

ECHOES Across the Atlantic

APOLLO'S FIRE | Jeannette Sorrell
Jeanine De Bique, soprano

Tuesday
November 10, 2026
7:30pm

Foellinger Great Hall

THE ACT OF GIVING

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PROGRAM

APOLLO'S FIRE

JEANNETTE SORRELL, Artistic Director
JEANINE DE BIQUE, soprano

ECHOES Across the Atlantic

I. STORMY SEAS

G.F. HANDEL
(1685–1759)

Selections from *Agrippina*, 1709
Instrumental dances
"L'Alma mia fra le tempeste"

J.P. RAMEAU
(1683–1764)

"C'en est trop… Quand l'acquilon fougueux" from *Dardanus*, 1739

M. MARAIS
(1656–1728)

Suite from *Alcyone*, *ed. J. Sorrell*
Chaconne – La Tempête – Marche des Matelots (L'amants malheureux)

II. RESILIENCE

J.C. PEPUSCH
(1667–1752)

"O Welcome, Gentle Death" from *Venus & Adonis*, 1715

ORATION

"A Black of Guadeloupe"
Funeral oration for an enslaved man who was "kill'd by his master for taking a loaf of bread as he pass'd thro the kitchen," 1709

JOACHIM HORSLEY

"Lè M'Mouri"
Haitian funeral song, from the Haitian poem "Testaman"
Lyrics by Felix Morisseau-Leroy (1912-1988)

20-MINUTE INTERMISSION

III. A WOMAN'S HEART

G.F. HANDEL
(1685–1759)
"Ah, Ruggiero crudel… Ombre pallide" from *Alcina*

J-B LULLY
(1632–1687)
Passecaille from *Persée, 1682*

TRADITIONAL
"Call Up Meh Rosebud"
Traditional Caribbean folk song, arr. Theron Shaw
Orchestration based on the arrangement by Theron Shaw.

ANDRÉ TANKER
(1941–2003)
"Morena Osha"
Arr. by Michael Zephyrine

IV. THE FOLLY OF LOVE

A. VIVALDI
(1678–1741)
La Folia ("Madness")
Arr. by J. Sorrell after the Trio Sonata RV63
Alan Choo & Emi Tanabe, violin soloists

J.P. RAMEAU
(1683–1764)
"Air de La Folie" from *Platée*, 1745

Vocal texts and translations begin on page 9.
Apollo's Fire CD recordings are on sale during intermission and after the concert.
Ms. Sorrell and Apollo's Fire artists are available to sign CDs after the concert.

VOCAL TEXTS AND TRANSLATIONS

I. STORMY SEAS

Handel: "L'Alma mia fra le tempeste"

L'alma mia fra le tempeste
ritrovar spera il suo porto.
Di costanza armato ho il petto,
che d'un regno al dolce aspetto
le procelle più funeste
son oggetti di conforto.

Amidst fierce storms, my soul
expects to find a safe harbor.
My breast is so armed with resolve
that, at the sweet image of power,
the most dreaded tempests
are objects of comfort.

Rameau: "C'en est trop…Quand l'acquilon fougeux" from *Dardanus*, 1739

Recitative:

C'en est trop; gardez-vous d'empoisonner vos traits.
Si par vous cet empire est durable à jamais,
C'est par les seuls plaisirs qu'il mérite de l'être.
En ranimant l'Amour, épargnez ses attraits:
Transformez-vous; soyez dignes de votre maître.

Ths is too much; beware of poisoning your arrows.
If this empire is to endure forever through you,
It is through pleasure that it deserves to last.
As you rekindle Love, be sparing of its charms:
Transform yourselves; be worthy of your master.

Troubles cruels, soupçons injurieux,
Vous, que l'orgueil nourrit, que le caprice guide,
Qui rendez et l'amant et l'Amour odieux,
Devenez une ardeur délicate et timide,
Dont le respect épure, et modère les feux:
Inspirés par l'Amour, guidés par sa lumière,
N'entrez dans les coeurs amoureux,
Que pour y réveiller l'empressement de plaire.

Cruel torments, insulting suspicions—
You, guided by pride and caprice,
Who make both Love and the lover odious—
Transform into a delicate, gentle devotion,
Whose fires are refined and tempered by respect:
Inspired by Love, guided by its light,
May loving hearts reawaken
The eagerness to please.

Aria:

Quand l'aquilon fougueux s'échappe de sa chaîne,
Sur les mers qu'il ravage, il fait régner la mort;

When the tempestuous North Wind breaks its chains,
It ravages the seas, spreading death;

Mais quand le dieu des vents, captivant son effort,
Ne lui laisse exhaler qu'une plus douce haleine,
Il seconde le cours des vaisseaux qu'il entraîne,
Et les conduit au port.

But when the god of winds restrains its force,
Allowing only a gentler breath to flow,
Then it speeds the course of the ships it drives,
And guides them to harbor.

Quand l'aquilon fougeux s'échappe…

When the tempestuous North Wind…

Marais: Sailor's Scene (Act 3) from *Alcyone*
Translation by Jeannette Sorrell

Amants malheureux,
si mille écueils fâcheux
troublent vox voeux,
le désespoir est le plus dangereux.
Quelque vent qui gronde,
L'Amour alme l'onde:
Peut-on perdre l'espoir,
Quand on connaît son pouvoir?

Pourquoi craignons-nous
Que l'Amour ne nous engage?
Si c'est un orage,
Le calme est moins doux.

Suivons nos désirs:
Aprés quelque soupirs,
On arrive au plaisirs.
Pourquoi perdre un jour?
Mettons à la voile!
Nous avons pour étoile
Le flambeau de l'Amour.

Unfortunate lovers,
If a thousand unpleasant pitfalls
Trouble your vows,
Hopelessness is the greatest danger.
When some wind that rumbles,
Love will calm the waves.
How can one lose hope,
When we know love's power?

Why do we fear
The commitment of Love?
If there is a storm,
The calm is less gentle (without Love).

Let's follow our desires:
After some sighs,
We arrive at pleasures.
Why lose a single day?
Let us set sail!
We have for our guide-star
The flame of Love

II. RESILIENCE

Pepusch: "Welome, Gentle Death"

Oh welcome, gentle death,
Gentle death
While I see the Queen of Beauty
Mourns for me,
With pleasure I resign my breath.
Oh welcome, gentle death.

.

Lè M'Mouri
Lyrics by Felix Morisseau-Leroy
From the Haitian poem "Testaman"

Lè m'mouri, fè bèl vèy pou mwen
M'pa pral ni nan paradi ni nan lanfè
Pinga pè pale, laten nan tèt mwen.
Lè m'mouri, se pou tout moun byen ge
Ri, chante, danse, bay blag
Pinga kriye, rele nan zòrèy mwen
Lè m'mouri, antere mwen nan lakou-a
Rasanble tout zanmi-m fè bèl fèt
Pinga pase legliz ak kadav mwen
Lè m'mouri, m'pa p'fin ale nèt tout kote k'ganyen bèl banbòch
Kote nèg lib, fò yo nonmen non mwen.

When I die, make me a beautiful wake
I'm going neither to paradise nor to hell
Don't let a priest speak Latin to my head
When I die, bury me in the yard
Gather all my friends, make a big feast
Don't go past the church with my corpse
When I die, everyone should really get happy
Laugh, sing, dance, tell jokes
Don't bawl, yell into my ear
When I die, I won't be completely gone
All the places where there were great bashes,
Where people are free—they'll remember me.

III. A WOMAN'S HEART

Handel: "Ah, Ruggiero crudel… Ombre pallide"
from *Alcina*

Recitativo:
Ah! Ruggiero crudel, tu non mi amasti!
Ah! Che fingesti amor e m'ingannasti!
E pur ti adora ancor fido mio core.
Ah! Ruggiero crudel, sei traditore!!

Ah! Cruel Ruggiero, you did not love me!
Ah! You feigned love and deceived me!
And yet my faithful heart still adores you.
Ah! Cruel Ruggiero, you are a traitor!

Del pallido Acheronte spiriti abitatori
e della notte ministri,
di vendetta cieche figlie crudeli,
a me venite!

Native spirits of the pale shores of Acheron,
and ministers of the Night;
cruel, blind daughters of vengeance,
come to me!

Secondate I miei voti,
perché Ruggiero amato non fugga da me ingrato.
Ma, ohimè! Misera!

Serve my design, so that my beloved Ruggiero
May not leave me ungratefully.
But, alas! Woe is me!

E quale insolita tardanza?
Eh! Non m'udite?
Vi cerco, e v'ascondete?
Vi commando, e tacete?
Evvi inganno? Evvi frode?
La mia verga fatal non ha possanza?
Vinta, delusa Alcina, a che t'avanza?

Aria
Ombre pallide, lo so, mi udite;
d'intorno errate, e vi celate,
sorde da me: perché? Perché?
Fugge il mio bene; voi lo fermate
deh! Per pietate,
se in questa verga, ch'ora disprezzo,
e voglio frangere, forza non è.

What is this strange delay?
Eh! Do you not hear me?
I seek you, and you evade me?
I command you, and you remain silent?
Is this treachery? Is this treason?
Is my magic wand powerless?
Defeated, deluded Alcina, what is in store for thee?

You pale shadows, I know you hear me;
You hover around me and conceal yourselves,
and are deaf to my words. Why? Why?
My lover flees from me; stop him,
for pity's sake,
if this wand, which I now despise
and would break, has lost its power.

Call Up Meh Rosebud
(trad. Caribbean)

Call up meh rosebud, gimme.
Tell 'er me a go down a river go bathe.

Teamer come meh no get letter
Teamer come meh no get letter
Gal me go mine yuh picknee no haller.

No carry halla mamma, no haller.
No carry halla mamma, no haller.
Gal me go mine yuh pickni, no haller.

Call up meh rosebud, gimme…

Call up my rosebud and give her to me.
Tell her I'm going down to the river to bathe.

The steamship came but I didn't get a letter.
—Girl, I will take care of your baby, don't cry.
Girl, I will take care of your baby, don't wail.

Don't cry, mamma, don't cry.
Don't cry, mamma, don't wail.
Girl, I will take care of your baby, don't cry.

Call up my rosebud and give her to me…

Tanker: "Morena Osha"

There's a beautiful woman always dressed in black
She just went for water around a winding track
She's a spirit of beauty, strong yet gentle being
She walks on this planet like some kind of queen

Refrain:
Then Morena Osha, aye, aya
She moves like the wind so free over land and rolling sea
Sweet Morena Osha, aye, aya
Always with her rhythm in the feet, moving down the street.
Morena Osha, aye, aya…

See the fall of evening, feel a cooling breeze
Red and yellow drifting west, green and golden trees
I hear the sound of drummers cracking through the night
Hear them sing the song for Osha 'round a firelight.

Refrain

IV. THE FOLLY OF LOVE

Rameau: "Air de La Folie" from *Platée*

Aux langueurs d'Apollon,
Daphné se refusa, ah ah.
L'Amour sur son tombeau,
Eteignit son flambeau la métamorphosa.
Aux langueurs d'Apollon…

C'est ainsi que l'Amour de tout temps s'est venge.
Que l'Amour est cruel, quand il est outragé,
Quand il es outragé!

To Apollo's languid wooing,
Daphne refused to yield, ah ah.
Cupid, upon her tomb,
Extinguished his torch and transformed her.
To Apollo's languid wooing…

So it is that Cupid has always avenged himself.
How Love is cruel when offended!
How Love is cruel when offended!

APOLLO'S FIRE

JEANNETTE SORRELL, ARTISTIC DIRECTOR

"Sorrell and her dazzling period band…are incandescent." (*The Sunday Times*, London)

Grammy®-winning ensemble Apollo's Fire is praised as "the USA's hottest baroque band" (*Classical Music Magazine*, United Kingdom). Led by award-winning harpsichordist and conductor Jeannette Sorrell, the period-instrument orchestra is dedicated to the baroque concept of moving the passions of the listeners.

As America's most active touring baroque orchestra, Apollo's Fire has performed seven European tours, with sold-out concerts at the BBC Proms in London, Madrid's Royal Theatre, Bordeaux's Grand Théàtre de l'Opéra, St Martin-in-the-Fields, the Heidelberg Spring Festival, the National Concert Hall of Ireland, and venues in Germany, France, Italy, Austria, and Portugal. Apollo's Fire's 2026 London residency at St Martin-in-the-Fields garnered a five-star review in *The Arts Desk*, hailed by the critic as "a unique and memorable event that quickened the mind and ravished the ear… a magical mix. A banquet to relish and remember.…"

North American tour engagements include regular appearances at Carnegie Hall and the Metropolitan Museum of Art in New York City; and the Tanglewood, Ravinia, and Caramoor festivals; as well as performing at the Boston Early Music Festival series, the Library of Congress, the Aspen Music Festival, and major venues in Toronto, Los Angeles, and San Francisco. Apollo's Singers have twice performed with the New York Philharmonic under the baton of Jeannette Sorrell, receiving rave reviews.

At home in Cleveland and Chicago, Apollo's Fire enjoys sold-out performances for its subscription series, which have drawn national attention for creative programming.

With over 24 million views of its YouTube videos, Apollo's Fire has gained worldwide popularity, releasing 34 CDs and winning a Grammy® Award in 2019 for the album *Songs of Orpheus* with tenor Karim Sulayman. Thirteen of the ensemble's CD releases have become best-sellers on the classical *Billboard* chart, including *Bach's Coffeehouse*, Vivaldi's *Four Seasons*, Monteverdi *Vespers*, Bach's *Brandenburg Concertos*, and Sorrell's crossover programs including *Sacrum Mysterium—A Celtic Christmas Vespers*; *Sugarloaf Mountain—An Appalachian Gathering*; *Sephardic Journey—Wanderings of the Spanish Jews*; and *Christmas on Sugarloaf Mountain*.

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Jeannette Sorrell

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JEANNETTE SORRELL

Grammy®-winning conductor Jeannette Sorrell is recognized internationally as one of today's finest interpreters of Baroque and Classical repertoire. She is the subject of the documentary by Oscar-winning director Allan Miller, titled *PLAYING WITH FIRE: Jeannette Sorrell and the Mysteries of Conducting*, commercially released in 2023.

Bridging the period-instrument and symphonic worlds from a young age, Sorrell studied conducting under Leonard Bernstein, Roger Norrington, and Robert Spano at the Tanglewood and Aspen music festivals; and studied harpsichord with Gustav Leonhardt in Amsterdam. She won First Prize in the Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the United States, and the Soviet Union.

As a guest conductor, Sorrell has led the New York Philharmonic three times in the last four years. She has also repeatedly conducted the Pittsburgh Symphony Orchestra, Detroit Symphony, St. Paul Chamber Orchestra, Seattle Symphony, Utah Symphony, Los Angeles Chamber Orchestra, Indianapolis Symphony, Florida Orchestra, Philharmonia Baroque in San Francisco, and New World Symphony. She has also led the Philadelphia Orchestra, Royal Scottish National Orchestra, Royal Liverpool Philharmonic, Hallé Orchestra Manchester, Festival Orchestra of Lincoln Center (New York City), the National Symphony at the Kennedy Center, Houston Symphony, Baltimore Symphony, Oregon Symphony, Opera St. Louis with the St. Louis Symphony, and the National Arts Centre Orchestra (Ottawa), among others.

In 2026-2027, she returns to the New York Philharmonic and New World Symphony, and makes several debuts including the Deutsches Symphonie-Orchester in Berlin.

As founder and conductor of Apollo's Fire, she has led the renowned ensemble at London's BBC Proms, Carnegie Hall, the Madrid Royal Theatre, St Martin-in-the-Fields, Library of Congress, and many international venues. Sorrell and Apollo's Fire have released 34 commercial CDs, including 13 bestsellers on the *Billboard* classical chart and a 2019 Grammy® winner. Her CD recordings of the Bach *St John Passion* and Vivaldi's *Four Seasons* have been chosen as best in the field by the *Sunday Times* of London (2020 and 2021). Her Monteverdi *Vespers* recording was chosen by *BBC Music Magazine* as one of "30 Must-Have Recordings for Our Lifetime" (2022). Other albums include the complete *Brandenburg Concerti* of Bach (*Billboard* Classical Top 10 in 2012), four discs of Mozart, and five creative multicultural programs.

With 24 million views of her YouTube videos with Apollo's Fire, Sorrell has attracted national attention and awards for creative programming, including a lifetime achievement award from the American Sephardì Federation for her work in Sephardic music.



JEANINE DE BIQUE

Jeanine De Bique is widely recognized as one of the most compelling sopranos of her generation, celebrated for her radiant tone, technical brilliance, and expressive depth. Equally at home in Baroque, Classical, and contemporary repertoire, she brings a distinctive authenticity and versatility to the international stage. Critics have praised her "dazzling virtuosity" (*Gramophone*) and "sheer endless wealth of colour and nuance" (*Opernwelt*).

Her debut album, *Mirrors* (Berlin Classics, 2021), a tour-de-force exploration of Baroque heroines, earned the Opus Klassik Award for Best Vocal Solo Recording, a Diapason d'Or découverte, and an Edison Klassiek Award, along with Editor's Choice distinctions in *Gramophone*, *Fono Forum*, and *Opera Magazine*.

Highlights of the 2025-2026 season included her return to Zurich Opera as Contessa in *Le nozze di Figaro* and her role debut in the title role of Handel's *Alcina* at the Bayerische Staatsoper. Following her acclaimed debut as Violetta in Verdi's *La Traviata*, she returned to Staatsoper Berlin. On the concert stage, she appeared with leading ensembles including the Royal Concertgebouw Orchestra, Staatskapelle Berlin, and the Pittsburgh Symphony Orchestra, and gave recitals in Europe and the United States.

De Bique has earned widespread acclaim for her interpretations of Baroque repertoire, including *Alcina* for Opéra National de Paris, *Rodelinda* for Opéra de Lille, and the title role in *L'incoronazione di Poppea* at the Grand Théâtre de Genève. Her Mozart portrayals have also been central to her success, with roles including Donna Anna (*Don Giovanni*), Susanna (*Le nozze di Figaro*), and Annio (*La clemenza di Tito*) at major houses such as Staatsoper Unter den Linden, San Francisco Opera, and the Salzburg Festival.

Her recent and notable appearances include the BBC Proms and collaborations with orchestras such as the New York Philharmonic, Munich Philharmonic, Atlanta Symphony, Budapest Festival Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Handel and Haydn Society, Music Aeterna and Utopia, London Symphony Orchestra, Vienna Philharmonic, Los Angeles Philharmonic, and Chicago Symphony Orchestra, working with conductors including Sir Simon Rattle, Gustavo Dudamel, and Marin Alsop.

A passionate advocate for innovative programming, De Bique created *Carnival Baroque*, a project blending Baroque repertoire with Caribbean folk traditions, reflecting her heritage. Born in Trinidad and Tobago, she is dedicated to increasing Caribbean representation in opera and to community engagement through education and outreach initiatives.

Jeanine De Bique holds a master's degree from the Manhattan School of Music, is a former member of the Vienna State Opera ensemble, and was named a Youth Ambassador for Peace through Music by the UNESCO National Commission of Trinidad and Tobago.



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As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This 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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Krannert Center is a place of connection—a space where the performing arts bring people together, spark dialogue, and create shared experiences that resonate far beyond the stage. Through music, movement, and storytelling, we find common ground, deepen understanding, and celebrate the richness of human expression.

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Anonymous

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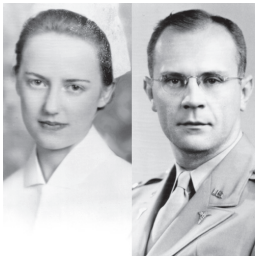
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AVIS HILFINGER
(1915-2004)

DEAN HILFINGER
(1912-2006) April 2000



KENNETH ANDERSEN
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August 2017



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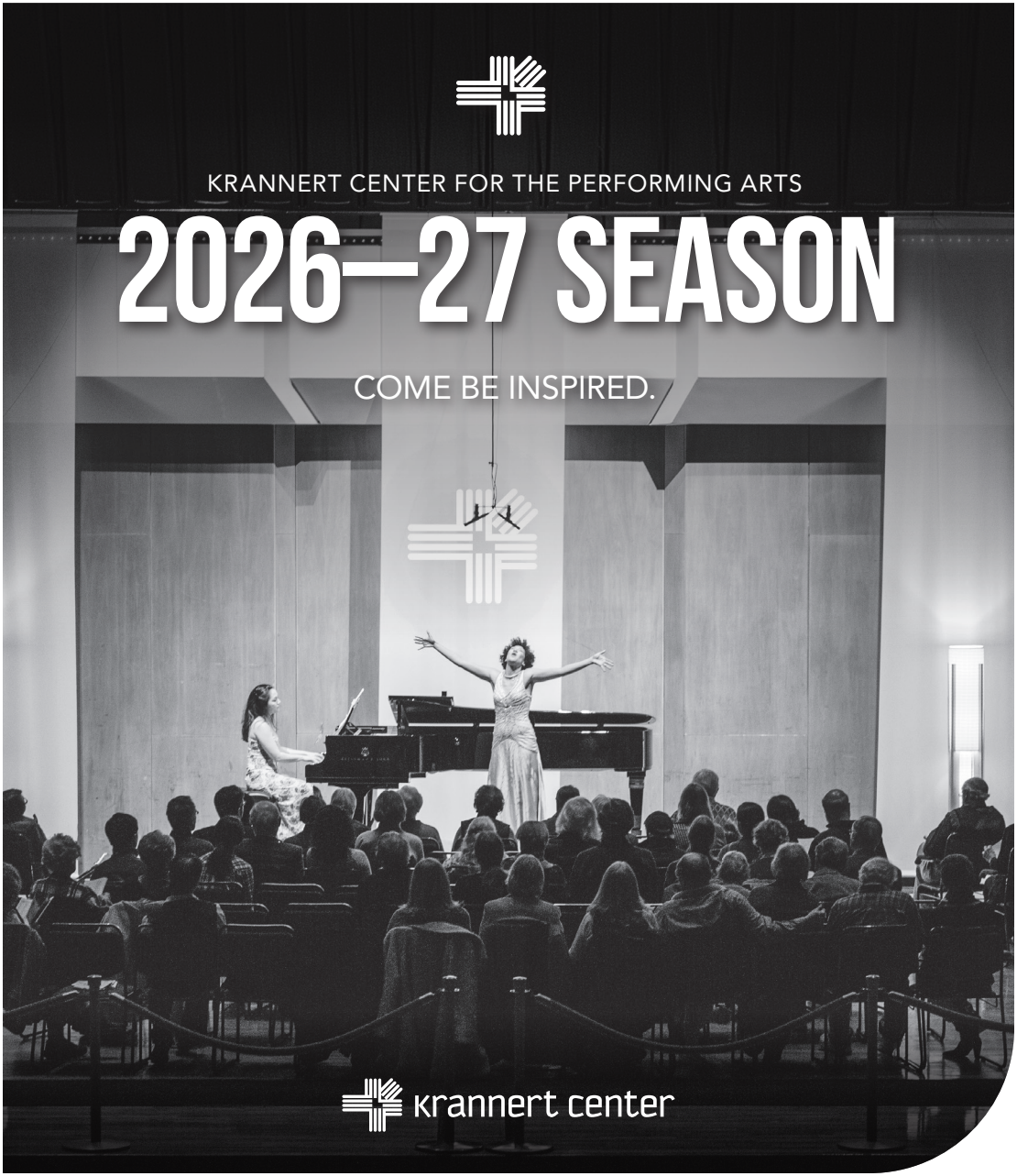
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* Denotes former members of the Krannert Center Advancement Council.

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* Denotes former members of the Krannert Center Advancement Council.

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Mike Ross, Director
Cheryl Snyder, Director of Advancement
Terri Anne Ciofalo, Associate Director and Director of Production
Lindsay Dalrymple, Assistant Director for Operations
Julieanne Ehre, Assistant Director for Programming and Engagement
Craig Miles, Assistant Director for Marketing and Communications

EVENTS

Jordan Lingreen, Events Director
Danielle Brown, Production Coordinator for Events
Carla Sanches, Production Coordinator for Events
Rachel Gladd, Performing Arts Events Coordinator

PROGRAMMING AND ENGAGEMENT

Julieanne 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
Naomi Friedman, Assistant Director of Advancement
David Drake, Advancement Team Assistant
Maddie Waller, FAA Annual Giving Officer

OPERATIONS

Lindsay Dalrymple, Assistant Director for Operations

Director's Office

Vanessa Lane, Office Manager

Building Operations

Tony Mapson, 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

Food Services

Amy Thomas, Food Services Director
Michael Bunting, Hospitality Supervisor
Elizabeth Henke, Stage 5 Bar Manager
John Ingalls, Intermezzo Kitchen Lead

MARKETING AND COMMUNICATIONS

Craig Miles, Assistant Director for Marketing and Communications
Sean Kutzko, Assistant Communication Director
Nicholas Mulvaney, Art Director
Amanda Mabry-Flynn, Marketing Communications Associate

PRODUCTION

Terri Anne Ciofalo, Director of Production
Erin Nicole Eggers, Production Manager

Audio Department

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

Costume Shop

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

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director
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
Bobby Reynolds, Assistant Technical Director
Rebecca Russell, Assistant Technical Director for Events
Anna Atkinson, Theatrical Scene Shop Assistant
Kayley Woolums, Theatrical Scene Shop Assistant
Joe Reichlin, Stagehand
Bill Kephart, Office Administrator

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Whitney Havice, Ticketing and Patron Services Director
Ann-Marie Dittmann, Patron Services Assistant Director
Ty Mingo, Assistant Ticket Services Director
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Jenell Hardy, Director of Business Services
Macauley Allen, Business Services Specialist
Debbie Delaney, Accounting Staff

Productions at Krannert Center are supported by the skilled stagehands of IATSE Local 482.

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 gender-neutral restrooms can be found 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 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 call 911 in case of an emergency.

Please take a moment before the performance to note the 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.

Large bags and backpacks, or any other item deemed to be dangerous or to pose an obstruction will not be able to enter the theatres. Please approach the Patron Services counter for assistance with these items.

Please note that food and drink are not allowed in the theatres, except bottled water.

Phones and Devices

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

Late Arrivals

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

Lost Items

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

Ticket Returns

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

Accessibility

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

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

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

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

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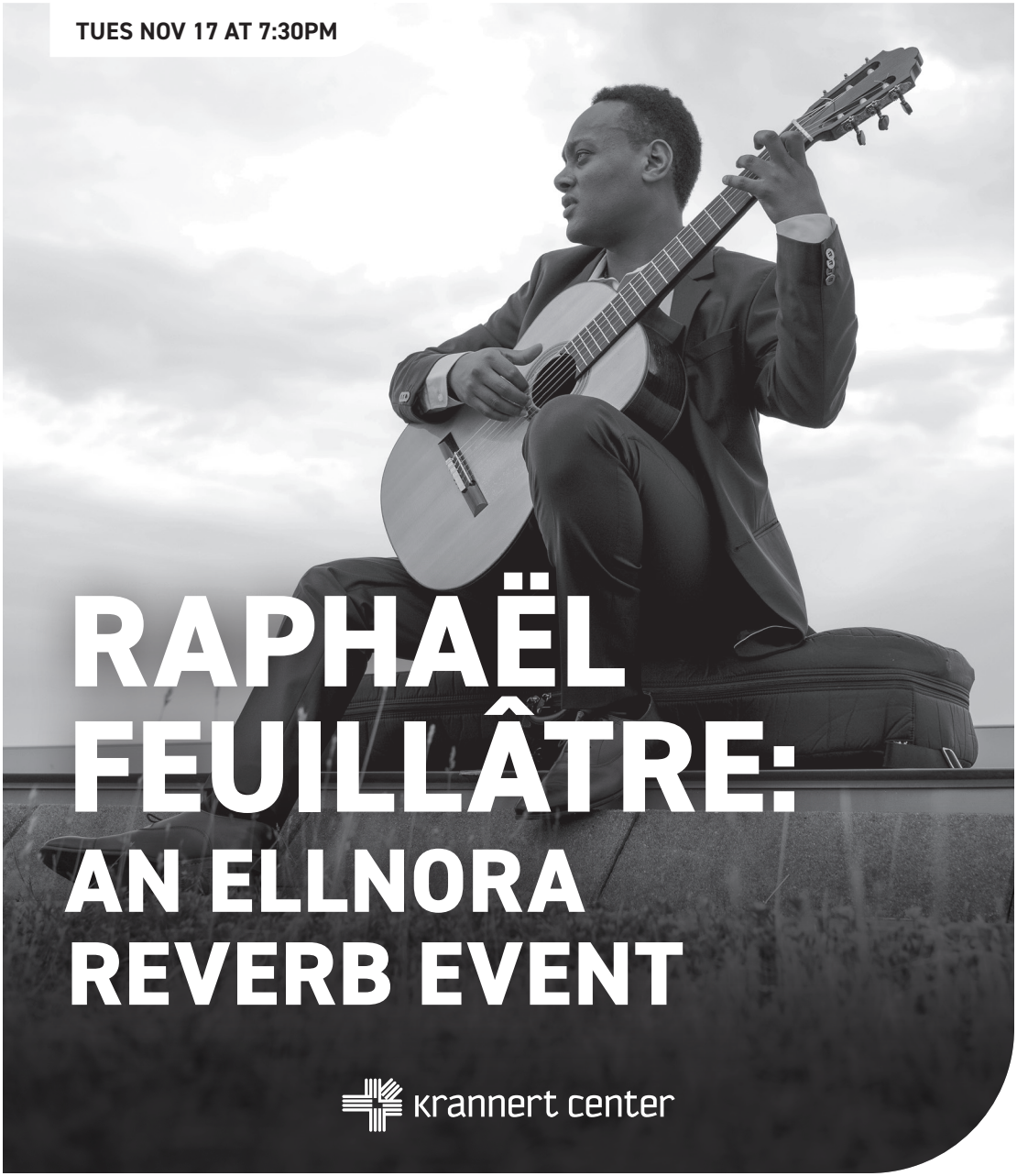
COME BE MOVED.

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


TUES NOV 17 AT 7:30PM
RAPHAËL FEUILLÂTRE:
AN ELLNORA REVERB EVENT
krannert center