVOCACY

Krannert Center's dedication to the celebration, exploration, and cross-pollination of the arts is advanced through these special programs. Donors who champion such work make it possible for more people in our community to participate in life-affirming experiences.

## 2025-2026 ADVANCEMENT COUNCIL

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

### Co-Chairs:

Shandra Summerville  
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**A. Mark Neuman**

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



**Phyllis Robeson & Family**

*"An awe-inspiring environment for amazing performances."*



**Anonymous**

*"Krannert Center, a great asset to the community!"*



**Jo & Thomas Emerson**

*"Discovering the Sunday Salon Series opened our eyes to a new way of experiencing the profound intimacy of chamber music—where every note connects us."*

## 2025-2026 CAMPAIGN FOR YOUNG AUDIENCES

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

### Campaign for Young Audiences Lead Sponsors

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Phyllis Robeson & Family

### Campaign for Young Audiences Sponsors

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## 2025-2026 KRANNERT CENTER YOUTH SERIES

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The Youth Series features daytime performances, online media created by performing artists, and educational activities designed especially for pre-K through high school-aged students. Children who participate learn to appreciate the performing arts, gain knowledge, build social skills, and integrate live performance experiences into classroom work.

### Thank You to Our Youth Series Sponsors

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Ann H. Bender Youth Series Endowment  
Susan Sargeant McDonald Endowed Fund  
(Suzi was the founder/developer of the  
Krannert Center Youth Series)  
Illinois Arts Council  
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The University of Illinois, the College of Fine and Applied Arts, and Krannert Center are profoundly grateful for the commitment of Krannert Society members. Through a single donation, pledge, or estate gift of \$1 million or more, these open-hearted visionaries help build a thriving community and encourage cross-cultural understanding. Their support sustains the extraordinary vision of Herman and Ellnora Krannert to create a vibrant gathering place like no other.



**VALENTINE JOBST III**  
(1904-1993) March 1994



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.....  
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**ANONYMOUS**  
July 2025

# FOELLINGER SOCIETY

Members of the Foellinger Society show their enduring commitment to the arts through a single donation, pledge, or estate gift of \$500,000 to \$999,999. Because of their generosity, everyone in this community can unite in joyful and engaging experiences. These magnanimous arts lovers celebrate the spirit of Helene Foellinger, whose memorial gift honored her sister, Loretta Foellinger Teeple, and established the Marquee Performance Endowment.



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(1915-2004)

**DEAN HILFINGER**  
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# IKENBERRY SOCIETY

University of Illinois President Emeritus and First Lady Stan and Judy Ikenberry have long demonstrated their love for the arts and their deep commitment to enhancing learning experiences for all University of Illinois students. Krannert Center gratefully acknowledges their steadfast support by recognizing donors who make a single donation, pledge, or estate gift in the amount of \$250,000 to \$499,999 as members of the Ikenberry Society.



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# COLWELL SOCIETY

Dr. John B. Colwell, Pauline Groves Colwell, and R. Forrest Colwell provided critical funding for the Marquee Performance Endowment, and the Colwell Society gratefully acknowledges their invaluable assistance. Members of this society may make a single donation, pledge, or estate gift of \$100,000 to \$249,999 for celebrating, preserving, and exploring the arts right here and around the globe.



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**The Susan Sargeant McDonald Endowed Fund for Youth Programming**  
Suzi was the founder/developer of the Krannert Center Youth Series  
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**To explore how you can create your own lasting legacy, contact us at 217.333.6700 or [advancement@krannertcenter.illinois.edu](mailto:advancement@krannertcenter.illinois.edu).**

Gifts qualify for membership in a Society when made as a single donation, pledge, or estate gift designated to that Society.



**2025-26**

A SEASON OF REMARKABLE  
PERFORMANCES



 krannert center



# 2025-2026 MARQUEE CORPORATE & COMMUNITY SPONSORS

Corporate and community support—both cash and in-kind—deepens Krannert Center’s capacity to inspire public discourse, communal respect, and collective joy. Please join Krannert Center in thanking the following corporate and community sponsors for their support of Krannert Center performances and initiatives.

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To join this powerful network of like-minded professionals while receiving guaranteed visibility and marketing benefits, visit [KrannertCenter.com/Give](http://KrannertCenter.com/Give) or contact [advancement@krannertcenter.illinois.edu](mailto:advancement@krannertcenter.illinois.edu) or 217.333.6700.

# 2025-2026 GRANTS



## **Doris Duke Charitable Foundation**

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



## **Illinois Arts Council**

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



## **The Augustine Foundation**

The Augustine Foundation 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.

# MARQUEE PATRON SPONSORS

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Birute & Vaidotas Simaitis  
Patricia & Charles Simpson  
Mary Schuler & Stephen Sligar  
Audrey Ishii & Charles Smyth  
Prudence Spodek  
Beth Stafford  
Cecile Steinberg  
Margaret Stillwell  
Kathryn & Alan Stitt  
Patricia Plaut & Kenneth Suslick  
Iris Swanson  
Michelle & Jason Swearingen  
Bonnie & Bob Switzer  
Nancy & Edward Tepper  
Marie Griffith Tompkins  
Shirley & Arthur Traugott\*  
Masha & Brent Trenhaile  
Carolyn Casady-Trimble & Ralph  
Trimble  
Devon Hague & Dallas Trinkle  
Anne & Richard Tryon\*  
Pat & Allan Tuchman\*  
Carl L. Vacketta  
Anne Silvius & Albert Valocchi  
Pamela & Michael VanBlaricum  
Dena & Jim Vermette  
Stella B. & C. Max Volk  
Lynn Weisel Wachtel & Ira Wachtel  
Donald Allen & Chip Walgren

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\* Denotes former members of the Krannert Center Advancement Council.

## MARQUEE CIRCLE AND LOOP MEMBERS

---

Paula Watson  
Catherine Webber  
Kathy & Al Wehrmann  
Barry Weiner  
Susan & Robert Welke  
Hana & David Wickersheimer  
Sarah Wigley  
Rebecca & Paul Wigley  
Karen Wilkinson  
Sarah & Charles Wisseman  
Jerald Wray  
Mary & Gene Wurth  
Margaret Yeh  
Elaine & Harold Yoon  
Theodore Zernich



Pat Januszki & Dick Adams  
Ruth Wyman & Juan Alvarez  
Ellen & Gene Amberg  
Denée & Jeff Anderson  
Susan & Donald Armstrong  
Carol & Richard Arnould  
Charlotte Arnstein  
Grace Ashenfelter  
Keely Ashman  
Susan & G. Tim Bachman  
"George Badger"  
Nancy Barenberg  
Meredith & Joseph Barnes  
Sandra & Ritchie Barnett  
Daniel Barnett  
Maeline & Robert Barnstable  
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Jane & Peter Barry  
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Starley Baxter  
Norma Bean  
Meredith Belber  
Dorothy Bell  
Kathleen & John Lansingh Bennett\*  
Laura & Kenneth Berk  
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Cynthia Biggers  
Paul Blobaum & Dennis Azuma  
Zsolt Bognár  
Susan Bonner & Dena Hasselbring  
Melissa & Charles Borden  
Tamara Bouseman  
Kathryn & Van Bowersox  
Vevi & Richard Brannon

Hannah & Justin Brauer  
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Liora & Yoram Bresler  
Margaret & Donald Briskin  
Leigh Deusinger & David Bruns  
Rosemary Buck  
Ann Bullock  
Sheila Burdette  
Donald Buss  
Donna & Steven Carter  
Yvonne & Robert Cataneo  
Carol Celestine  
David Ceperley  
Elaine Bearden & Craig Chamberlain  
Alexander Chang  
Candice Chirgotis  
Joan Clement  
Maureen & Neal Cohen  
Kristin Patton & John Coleman  
Helen & Fred Coleman  
Eileen & Dennis Coleman  
Janet & William Coombe  
Nancy Coombs  
Brad & Meggin Cooper  
Catherine & Jay Corwin  
Marguerite Courtright  
Allan Crandell  
Nancy Creason  
Brian Cudiamat  
Luis Cuza  
Elizabeth & Robert Czyns  
Stephanie Daniels & Steven White  
Sandra Darby  
Susan Meinkoth & Peter Davis\*  
Millie Davis  
Patricia & Robert Davis  
Judith Davis  
Janis Chadsey & Al Davis  
Linda Derum & Dan Peters  
Jo Ellen DeVilbiss



## MARQUEE CIRCLE AND LOOP MEMBERS

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Nancy & Harold Diamond	Margie Harris & Richard Furr	Elizabeth & Andrew Hibel
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Deborah & Joseph Dipietro	Jacob Gacek	Susan Hinrichs & Alan Carroll
Victoria Pifalo & Kieran Donaghy	Janet Kalmar & Benjamin Galewsky	Paul Hinson
Jolene Drew	Judith & Jay Geistlinger	Jennifer & Paul Hixson
Jean Driscoll	Karen & George Gibbs	Zarina & Hans Hock
Elizabeth & Don Dulany	Donna & J. Fred Giertz	Kay Hodson
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Carrie & Bill East	Martha & Rhanor Gillette	Edit & Leland Holloway
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Ozum Erzurumlu	Karl Greve	Rhonda Hunter
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Lea Mellom & Nicholas Faklis	Janet Elaine Guthrie & Mark Jaeger	Elizabeth & Henry Jackson
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Cara Finnegan & John Murphy	Sharon Harkness	Stephen Folлис & Daniel Jensen
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Judith & Dale Flach	Robert Malik Winter by Sarah Hasib, Pete & Molly Yunyongying	David Johnson
Catherine Flood	Amy Hassinger & Adam Davis	Heather Johnson
Rose Marie & Brendan Foley	Christine & Bruce Hegemann	Elizabeth Johnston
Barbara Ford	Susan Heiser	Mary Ann & Jerry Jones
Tracey Ford	Jannette & Donald Helfrich	Brenda Juhlin
William Forsyth	Mary Walker & Wendy Heller	Elizabeth & Bob Kacich
Shari & Ben Fox	Patricia & Charles Helm	Alfred Kagan
Kim & Peter Fox	Kathleen Henry	Kelly Saunders & Thomas Kamm
Claudia & Eduardo Fradkin	Susan Herren	Debra Karplus
Carrie & Steven Franke	Susan & Edwin Herricks	Lizbeth Katsinas
Natalie Frankenberg	Beverly Herzog	Viktoria Ford & Stephen Kaufman
Karen & Alain Fresco		Laura & Don Keefer
David Fuquay		Patrick Keenan

## MARQUEE CIRCLE AND LOOP MEMBERS

---

Laura Keller & Robert Hurst  
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Reeva & Daniel Kimble  
Janice Kimpel  
Kathryn King\*  
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Gerri Kirchner  
Mary Klein  
Julia Kling  
Patricia & Frank Knowles  
Laura & Kipling Knox  
Christa Knust  
Marilyn Kohl  
Edward Kolodziej  
Jean & Thomas Korder  
Shari L. Kouba  
Joan Kozoll  
Elizabeth & David Krchak  
Marion & Herman Krier  
Curtis Krock  
Jane Block & Paul Kruty  
Carrie & Richard Kubetz  
Ann Benefiel-Kunkel & Joseph Kunkle  
Judith Kutzko  
Keith Labedz  
Michael Lambert & Timothy Hutchison  
Barbara Wilson & John Lammers  
James Land  
Susan & Bruce Landreth  
Marie Mueller  
Annette & Charles Lansford  
Casandra & Kenneth Larvenz  
Linda Lebie  
Cecilia & Robert Lentz  
Faye Lesht  
Janet & David Leslie  
Lil Levant

Daniel Lewart  
Patricia & Vernon Lewis  
Mary & Louis Liai  
Barbara & James Linder  
Larry Lister  
Gail & John Little  
Jaclyn & Jeffrey Loewenstein  
Cynthia & Michael Loui  
Margaret & Erick Loven  
Brandi & Jason Lowe  
Ann Lowry  
Robin Luebs  
Rebecca & Scott Macleod  
Marguerite & Walter Maguire  
Jeanne Connell & Joseph Mahoney  
S. Pauline & Mankin Mak  
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Jeannine Malmsbury  
Beth Martin  
Leslie Mason  
Dwayne D. McBride  
Jane & Michael McCulley  
Donna & Anthony McHugh  
Alina Reeves & Joseph Meier  
Carol Meitz  
Yonghwa & Daryl Meling  
Christen Mercier  
Susan Michaels  
Sharon & David Mies  
Fadi Mikhail  
Charlotte Mattax Moersch & William Moersch  
Monahan Partners  
Linda & Mark Moore  
Anna Louise & Terry Moore  
Liz & Dan Morrow  
Diane & Michael Murphy  
Jane & Alan Nathan  
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Jeffrey Nelson  
Lynda Dautenhahn & Lee Nickelson

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Jenene & Richard Norton  
Julie O'Neill  
Valerie & Thomas Oakley  
Donna & Paul Offenbecher  
Mary & Robert Oliver  
Janice Olson  
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Tracy Parsons\*  
Michaela Passalacqua  
Sanjay Patel  
Venetria Patton & DeCarlo Wilson  
Elizabeth Stern & Arne Pearlstein  
Aiko Perry  
Jaya Yodh & Curtis Perry  
Jean & G. David Peters  
Linda & Lyn Peterson  
Mary Phillips  
Julie Woodworth & Daniel Pope  
Jan Porterfield-Keenan  
Adriane Powell  
Staci Provezis & James Smith  
Lois & Edward Rath  
Judith Rathgeber  
Bruce Zimmerman & Maureen Reagan  
Margaret A. Reagan  
Yvonne & Paul Redman  
Lois Resek\*  
Julie & William Rettberg  
Felisa & Jay Reynolds  
Rob Rister  
Louise Rogers  
Kathleen Roush  
Katherine Ryan  
Lynn Ryle  
Lawrence Saheed  
Lynne & Gregory Sancken

## MARQUEE CIRCLE AND LOOP MEMBERS

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Charles J. & Joanne J. McIntyre by family  
Beverly Sanford  
Joan Farwell-Sargent & Michael Sargent  
Shawna Scherer & Steve Higgins  
Margaret & David Schiemann  
Susan K. & Paul K. Schlesinger  
Kathleen & Mark Schoeffmann  
Janet Schultz & Russell Lascelles  
Patricia Fowler & Jose Schutt-Aine  
Molly & John Scott  
Rose & James Scott  
Judy & John Sehy  
Rochelle Sennet  
Susan & Ronald Serfoss  
Jon Seydl  
Mary Ruedinger & Thomas Shellander  
Alys & Daniel Shin  
Sonya Sholem  
Ralph Simmons in Memory of Janet Simmons  
Kim Simmons  
Lily Siu  
Kim L. Smith & David Skadden  
Elzbieta & Piotr Skorupa  
Donna Hacker Smith  
Elyse Rosenbaum & Robert Smith  
Deborah & James Smith  
Marianne Abbey-Smith & Campbell Smith  
Kathleen Smith  
Avigail & Marc Snir  
Melissa Breen & Cheryl Snyder  
Penelope & Anthony Soskin  
Deborah Stewart  
Susan Stock & Anthony Brienza  
Heather Stone  
Jane & Mark Sudderberg  
Sheila Sullivan

Lila Sullivan & Don Gunning  
Cathy Gao & Peter Sun  
Cynthia Swanson  
Tara & Jeff Swearingen  
Kathryn & Jonathan Sweedler  
Wes Taylor  
Kevin Teeven  
Michele Thompson  
Charles Titus  
Sharon & Ross Toedte  
Peter T. Tomaras  
Joan & Walter Tousey  
Marty & Richard Traver  
Ariane Troschinetz  
Judy & Jeffrey Troxell  
Evan Troyer  
Jonathan Trupin  
Joan & Stanley Tunnell  
Julia & Thomas Ulen  
Grant Ullrich  
Candice & Frederick Underhill  
Kathryn & Alfonso Valdes  
Linda Van Dyke  
Julie Mason-Vermeulen & Paul Henri Vermeulen  
George Vickery  
Yvonne & Joseph Vitosky  
Judith & Richard Wagner  
Charlotte & Jeffrey Wandell  
Diane & James Wardrop  
Becky Wauthier\* & Gary Spezia  
Ann & Ronald Webbink  
John Weber  
Carl Pius Weibel  
Elizabeth Weiss  
Paula & Kenneth Weissman  
Michelle & Michael Wellens  
Janice & Gail Wernette  
Glennys Mensing & Roger West  
Deborah & Michael Westjohn  
Karen & John Whisler

Donna & Thomas Williams  
Diane & Gary Winder  
Susan & Mark Wisthuff  
Deanna & Kurt Wisthuff  
Ava & Richard Wolf  
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Janie & Ehud Yairi  
Shawna & David Yashar  
Rittchell & Peter Yau  
Patricia Johnson & Thomas Yaxley  
James Quinn & Michael Yonan  
Ruth Yontz  
Sally & Stephen Zahos  
Yvonne & Gerard Ziegler  
Sharon Shavitt & Steven Zimmerman  
Karin & David Zink

### And gifts from four Anonymous donors

### Student Loop

---

Jonathan Allison  
Ana Downing & David Balut  
Kai Banning  
Rephayah Black  
John Bullock  
Hsinju Chen  
Kevin Chen  
Chieh-Li Chen  
Pyunghwa Choi  
Ellen Cockman  
Sriram Devata  
Elena Dunn  
Lily Freebery  
Kelton German  
Daniel Hong  
Allyson Imig  
Molly Jennings  
Abhishek Joshi  
Heesung Jung

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\* Denotes former members of the Krannert Center Advancement Council.

# MARQUEE CIRCLE AND LOOP MEMBERS

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Hyeongkeun Kim  
Aydan Leffel  
Hongyi Liu  
Cassie Liu  
Sinyee Lu  
Jacob McGrath  
Grace McMahon  
Rachel Moan  
Matthew O'Brien  
Avanthi Obadage  
Kyuri Park  
Paul Rozzi  
Carly Stevenson  
Zhuoqi Tao  
Zeyu Tian  
Mika Vafaie-Janbahan  
Rebecca Vandewalle  
Makenna West  
Irene Wilken  
Catherine Winter  
Yi Yang  
Joshua Yoon  
Christopher Young  
Qihao Zhan  
Hongrui Zhao

## And a gift from one Anonymous donor

## Honorary Gifts to the Loop

---

Cassie Liu in honor of Riccardo Muti  
Marie Mueller in honor of Marie Cassioppi  
Patricia Hruby Powell in honor of Morgan C. Powell  
Al Davis in honor of Janis Chadsey  
Jane & Walter Myers in honor of Cheryl A. Snyder  
Deborah & James Smith in honor of Michael H. Leroy

Barbara Danley & Robin Hall in honor of Micahel D. Ross  
Nancy Kintzel in honor of Nathan Gunn  
Devon Hague & Dallas Trinkle in honor of Gail W. Hague  
Nancy & Kenneth Kirsch in honor of Mary A. Perlstein  
Nancy Gootrad in honor of Joan & Alex Mur  
Balázs, Zsolt, and Bálint Bognár in honor of Botond & Binky Bognár

## Memorial Gifts to the Loop

---

Margaret Bessette in memory of Stanley Ikenberry  
Jane & Mark Sudderberg in memory of Stanley Ikenberry  
Brenda & Jim Edgar in memory of Stanley Ikenberry  
The Portage Garden Club in memory of James J. Kraatz  
Patricia & Robert Davis in memory of Marilynne B. Davis  
Joyce Salisbury in memory of James J. Kraatz  
Arthur McNabb in memory of James J. Kraatz  
Lisa Kenz in memory of James J. Kraatz  
Torry & Michael Chafty in memory of James J. Kraatz  
Merri & Ryan Guggisberg in memory of James J. Kraatz  
Elizabeth & Andrew Hibell in memory of Stanley O. Ikenberry  
Wendy Laws in memory of Stanley O. Ikenberry  
Mary Ann & Jerry Jones in memory of Stanley O. Ikenberry

Lori & Donald Koontz in memory of Stanley O. Ikenberry  
Janine & Brian Jones in memory of Stanley O. Ikenberry  
Michele Thompson in memory of Stanley O. Ikenberry  
Mary Ruedinger & Thomas Shellander in memory of Stanley O. Ikenberry  
Kim & Peter Fox in memory of Stanley O. Ikenberry  
Margaret & David Schiemann in memory of Stanley O. Ikenberry  
Ariane Troschinetz in memory of 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 Lyngne 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 Cimakasky  
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  
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  
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, 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

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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

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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

## PERFORMING ARTS BUSINESS SERVICE CENTER

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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](mailto:patronservices@krannertcenter.illinois.edu) or 217.333.9716 or visit [go.KrannertCenter.com/Accessibility](http://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:

환영합니다! 방문에 관해 도움이 필요하실 때에는...  
에게 이메일로 문의하시기 바랍니다:

**PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU**  
**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



FRI FEB 06 AT 7:30PM

THE COMPLETE  
**PHILIP GLASS**  
**ETUDES**

 krannert center