



Jupiter String Quartet

With Ben Roidl-Ward, bassoon
A New Music Festival Event

Tuesday
October 20, 2026
7:30pm

Foellinger Great Hall



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PROGRAM

Jupiter String Quartet

MÉLANIE CLAPIÈS, violin
MEG FREIVOGEL, violin

LIZ FREIVOGEL, viola
DANIEL MCDONOUGH, cello

with
BEN ROIDL-WARD, bassoon

SHULAMIT RAN

(b. 1949)

String Quartet No. 3, "Glitter, Doom, Shards, Memory"

- I. That which happened
- II. Menace
- III. "If I must perish—do not let my paintings die," Felix Nussbaum (1904-1944)
- IV. Shards, Memory

Commissioned in partnership between the Music Accord consortium, Wigmore Hall, and Suntory Hall.

ARLENE SIERRA

(b. 1970)

A Young Mind in Old Bees

Ben Roidl-Ward, bassoon

20-minute intermission

ALBAN BERG

(1885-1935)

Lyric Suite

- I. Allegretto gioviale
- II. Andante amoroso
- III Allegro misterioso—Trio estatico
- IV. Adagio appassionato
- V. Presto delirando—Tenebroso
- VI. Largo desolato

This program is presented in collaboration with the University of Illinois School of Music's New Music Festival of contemporary classical works. A post-performance Talkback with composers Shulamit Ran and Arlene Sierra, along with the performers, will be moderated by Josh Graham, director of the New Music Festival. After a brief pause to reset the stage, the artists will return for the Talkback.

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STRING QUARTET NO. 3, "GLITTER, DOOM, SHARDS, MEMORY"

Shulamit Ran

Born 1949 in Tel Aviv, Israel

Shulamit Ran's very dramatic music holds a significant position in the world today. Critics and music historians have sometimes hailed her work as belonging in the tradition of the late second Viennese School of composers consisting of Schoenberg, Webern, and Berg. Yet, to maintain her strong individualism, she has never composed a work that is strictly serialist, although her early works of the 1970s and 1980s embrace chromaticism and dodecaphonics. Instead, she has called her music "freely atonal," claiming that Beethoven was her "idol, in every way."

She identifies her greatest influence, however, as the first Viennese School of composers, and claims "organicism is of crucial importance, and is, as far as I'm concerned, the way in which the smallest detail and the largest aspect of the piece are all one and the same." She further explains: "On the whole, I would say that I am a very intuitive composer...I always really stay in touch with how a moment in time relates to the entire span of the composition. I work very carefully at the detail level and very carefully at making that detail a part of the larger context." Ran suggests that as the audience listens to her music, the listeners keep in mind the image of throwing a stone into the water and watching the ripples expand out from the center, farther and farther. "This is a very musical idea," she said, "how an idea keeps expanding...but in the music's case, gets more and more intense."

As a child, Ran began composing songs to Hebrew poetry at the age of seven in her native Israel. By nine, she was studying composition and piano with the noted Israeli composers Alexander U. Boskovich and Paul Ben-Haim, and soon after, her early works were performed. She moved to the United States at the age of 14 to study piano and composition at the Mannes College of Music in New York and the America Israel Cultural Foundation with Nadia Reisenberg and Norman Dello Joio, later studying piano with Dorothy Taubman.

After her graduation from Mannes, Ran toured the United States, Europe, Canada, and Israel; gained dual American and Israeli citizenship; and in 1972, joined the faculty of the University of Chicago where she spent more than four decades teaching composition and chamber music as the William H. Colvin Professor Music. After retiring in 2015, Ran was named the Andrew MacLeish Distinguished Service Professor Emerita in the Department of Music.

Ran was appointed Composer-in-Residence by Daniel Barenboim and the Chicago Symphony Orchestra in 1990, a position she held for seven years. In 1991, she won a Pulitzer Prize for *Symphony*, only the second woman to do so (Ellen Taaffe Zwillich won in 1983). From 1994 to 1997, she was also Composer-in-Residence for Lyric Opera of Chicago. Ran's numerous honors, awards, fellowships, and commissions have come from the National Endowment for the Arts; Koussevitsky, Guggenheim, Ford and Fromm Music Foundations; Chamber Music America; American Academy of Arts and Letters; and the American Composers Orchestra. She has had close associations

and/or visiting professorships with Eastman School of Music, Vermont's Marlboro Festival, Banff, Yellow Barn Festival, and the American Composers Orchestra. She has received honorary doctorates from Mount Holyoke College, the Spertus Institute, Beloit College, the New School of Social Research (New York), and Bowdoin College.

Ran composed *String Quartet No. 3, "Glitter, Doom, Shards, Memory,"* between 2012 and 2013 as a tribute to Jewish painter Felix Nussbaum, who died in Auschwitz in 1944. Ran explains: "My Third String Quartet was composed at the invitation of the Pacifica Quartet, whose music-making I came to know intimately and admire greatly, when they were resident performing artists at the University of Chicago (1999 to 2016). The piece was commissioned for Pacifica by Music Accord Inc., Tokyo's Suntory Hall, and London's Wigmore Hall. It was premiered on May 24, 2014, in Toronto by the Pacifica Quartet, which recorded it for Cedille on *Contemporary Voices*, which won a Grammy in 2021."

Ran wrote: "Composing a work for Pacifica Quartet... is a uniquely exhilarating creative undertaking for me. Historically, the string quartet genre has tended to inspire what is generally thought of as music of an abstract nature; and yet, in our early communications about this project, the quartet suggested that my composition might, in some manner, refer to the visual arts as a point of germination—an idea that seemed quite natural given Pacifica's residency also at New York's Metropolitan Museum of Art. The period the quartet members expressed special interest in was that of the first half of the 20th century, perhaps between the two world wars.

"In a remarkable coincidence, these initial communications took place while I was in residence at the American Academy in Rome, where daily conversations across disciplines abound. It was Rome fellow and art conservationist Albert Albano who steered me to the art of Felix Nussbaum (1904–1944), a German-Jewish painter who, like so many others, perished in the Holocaust at a young age, and who—knowing the fate that awaited him—nonetheless created some powerful, deeply moving art that spoke to the life that was unraveling around him.

"I also found out that in 2006–2007, the Met had a major exhibit devoted to art by German artists of the period of the Weimar Republic (1919–1933). This exhibit had the striking title of *Glitter and Doom: German Portraits from the 1920s*. The subtitle repeats the words of Felix Nussbaum's famous last plea, '*If I perish—do not let my paintings die.*'

"Nussbaum would have been a bit too young to have been included in this exhibit. His most noteworthy art was created in the last few years of his short life. The exhibit's provocative title, however, suggested to me the idea of 'Glitter, Doom, Shards, Memory' as a way of framing a possible musical composition that would be an homage to the life and art of this artist and so many others like him during that era. Knowing that their days were numbered, yet intent on leaving a mark, a legacy, a memory, their art is a triumph of the human spirit over annihilation.

"Parallel to my wish to compose a string quartet that, typically for this genre, would exist as 'pure music,' independent of a narrative, was my desire to effect an awareness in my listener of matters which are, to

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me, of great human concern. To my mind there is no contradiction between the two goals. As in several other works composed since 1969, this is my way of saying 'do not forget'—something that, I believe, can be done through music with special power and poignancy."

This emotionally direct piece can be understood as a way to keep alive conversations about the Holocaust and to inform those conversations with reflection and history. Ran explained: "The individual titles of the quartet's four movements give an indication of some of the emotional strands this work explores.

1. That which happened (*das was geschah*) is how the poet Paul Celan referred to the Shoah—the Holocaust. These simple words served for me, in the first movement, as a metaphor for the way in which an 'ordinary' life, with its daily flow and its sense of sweet normalcy, was shockingly, inhumanely, inexplicably shattered.

2. Menace is a shorter movement, mimicking a Scherzo. It is also machine-like, incessant, with an occasional, recurring, waltz-like little tune—perhaps the chilling grimace we recognize from the executioner's guillotine mask. Like the death machine it alludes to, it gathers momentum as it goes, and is unstoppable.

3. If I must perish—do not let my paintings die, the words of Felix Nussbaum who, knowing what was ahead, nonetheless continued painting till his death in Auschwitz in 1944. If the heart of the first movement is the shuddering interruption of life as we know it, the third movement tries to capture something of what I can only imagine to be the conflicting states of mind that would have made it possible, and essential, to

continue to live and practice one's art—bearing witness to the events. Creating must have been, for Nussbaum and for so many others, a way of maintaining sanity, both a struggle and a catharsis—an act of defiance and salvation all at the same time.

4. Shards, Memory is a direct reference to my quartet's title. Only shards are left. And memory. The memory is of things large and small, of unspeakable tragedy, but also of the song and the dance, the smile, the hopes. All things human. As we remember, in the face of death's silence, we restore dignity to those who are gone."

A YOUNG MIND IN OLD BEES (2026)

Arlene Sierra

Born 1970 in Miami, Florida

Composer Arlene Sierra writes music that is informed by processes of nature and interaction, drawing from rich sources including birdsong, insect calls, classical architecture, military strategy, and game theory. Praised for its "highly flexible and distinctive style" (*The Guardian*), ranging from "exquisiteness and restrained power" to "combative and utterly compelling" (*Gramophone*), her music explores rhythmic accumulation and dramatic contrasts, instrumental timbre, and orchestral coloration.

Born to a family of New Yorkers, Arlene Sierra holds degrees from Oberlin College-Conservatory, Yale School of Music, and the University of Michigan. She lives in London and currently serves as Professor of Music Composition at Cardiff University.

Sierra's work has been commissioned and performed by the Boston, Dallas, Detroit, Seattle, and Utah

Symphonies, the New York Philharmonic, Tokyo Philharmonic, BBC Philharmonic, BBC National Orchestra of Wales; ensembles including Lontano, Riot Ensemble, International Contemporary Ensemble, London Sinfonietta, Österreichisches Ensemble für neue Musik; the Carducci, Daedalus, and Mivos Quartets; the Fidelio, Peabody, and Horszowski Trios; and New York City Opera VOX. Her music has been performed at international festivals including Aldeburgh, Bowdoin, Chamber Music New Zealand, Cheltenham, Dark Music Days (Iceland), Edinburgh Fringe, Engadin (Switzerland), Huddersfield, Limina (Austria), New Music Gathering, Serenates (Spain), Spitalfields, Tanglewood, and the BBC Proms.

Awards include the Takemitsu Composition Prize, a Charles Ives Fellowship from the American Academy of Arts and Letters, PRS Composers Fund and Women Make Music awards, and a Leverhulme Research Fellowship. Sierra's orchestral showpiece *Moler* was nominated for a Latin Grammy for Best Contemporary Classical Composition, and her music is the subject of a critically acclaimed series of portrait recordings by the Bridge Records label.

Arlene Sierra has provided her own program note for her new work for bassoon and string quartet:

"*A Young Mind in Old Bees* borrows its title from an article published in the journal *Current Biology* by Stephanie Jemielity and Laurent Keller. The authors describe a scientific study where elderly honeybees, weakened and less able to learn after their difficult work foraging for the hive, were able to regain their youthful cognition by resuming the work they had done in younger days. Normally, young bees do nursery work in the hive while the older ones forage outside

until they die. With a simple reassignment, the old bees resumed their youthful abilities, suggesting that aging in bees might be connected to types of activity rather than to the expectation of decline in elderly ability.

"Commissioned by Ben Roidi-Ward with support from the Vaughan Williams Foundation and the University of Illinois Discovery Partners Institute with Cardiff University, *A Young Mind in Old Bees* recasts this behavioral reversal as a shifting field of musical roles. An energetic, textural opening leads to buzzing interaction among the five instruments, with the bassoon highlighting the most salient material until its activity begins to ebb away. As it fades and the surrounding activity continues despite its absence, the bassoon carefully reemerges and brings a new level of energy to the collective."

LYRIC SUITE

Alban Berg

Born 1885 in Vienna, Austria

Died 1935 in Vienna, Austria

In the autumn of 1904, when Arnold Schoenberg advertised in a Vienna newspaper for composition students, Carl Berg showed him the manuscripts of some pieces written by his younger brother, Alban, a passionate music-lover just out of school who was working as an unpaid apprentice accountant in a government office. Schoenberg immediately recognized the natural talent of the untutored composer, accepted him as a student, and started him on a rigorous course of study. At just about the same time, another young musician, Anton Webern, a university-trained scholar, became Schoenberg's pupil. The music of their teacher was then the ultimate

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in Romantic expression in the tradition of Wagner, Mahler, and Strauss, but as Schoenberg developed new theories and techniques, his disciples followed him and together they formed a “Second Viennese School” as 20th-century successors to Haydn, Mozart, and Beethoven.

In the early years of their association, the disciples followed their master in his search for a way to stretch the expressive language of music far beyond the limits allowed by the existing rules. They worked to realize his inspired vision of a new kind of musical freedom, in which a tonal key center was no longer a barrier to the free flight of the creative imagination. Eventually all three of them would succeed in different ways, but the full achievement of their aims came only much later, after World War I. Their greatest influence occurred after World War II.

After Berg completed his *String Quartet, Op. 3*, in 1910, he wrote several fine works of moderate size and the great opera, *Wozzeck*. In 1925, the year of the opera’s first performance, he began to write his second work for string quartet, the *Lyric Suite*, which was given its first public performance on January 8, 1927, in Vienna, by the Kolisch Quartet. In a letter to Webern, Berg referred to the *Lyric Suite* as his first attempt at a composition that strictly adhered to Schoenberg’s serial method in which a pre-selected sequence of 12 notes underlies the entire musical structure. Berg was not, however, doctrinaire in his application of the method. He wrote to Kolisch that he was more concerned with the intensification of emotion than with just following the rules. The resulting score was called a “latent opera” by one of his colleagues.

A number of musicians who submitted the *Lyric*

Suite to intense scrutiny and detailed analysis felt that Berg had some unrevealed purpose or even a concrete program in mind when he wrote the powerfully eloquent, dramatic, almost narrative *Lyric Suite*. Several investigators worked for a number of years at trying to find what it might be; it finally fell to the American composer and scholar George Perle, in 1977, to discover and to reveal documentary proof, in the form of a score annotated by Berg, that the entire composition is an intricately encoded declaration of love for a woman Berg met in Prague in May 1925. She was Hanna Fuchs-Robettin, sister of the writer Franz Werfel, whose wife was Alma Mahler, widow of Gustav Mahler, and a close friend of Alban Berg and his wife, Helene.

Berg was married at the time, and his marriage was then widely thought to be a peaceful, idyllic match. Most later sources suggest that it was not so, yet it is surprising to find the composer had been so quickly enchanted by the charming, wealthy woman who was never out of his mind during the remaining 10 years of his life. The affair was probably known only to a few: to the lovers’ spouses, to the Werfels, to one of Berg’s pupils who acted as a go-between when needed, and probably to Alexander von Zemlinsky.

Berg dedicated the published score to Zemlinsky, the Prague composer and conductor who had been Schoenberg’s early mentor. One of the clues to the *Lyric Suite*’s hidden purpose is a quotation from Zemlinsky’s *Lyric Symphony*, a bit of melody which had been sung to the words “You are my own, my own!” Elsewhere in the music, there is an unexplained quotation of the opening measures of Wagner’s *Tristan and Isolde*, the music of erotic love. Encoded in the 12-tone row that underlies the *Lyric Suite* are the lovers’ initials: H.F. and A.B., which

in German practice represent the notes we call B, F, A, and B-flat. Berg and Fuchs considered 10 and 23 to be their "fated numbers" (a concept rather like that of the personal "lucky number"), and the composer worked them into the music too, as counts of measures and phrases, and as metronomic indications of tempo.

Each movement brings something forward from the one before, and the first is reflected in the last. The tempos of the first, third, and fifth movements are progressively faster; of the second, fourth, and sixth, slower. The emotionally charged adjectives that are part of the movement headings tell of the lovers' shifting moods. A program note cannot contain the detailed description of the music's programmatic content, thus the following are some, but by no means all, of the salient points found in each of the six movements:

1. Allegretto gioviale is light in mood, without a hint of the dramatic developments to come. The notes H and F are central to the music overall, and the principal theme, or row, begins with F and ends with H.

2. Andante amoroso. Berg wrote: "I dedicate to you and your children this rondo, a musical form in which the themes, specifically your theme, continually recur, closing the charming circle." The first contrasting episode, Czech in character, represents Berg's beloved's son, who was being educated in a Czech school rather than a German one. In the next episode, a pair of Cs (in Italian *do*) represents "Dodo," daughter Dorothea's nickname.

3. Allegro misterioso bears the date, May 20, 1925, five days after Berg's arrival in Prague, which is probably the date when he and Hanna Fuchs became lovers.

"Everything was still mysterious to us," he wrote. The music breaks into a contrasting Trio *estatico*, after which the opening section is played in reverse, as though being rejected or suppressed, and then Berg adds the words, "Forget it!"

4. Adagio appassionato. Here, in the music of "the day after," are the quotation from Zemlinsky ("You are my own"), recollections of the "ecstatic trio" and of the rondo theme, and over specific individual notes of a passage marked to be played "heavily and held back," a fading into the "wholly ethereal, spiritual, transcendental."

5. Presto delirando, with contrasting passages marked *tenebroso*. This music represents "the shifting horrors and pains of the days, with their racing pulses, the painful *tenebroso* of the nights, and again the day's mad, rapid heartbeat, delirium without end [Abridged]."

6. Largo desolate. Douglass M. Green discovered the key to this movement: an early manuscript contains the entire text of Stefan George's German translation of a Baudelaire sonnet, "De profundis clamavi," fitted to the music. It is set as a single line of melody but is woven into various instruments' parts; Perle has reconstructed them so that they can be sung, if wished, either for purposes of demonstration or as an integral part of the suite, complete with the quotation from *Tristan*. The Baudelaire text, of course, has nothing to do with the *Psalm of David* from which it takes its Latin title, but is an absent lover's lament. At the end, the music dies away, in "love, yearning, and sadness."

—Program notes for this concert are
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PROFILES



JUPITER STRING QUARTET

The Jupiter String Quartet is a particularly intimate group, consisting of violinists Mélanie Clapiès and Meg Freivogel, violist Liz Freivogel (Meg's older sister), and cellist Daniel McDonough (Meg's husband, Liz's brother-in-law). Founded in 2001, the ensemble is firmly established as an important voice in the world of chamber music, and exudes an energy that is at once friendly, knowledgeable, and adventurous. The *New Yorker* states: "The Jupiter String Quartet, an ensemble of eloquent intensity, has matured into one of the mainstays of the American chamber-music scene."

The quartet has performed across the United States, Canada, Europe, Asia, and the Americas in some of the world's finest halls, including New York City's Carnegie Hall and Lincoln Center; London's Wigmore Hall; Boston's Jordan Hall; Mexico City's Palacio de Bellas Artes; Washington, DC's Kennedy Center and Library of Congress; Austria's Esterhazy Palace; and Seoul's Sejong Chamber Hall. Their major music festival appearances include the Aspen Music Festival and School, Bowdoin

International Music Festival, Cape Cod Chamber Music Festival, Rockport Music Festival, the Banff Centre, Taos School of Music Summer Festival, Virginia Arts Festival, Music at Menlo, Maverick Concerts, Caramoor International Music Festival, Lanaudiere Festival, West Cork (Ireland) Chamber Music Festival, Tucson Winter Chamber Music Festival, Skaneateles Festival, Madeline Island Music Festival, Yellow Barn Festival, Encore Chamber Music Festival, the inaugural Chamber Music Athens, and the Seoul Spring Festival, among others.

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

The Jupiter String Quartet feels a strong connection to the core string quartet repertoire; they have presented the complete Bartók string quartets at the University of Illinois and the complete cycle of Beethoven string quartets at the Aspen Music Festival and School, the Massachusetts

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Institute of Technology, and the Lanaudiere Festival in Québec. Also deeply committed to new music, they have commissioned string quartets from Nathan Shields, Stephen Andrew Taylor, Michi Wiancko, Syd Hodgkinson, Hannah Lash, Dan Visconti, and Kati Agócs; a quintet with baritone voice by Mark Adamo; and a piano quintet by Pierre Jalbert. They were also part of a commission for chamber choir and string quartet with music by Su Lian Tan and words by Robin Wall Kimmerer.

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

The quartet’s latest album is a collaboration with the Jasper String Quartet (Marquis Classics, 2021), produced by Grammy-winner Judith Sherman. This collaborative album features the world premiere recording of Dan Visconti’s *Eternal Breath*, Felix Mendelssohn’s *Octet in E-flat Major, Op. 20*, and Osvaldo Golijov’s *Last Round*. *The Arts Fuse* acclaimed: “This joint album from the Jupiter String Quartet and Jasper String Quartet is striking for its backstory but really memorable for its smart program and fine execution.” The quartet’s discography also includes recordings on the Azica

Records and Deutsche Grammophon labels. In fall 2024, the Jupiter Quartet recorded its latest album with Judith Sherman, featuring the world premiere recordings of Michi Wiancko’s *To Unpathed Waters*, *Undreamed Shores*; Stephen Taylor’s *Chaconne/Labyrinth*; and Kati Agócs’s *Imprimatur*, all of which were composed for Jupiter Quartet.

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

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

As Artists-in-Residence at the University of Illinois School of Music and Krannert Center for the Performing Arts, the Jupiter String Quartet performs a series of three concerts each season. Additional performances during the 2026–2027 season will take place on February 18 (with guest pianist Jeremy Denk) and April 20, 2027.



BEN ROIDL-WARD

Named one of 23 artists who are “changing the sound of classical music” by *The Washington Post*, Ben Roidl-Ward has been praised for his “dazzling technique” (*The Sydney Morning Herald*), “breathless virtuosity” (*Bandcamp Daily*), and “astounding flexibility and range” (*The Double Reed*). He is the Assistant Professor of bassoon at the University of Illinois at Urbana-Champaign and also holds positions as Principal Bassoonist of the Chicago Sinfonietta, the Illinois Symphony, and the Champaign-Urbana Symphony Orchestra, as well as Co-principal Bassoonist of Sinfonia da Camera.

A devoted performer of contemporary music, Roidl-Ward is the bassoonist of Chicago’s Ensemble Dal Niente and served as a Contemporary Leader for the Lucerne Festival in Switzerland from 2021 to 2025, where he also taught as a bassoon coach for the Lucerne Festival Academy. He has commissioned numerous works and has participated in the premieres of over 200 compositions to date.

Roidl-Ward has performed with leading ensembles around the world, including the Chicago Symphony, New York Philharmonic, ELISION Ensemble, Los Angeles Philharmonic New Music Group, International Contemporary Ensemble, and Grossman Ensemble. He has appeared as a soloist with the Seattle Symphony, Illinois Wind Symphony, and Northwestern University Contemporary Ensemble, among others. The recipient of a Luminarts Fellowship in Classical Music, Roidl-Ward has served as Artist-in-Residence for the Bienen Center for New Music at Northwestern University and the Harvard Group for New Music, and is currently engaged in a residency at the University of Chicago. He has presented masterclasses at the International Double Reed Society Conference, the Eastman School of Music, Rice and Northwestern Universities, and the Oberlin and Peabody Conservatories.

Ben Roidl-Ward is an alum of the Civic Orchestra of Chicago. He received his DMA from Northwestern University, where he studied with David McGill and researched methods of notating multiphonics. His previous teachers include Ben Kamins at Rice University, George Sakakeeny at the Oberlin Conservatory, and Francine Peterson in the Seattle area.

LAND ACKNOWLEDGEMENT

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.

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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.

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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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(Suzi was the founder/developer of the
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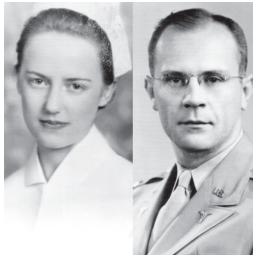
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The University of Illinois, the College of Fine and Applied Arts, and Krannert Center are profoundly grateful for the commitment of Krannert Society members. Through a single donation, documented pledge, or estate gift documented with the University of Illinois Foundation 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



CLAIR MAE ARENDS
(1912-2000)
.....
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(1914-1997) March 2000



**MARILYN PFLEDERER
ZIMMERMAN**
(1929-1995)
.....
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(1928-1996)
November 2003



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.....
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ANONYMOUS
July 2025

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Members of the Foellinger Society show their enduring commitment to the arts through a single donation, documented pledge, or estate gift documented with the University of Illinois Foundation 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.



AVIS HILFINGER
(1915-2004)
.....
DEAN HILFINGER
(1912-2006) April 2000



KENNETH ANDERSEN
(1933-2020)
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(1946-2022)
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Dr. John B. Colwell, Pauline Groves Colwell, and R. Forrest Colwell provided critical funding for the Marquee Performance Endowment. Krannert Center gratefully acknowledges their invaluable contributions and recognize members of this society who make a single donation, documented pledge, or estate gift documented with the University of Illinois Foundation of \$100,000 to \$249,999.



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February 1998



LOIS KENT
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LOUIS KENT
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JUDITH LIEBMAN
(1936-2023)

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January 2008



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(1946-2009)

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Suzi was the founder/
developer of the Krannert
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July 2010



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RICHARD BERLIN**
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COLWELL SOCIETY



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October 2022



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**SELMA K.
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.....
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.....
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Gifts qualify for membership in a Society when made as a single donation, documented pledge, or an estate gift documented with the University of Illinois Foundation designated to that Society.



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2026-27 SEASON

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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 Poiesis Quartet is the recipient of Chamber Music America's 2026 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

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

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We gratefully acknowledge these individuals and businesses for their generosity and commitment to the arts. Their support enabled the Center to bring outstanding productions from Music, Theatre, Dance, and visiting artists to our audiences and the community this past season. Krannert Center continues to make accessibility improvements, co-commission works to help support artist partners and focus on engagement work within the community. If your membership has lapsed and you'd like to renew, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenterillinois.edu. **(CURRENT AS OF 8/17/2026)**



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Julianne Ehre, Assistant Director for Programming
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Carla Sanches, Production Coordinator for Events

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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.

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